

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

VOLUME 8, NUMBER 1, JANUARY 1985

PRESIDENTIAL REPORT, 1984-1985

I wish here only to add a word to what Norman Rabkin said, in his presidential message of 1983, on the subject of Shakespearean production, in which, as it sometimes seems these days, "novelty only is in request." What disturbs me is what disturbed Norman, and before him Bernard Beckerman: the relentlessness with which directors so often insist on forcing the plays into uncouth molds by the use of bizarre settings, peculiar governing ideas, and the like, against the grain of the text. Three recent instances: at an RSC production of *The Comedy of Errors*, done in combined Mack Sennett, Barnum & Bailey, and *commedia dell'arte* style, with the Dromios as bulbous-nosed clowns, and a brass and percussion band ready to break into shrill tootlings and thumpings at the drop of a pie plate, Adriana and Luciana too became a pair of gargoyles. Descending to the stage in a weird phosphorescent frame (reminiscent of the 1923 Paris production of *Six Characters in Search of an Author*), luridly painted, they jabbered fiercely at each other like puppet Judys spoiling for a bout of buffets with their respective Punches. In this way the hard-shelled farce that was the keynote of the production was forced into its every nook and cranny, giving it no chance to breathe, no moment (for example) in which the pathos of Adriana, the neglected wife, might make itself felt. Adriana remained first and always a shrew, her humanity flattened by the director's steamroller tactics. In *Measure for Measure* we saw what looked like eighteenth-century Vienna, portrayed as a kind of Hapsburg despotism. The characters brought before the Duke for questioning in the final scene were flung at his feet by sinister thugs, who glared about them as though to cow onlookers into silence and respect. Here it was the deliberate suggestion of a brutal police state that imported inappropriate associations into the play and robbed it of the full human texture that Shakespeare always infuses into even its unsavory scenes (of which the finale is not one).

Lastly, an instance from my own home town, which (like Norman's) will remain nameless: a production of *The Merchant of Venice*, highly creditable in many respects, which was cheapened by the hamming of the casket scenes. Morocco came on as an oriental tyrant, bellowing "Hoot!" and bullying his retinue, Aragon as a prancing fop, effeminate in white silk stockings, swishing a handkerchief plucked from his wrist. Of course both these suitors speak for values judged to be inferior to Bassanio's, and both are severely corrected by the inscriptions in their respective caskets, so that directors have often been tempted to play them as fools, perhaps to enliven "theatrically" what might otherwise seem too static, too ritualistic. But what the language of these scenes tells us is not that Morocco and Aragon are contemptible, but that they are limited. They embody impulses, not necessarily ignoble ones, that many of us would own to. They are estimable spokesmen for their narrow points of view. A hint of the *miles gloriosus* in Morocco, a touch of the snobbish patrician in Aragon are not in themselves amiss in performance, but to push these hints to the point of caricature is to rob the suitors of their dignity, to annul their superiority to the suitors who have been scathingly ticked off by Portia earlier, and to take the edge off Bassanio's success. A champion triumphs only over worthy opponents. If Morocco and Aragon are played as comic butts, Bassanio's victory, both morally and psychologically, turns hollow.

Shakespeare, in his uncoercive way, is constantly teaching us not to reduce human beings to caricatures, to grotesques, to cardboard cutouts. Directors, unhappily, still sometimes find it irresistible to inflict rigidities of their own onto his characters, in the service of some chimerical notion of "entertainment," as though Shakespeare has not provided plentifully for our diversion with clowns and other fooleries. What we can do in our classrooms and in our criticism is to remind our students, and ourselves, to trust Shakespeare, to let ourselves be guided by the natural rhythms and textures of the language, to let the plays speak much more "for themselves" than they have sometimes been allowed to, not to endanger them by forcing them to reflect some overriding thesis we have devised for them, or some anxiety as to what will set the cash-registers jingling most loudly.

Jonas Barish, President
Shakespeare Association of America

**THIRTEENTH ANNUAL MEETING
OF THE
SHAKESPEARE ASSOCIATION OF AMERICA**

21-23 March 1985
Vanderbilt Plaza Hotel
Nashville, Tennessee

Registration and Participation

Registration for the annual meeting is open to any member of the Shakespeare Association of America. Special consultants and colleagues from abroad may register and participate without payment of dues. A registration fee of \$25, payable in advance, or \$30, if paid in Nashville, covers the costs of all receptions, the Friday luncheon, coffee breaks, and attendance at all sessions. As usual, spouses may attend sessions as guests but will be expected to pay if they attend one of the luncheons.

Hotel Reservations

The Vanderbilt Plaza Hotel, Nashville's newest and poshest, has reserved a block of rooms for the meeting at rates of \$50 single and \$65 double. The special reservation card, which is enclosed, should be returned directly to the hotel as soon as possible. **All cards must reach the Vanderbilt Plaza no later than Thursday, 21 February 1985.** After that date, the availability of rooms cannot be guaranteed, and the hotel's regular, more expensive rates will apply. It is advisable to make a reservation now, even if it must be canceled, rather than delay sending in the card.

Vanderbilt Literary Symposium

Vanderbilt University's Literary Symposium, which has been bringing distinguished writers to the campus every spring since 1958, has been scheduled to overlap with the SAA's annual meeting. Members who wish to arrive a day early in order to attend all the Symposium sessions are welcome to do so. All events, including the receptions, are free of charge.

Participants in the 1985 Symposium all have some connection with Shakespeare or his period. Alan Sillitoe, British novelist and poet, will talk Wednesday afternoon about the continuing influence of Shakespeare on contemporary poetry. He will draw especially upon his experience in editing a collection of poems about Shakespeare that were translated from several different foreign languages.

Novelist George Garrett, who speaks Wednesday evening, has written *The Death of the Fox*, about Sir Walter Raleigh, and *The Succession*, about the transfer of power to James I at Elizabeth's death.

Polish playwright Janusz Glowacki, among many works, has written *Fortinbras Gets Drunk*, which received high critical praise in an experimental reading by Derek Jacobi and others. Excerpts from this play will be presented on Thursday afternoon together with Mr. Glowacki's commentary. Full performances are set for Friday and Saturday nights.

On Thursday evening, Richard Coe, drama critic emeritus for *The Washington Post*, will deliver the concluding lecture of the Symposium on the general subject of "Reviewing Shakespeare." Mr. Coe, a past president of the American Society of Theater Critics, serves on the Pulitzer Prize Committee and the Tony Awards Committee. His address has been designated the Walter Clyde Curry Shakespeare Lecture, also a yearly presentation at Vanderbilt, and this year stands in lieu of the SAA's Annual Lecture.

A reception at the Vanderbilt Plaza for all SAA members, as well as various members of the faculty and friends of Vanderbilt University, will honor the Literary Symposium speakers on Thursday after Mr. Coe's lecture. Smaller receptions will follow each of the other Symposium presentations.

Hosts

Besides Vanderbilt University, several other colleges and universities are co-hosting the SAA's annual meeting. These institutions include Austin Peay University, Belmont College, Eastern Kentucky University, Fisk University, Kentucky Wesleyan College, Memphis State University, University of

Tennessee-Knoxville, University of Tennessee-Martin, University of the South, and Western Kentucky University. SAA members who serve on the faculties of all these institutions will be coordinating both the opening reception and other hospitality for the meeting.

Lunch with the Trustees

In order to foster a freer exchange of ideas among the membership and the Board, the Trustees will host a luncheon at the hotel on Saturday, 23 March. Suggestions on any aspect of the Association's aims and operations, as well as concerns of interest to all Shakespeareans, will receive an attentive hearing. The luncheon will cost \$10, and participation is of course voluntary.

Fisk Excursion and Country Supper

A special evening, planned for Friday, 22 March, will include a visit to the Fisk University campus and then a supper of Southern specialties at the home of Vanderbilt Chancellor Joe B. Wyatt, or another equally interesting location. At Fisk, the remarkable Stieglitz Art Collection, donated by Georgia O'Keefe, will be opened privately for SAA members, as will other unique holdings. As some may know, the Fisk campus, dominated by Jubilee Hall, includes an unprecedented number of National Historical Landmarks. The trip to the campus will conclude with a short concert by the renowned Fisk Jubilee Singers.

The party is then scheduled to move on to the Vanderbilt Chancellor's residence in Belle Meade for an informal country supper. Barbecue, fried chicken, Southern vegetables, chess and pecan pies will be served in unlimited quantities, along with an open bar.

A price of \$20 includes bus transportation to and from the hotel, light refreshments at Fisk, food and drink at the Chancellor's home. **Reservations must be received by Friday, 15 March.**

Grand Ole Opry Tickets

A limited number of reserved seats for the early performance (6:30-9:00) of the Grand Ole Opry are being held on a first-come, first-served basis for the SAA. The world-famous Opry, a cultural phenomenon unique to Nashville, is the bridge over which country music moved from its rural roots to its present popularity. Though now housed in the ultra-modern Opry House, the show preserves much of its gospel auditorium origins. A \$15 fee covers the cost of admission and round-trip bus transportation from the hotel.

Airport Transportation

Because taxis are expensive and city buses inconvenient, the SAA will provide transportation between the airport and the hotel for members who request it. The exact times of arrival and departure, together with the flight numbers, should be noted on the registration form if such transportation is desired. The cost will be \$8 for the round-trip.

Registration and Dues Form

For the members' convenience a page with the 1985 dues form on one side and a registration form on the reverse side has been inserted into the *Bulletin*. Members are asked to fill in *both sides* and return them to the SAA with the appropriate payment by Friday, 15 March. Those who cannot register in advance may of course do so at the meeting, though this is more expensive and inconvenient. In addition, certain events like the country supper and the Opry performance require advance reservations.

**THIRTEENTH ANNUAL MEETING
OF THE
SHAKESPEARE ASSOCIATION OF AMERICA**

PROGRAM

Wednesday, 20 March

- 3:00 - 4:00 Vanderbilt Literary Symposium
Alan Sillitoe, Novelist and Poet
- 4:00 - 5:00 Reception
- 7:30 - 8:30 Vanderbilt Literary Symposium
George Garrett, Novelist
- 8:30 - 9:30 Reception

Thursday, 21 March

- Noon - 6:00 SAA Registration
- 3:30 - 5:00 Vanderbilt Literary Symposium
Janusz Glowacki, Playwright
Readings from *Fortinbras Gets Drunk*
- 5:00 - 6:00 Reception
- 5:15 - 7:15 Seminar 1: "The Merchant of Venice Controversies:
Past and Present"
Chairwoman, Audrey Stanley (University of
California, Santa Cruz)
- 7:30 - 8:30 Vanderbilt Literary Symposium
Walter Clyde Curry Shakespeare Lecture
Richard Coe, Theater Critic
- 9:00 - 10:30 Reception, Vanderbilt Plaza Hotel

Friday, 22 March

- 8:30 - 5:30 SAA Registration
- 9:00 - 10:30 Session I: The Problems of Reviewing Shakespeare
Chairman, Bernard Beckerman (Columbia
University)
Panelists, Richard Coe (Washington Post),
James Edmondson (Oregon Shakespearean
Festival), Janusz Glowacki (Playwright), Clara
Hieronymous (Nashville Tennessean)
- Session II: Representations of Queen Elizabeth in
Renaissance Literature
Chairwoman, Maureen Quilligan (University of
Pennsylvania)
Panelists, Leah Marcus (University of Wisconsin),
Richard McCoy (City University of New York),
Leonard Tennenhouse (Wayne State
University)
- 10:30 - 11:00 Coffee Break
- 11:00 - Noon Session III: New Documentary Discoveries
"News from the Globe Playhouse," Herbert
Berry (University of Saskatchewan)
"A New Cache of Old Plays: Or, Another Collier
Forgery?" Nancy Maguire (Washington, DC)
- Session IV: New Proposals in Text and Dating
"The Book of Sir Thomas More: Dates and
Acting Companies," Scott McMillin (Cornell
University)
"Shakespeare's Three Hamlets," Steven Urkowitz
(Hofstra University)
- 12:30 - 1:30 Luncheon
Jonas Barish, Presiding
- 2:00 - 3:00 Session V: Editing and Interpreting the Tragedies
"Reflections of a Shakespearean Anthologist,"
Robert Heilman (University of Washington)
"Timon and Tragedy," Laurence Lerner
(Vanderbilt University)
- Session VI: Structure and Substance in Shakespeare
"The Sense of a Beginning," Miriam Gilbert
(University of Iowa)
"Richard of Gloucester and His Audience,"
Alexander Leggatt (University of Toronto)
- 3:30 - 5:30 Seminar 2: "Unheard Sauciness: Editorial Inter-
vention and the Text of Shakespeare's Early
Plays"
Chairman, A. R. Braunmuller (University of
California, Los Angeles)
- Seminar 3: "Place and Space in the Plays of
Shakespeare"
Chairman, Edward Brubaker (Franklin and
Marshall College)

- Seminar 4: "The Two Noble Kinsmen: Language
and Performance"
Chairman, Charles Frey (University of
Washington)
- Seminar 5: "Imitation in Shakespeare"
Chairwoman, Donna B. Hamilton (University of
Maryland)
- Seminar 6: "Shakespeare and Twentieth-Century
Opera"
Chairman, Alan Levitan (Brandeis University)
- Seminar 7: "Not the Globe: Studies of Contem-
porary Theaters other than the Globe, the
Fortune, and the Blackfriars"
Chairman, John Orrell (University of Alberta)
- Seminar 8: "The Merchant of Venice Controversies:
Past and Present"
Chairwoman, Audrey Stanley (University of
California, Santa Cruz)
- Seminar 9: "The Roots of Shakespearean Tragedy"
Chairman, John W. Velz (University of Texas)
- Seminar 10: "Shakespeare's Poetics"
Chairman, Andrew Weiner (University of
Wisconsin)
- 5:30 - 6:30 Cash Bar
- 6:00 - 10:00 Fisk Excursion and Country Supper
- 8:00 Performance of *Fortinbras Gets Drunk*

Saturday, 23 March

- 9:00 - 10:30 Session VII: Radical Readings and Responses
"The Dark Lady Identified, or What Post-
structuralism Can Do for the Sonnets,"
Howard Felperin (University of Melbourne)
Respondents: Jean Howard (Syracuse University),
Arthur Marotti (Wayne State University)
- Session VIII: *Twelfth Night* Revisited
Moderator: Jeanne Roberts (American University)
"Getting into the Spirit of *Twelfth Night*,"
Stephen Booth (University of California,
Berkeley)
- 10:30 - 11:00 Coffee Break
- 11:00 - 12:30 Session IX: Can We Define the Nature of
Shakespearean Tragedy?
Moderator: S. Schoenbaum (University of
Maryland)
Speakers: John Russell Brown (State University
of New York, Stony Brook), Robert Ornstein
(Case Western Reserve University)
- 1:00 - 2:00 Trustees Luncheon
- 2:30 - 4:30 Seminar 11: "Place and Space in the Plays of
Shakespeare"
Chairman, Edward Brubaker (Franklin and
Marshall College)
- Seminar 12: "Marlowe and Shakespeare"
Chairman, Thomas Cartelli (Muhlenberg College)
- Seminar 13: "The Two Noble Kinsmen: Language
and Performance"
Chairman, Charles Frey (University of
Washington)
- Seminar 14: "Medieval World Views in
Shakespeare: Survival and Transformation"
Chairwoman, Bernice W. Kliman (Nassau
Community College)
- Seminar 15: "Shakespeare and Twentieth-Century
Opera"
Chairman: Alan Levitan (Brandeis University)
- Seminar 16: "The Roots of Shakespearean Tragedy"
Chairman, John W. Velz (University of Texas)
- Seminar 17: "Shakespeare's Poetics"
Chairman, Andrew Weiner (University of
Wisconsin)
- Seminar 18: "Shakespeare on the American Stage
in the Twentieth Century"
Chairman, Gary Jay Williams (Catholic
University)
- 4:30 - 6:00 Cash Bar
- 5:45 Buses depart for Grand Ole Opry
- 6:30 - 9:00 Opry Performance
- 8:00 Performance of *Fortinbras Gets Drunk*

NEH SEMINAR ON "SHAKESPEARE'S SOURCES"
17 June - 9 August 1985

Led by Jonas Barish, this seminar will study Shakespeare's sources and the methods he used to transform them into plays. The plays chosen for study will represent all the dramatic genres practiced by Shakespeare and all phases of his playwriting career. The sources likewise will reflect the varied genres on which he drew — older plays, verse narratives, prose romances, chronicle histories, popular pamphlets — as well as their diverse cultural contexts: English and Continental; classical, medieval, and Renaissance; academic and popular. Participants will first study those plays whose relation to their sources is fairly straightforward, and then examine those in which the relation becomes increasingly complex and difficult to determine. Through a systematic study of the plays and their sources, the seminar will explore subjects with which Shakespearean scholarship continues to grapple — problems of language, topical evidence, dramatic genres, theater conditions, textual and bibliographical matters — all of which are intended to produce a fuller understanding of Shakespeare and his culture. The seminar is intended primarily for undergraduate teachers of Shakespeare.

The NEH provides a stipend to cover costs for travel, research, and living expenses. Anyone interested in participating should write directly to: Jonas A. Barish, Department of English, University of California, Berkeley, CA 94720.

FOLGER LIBRARY FELLOWSHIPS

The Folger Library in Washington, DC, announces a program of junior fellowships in 1984-1985 for individual research at the Folger. Applicants must have completed the Ph.D. (or equivalent) and have a research project appropriate to the collections of the Folger. Stipends up to \$1,500 per month for a term of one to three months are available. Preference will be given to applicants outside the Washington metropolitan area. Applicants should submit a C.V., a 500-word description of the research project, and the names of three references. Applications should be submitted no later than 1 April 1985 and should be addressed to: Fellowship Committee, c/o Werner Gundersheimer, Director, Folger Shakespeare Library, 201 E. Capitol Street, S.E., Washington, DC 20003.

CALL FOR PAPERS

1985 MMLA Meeting in St. Louis, Missouri
7-9 November 1985

Topic: Wit (and/or Humor), Whither Wilt? in Shakespeare

Roland Mushat Frye has written that "Shakespeare is one of the funniest of all writers, living or dead." Wit and humor of many kinds abound in his texts, not least among them — pace Dr. Johnson — the quibble, and they are integral in his work on the page and for the stage, where discoveries and recoveries regularly repay exploration. Whether obviously or otherwise, wit and humor may be found almost — perhaps not quite — everywhere in his work, to such purposes and with such effects that Shakespeare would not be Shakespeare without them, and his works and his audiences are the better for them.

Direct addresses to this complex of subjects have occurred from time to time, but in recent years much of the attention to Shakespeare's wit and humor is found in the glosses of scholarly editions or incidentally in specialized glossaries such as those by Eric Partridge and Frankie Rubinstein that are not concerned with wit or humor as such. Dr. Johnson was arguably right to assert that Shakespeare's genius turned more naturally to the comic than to the tragic, as well as that the quibble was his fatal Cleopatra. Certainly it is difficult not to find significant instances and substantial uses of wit or humor or both in the tragedies, with *Coriolanus* and *Timon* the most notable exceptions — or are they?

Papers should address (aspects of) this subject seriously but without solemnity. Both papers that consider the subject(s) at large and those that attend to significant particular types or instances will be welcome, but even the most theoretical treatment should to some extent "descend to particulars."

Deadline for papers (about 8 single-spaced pages): 15 March 1985

Address papers and correspondence to:

Thomas Clayton, Department of English, Lind Hall, University of Minnesota, 207 Church Street S.E., Minneapolis, Minnesota 55455.

A WORD ON SUBSCRIPTIONS

The costs of subscriptions ordered through the SAA are set by the publisher, with a varying discount offered to members. Mailing of all subscriptions is handled by the publishers of the volumes and not by our office. *Shakespeare Survey*, and *SQ Bibliography* are published late in the year, so members will not receive their issues for 1985 until early in 1986. Because *Shakespeare Studies* for 1984 will not appear until August 1985, the SAA is suspending subscriptions to this journal in 1985 to allow payment to catch up with publications. Problems and questions concerning subscriptions should be directed to the offices of the SAA.

PLANS INTENSIFY FOR
1986 BERLIN CONFERENCE

At a meeting of its Executive Committee last August in Stratford-upon-Avon, the International Shakespeare Association made further preparations for its next World Congress. Set for 1-5 April 1986, the Congress will take place in West Berlin during the week following the SAA's annual meeting in Montreal on 27-29 March. Philip Brockbank is chairing the Program Committee, while Werner Habicht of the Deutsche Shakespeare-Gesellschaft and Kuno Schuhmann of the Technische Universität Berlin are handling local arrangements, including a wide range of cultural and social events.

The Shakespeare Association of America has been asked to organize eight seminars for the Congress along the lines of those at our annual meetings. All will focus on some aspect of the Congress' general theme, "Images of Shakespeare," and all will include international scholars as well as SAA members. The Chairmen and topics for the seminars are as follows:

- J. Leeds Barroll (*University of Maryland, Baltimore County*), "Images of the Tragic"
- Bernard Beckerman (*Columbia University*), "Shakespeare's Perfectibility?"
- David Bevington (*University of Chicago*), "Stage Images in Shakespeare"
- William C. Carroll (*Boston University*), "New Approaches to Shakespearean Comedy"
- David Hoeniger (*University of Toronto*), "Images of *King Lear*"
- Jean E. Howard (*Syracuse University*), "Subversion, Recuperation, Rehearsal: The Ideological Function of the Shakespearean Text"
- Carol Neely (*Illinois State University*), "Images of Gender and Power in Shakespeare and Renaissance Culture"
- Michael Warren (*University of California, Santa Cruz*), "Current Images of Shakespeare's Texts"

A formal announcement of the Berlin Congress, including full descriptions of the seminars, the names of their international Co-Chairmen, a seminar registration form, and a call for papers, will go out shortly. All SAA members will receive a copy of this first notice. Until it arrives, they are asked not to write directly to seminar chairmen but wait until their requests can be processed with those from other ISA organizations.

OFFICERS TO BE ELECTED FOR 1985-1986

The nominees for President and two Trustees, each of whom will serve a three-year term on the Board, are as follows:

President

- J. Leeds Barroll (*University of Maryland, Baltimore County*)
- Stephen Booth (*University of California, Berkeley*)
- Coppelia Kahn (*Wesleyan University*)

Trustees

- Herbert Courson (*Bowdoin College*)
- Charles Frey (*University of Washington*)
- Jean Howard (*Syracuse University*)
- William Ingram (*University of Michigan*)
- Gail Paster (*George Washington University*)
- Joseph Summers (*University of Rochester*)
- Michael Warren (*University of California, Santa Cruz*)

A ballot enclosed in this mailing must be returned to the SAA office no later than **Thursday, 21 February**. The accompanying envelope, under the terms of the Constitution, must be signed in order to be valid.

Trustee David Bevington headed a Nominating Committee composed of Heather Dubrow, David Kastan, and Paul Werstine.

PROGRAM COMMITTEE MEETS IN NASHVILLE
TO PLAN 1986 SESSIONS

The Program Committee for 1986 will make recommendations to the Trustees during the March meeting in Nashville. In order to consider as many proposals as possible, Committee members are soliciting ideas from the membership. Suggestions concerning the format, topics for speakers and seminars, as well as names of scholars to present papers and chair seminars will all be most welcome.

Members should send their recommendations to Trustee Marion Trousdale (*University of Maryland*) who chairs the Program Committee or to any of the Committee members: A. R. Braunmuller (*UCLA*), Margreta de Grazia (*University of Pennsylvania*), Constance Jordan (*Columbia University*), Joan Hutton Landis (*Curtis Institute of Music*), Barbara Mowat (*Washington College*), and Michael Warren (*University of California, Santa Cruz*). Because sessions are planned a full year in advance, proposals must be in hand during the next few weeks.

After the Committee meets on Friday morning, 22 March, the Trustees will consider their report and make final decisions concerning the program for 1986 in Montreal.

Shakespeare Quarterly now welcomes submissions of articles and notes on appropriate scholarly topics, since its long-standing backlog has been entirely eliminated.