The twenty-seventh annual meeting of the Shakespeare Association of America will take place at the Grand Hyatt Hotel on Union Square in San Francisco.

The formal program commences at 12:00 noon on Thursday, 1 April 1999, with paper sessions, the first group of seminars and workshops, and the Annual Reception. It closes at 6:00 p.m. on Saturday, 3 April with seminars and workshops. Among the associated activities on the schedule is the dance set for Saturday evening.

Thirty-five research seminars and four workshops are described in this bulletin, each open for enrollment on a first-received, first-registered basis. All registrations must arrive in the Association offices by surface mail by 15 September 1998. Two paper sessions remain to be organized, with papers to be selected in an open competition. Submitted papers must be received in the Association offices by 1 October 1998.

SCHEDULED PAPER SESSIONS INCLUDE:

- "Religious Difference and the Drama of Early Modern England," the 1999 Plenary Session, with session organizer Huston Diehl (University of Iowa), Mary C. Fuller (Massachusetts Institute of Technology), and Arthur F. Marotti (Wayne State University).
- "Anatomies of the Marvelous on the Shakespearean Stage," with session organizer Mark Thornton Burnett (University of Belfast), Peter Platt (Barnard College), and Katherine Rowe (Yale University).
- "Class Formation, Capitalism, and Gender in Early Modern England," with Barbara Bowen (Queens College, CUNY), Dympna Callaghan (Syracuse University), and session organizer Theodora Jankowski (Washington State University).
- "Mr. Shakespeare Goes to Hollywood," with Samuel Crowl (Ohio University), Kathy Howlett (Northeastern University), and Kenneth S. Rothwell (University of Vermont). Session organized by Robert F. Willson, Jr. (University of Missouri, Kansas City).
- "Puns and the Materiality of the Shakespearean Text," with session organizer Philippa Berry (Cambridge University), Ann Lecercle (University of Paris, Nanterre), and Patricia Parker (Stanford University).
- "Re-Mediating Shakespeare: Stages, Screens, (Hyper)Texts, Histories," with Peter S. Donaldson (Massachusetts Institute of Technology), Barbara Freedman (Tufts University), and Richard Paul Knowles (University of Wisconsin).
- "Shakespeare into Music," with Michael Beckerman (University of California, Santa Barbara), Ildar Khannanov (University of California, Santa Barbara), and Felicia Hardison Londre (University of Missouri, Kansas City). Session organized by C. J. Gianakaris (Western Michigan University).
- "Shakespeare, Magic, and the Supernatural," with session organizer Diane Purkiss (University of Reading) and Gareth Roberts (University of Exeter).
REPORT FROM CLEVELAND:  
THE SAA IN 1998

The 1998 Meeting of the Shakespeare Association of America opened on Thursday, 19 March with the first of many special events organized by our generous local hosts, a workshop by members of the Cleveland Sigmund Stage Theatre's recent production of The Comedy of Errors. Thursday activities continued with two paper sessions, ten seminars, and one workshop, all followed at 7:00 p.m. by the Annual Reception. Within a few blocks' walk of the main conference hotel, the historic Cleveland Arcade made a splendid site for the reception. Food was plentiful; there was a full bar, and, for entertainment, a shawm ensemble performed early modern dances and contrapuntal works. The reception was hosted by generous gifts from a variety of divisions and offices in the universities listed below.

The Trustees of the Association hosted a Continental Breakfast for graduate students on Friday morning. The Plenary Session, on "Memory and the Making of History," followed, with papers by Stephen Greenblatt (Harvard University), Michael Neill (University of Auckland), and Jyotsna Singh (Southern Methodist University). After two more paper sessions, the entire group of 1998 registrants, numbering nearly 700, gathered for the Annual Luncheon. Mary Beth Rose (University of Illinois, Chicago) delivered the Presidential Address. She thanked the outgoing Trustees and the members of the 1998 Committees for the Program, for Nominations, and for Local Arrangements. Vice-President James C. Bulman (Allegheny College) announced the results of the recent election, welcoming to the Board of Trustees Harry Berger, Jr. (University of California, Santa Cruz), Barbara Hodgdon (Drake University) and Incoming Vice-President Jean E. Howard (Columbia University). He announced that for the 1999 meeting in San Francisco Russ McDonald (University of North Carolina, Greensboro) would chair the Nominating Committee, and William C. Carroll (Boston University) would chair the Program Committee.

Following the Luncheon, eleven seminars and two workshops met. The schedule also featured an open rehearsal of scenes from Much Ado about Nothing by members of the Cincinnati Shakespeare Festival. After a quick dinner break, many members of the Association travelled to the Cleveland State University campus for a performance of the Cincinnati Shakespeare Festival's production of Hamlet, with Marii Penning in the lead role of "Princess" Hamlet. There were six paper sessions on Saturday. In the afternoon, the last group of eleven seminars and two workshops met, and the Cincinnati Shakespeare Festival again staged open rehearsals. The Case Western Reserve University campus was the site of an evening concert of early music, "The Food of Love." Then, at 10:00 p.m., the band Special Request kicked off the SAA / Malone Society Dance. Even despite the much-remarked friendliness of its staff, the Renaissance Cleveland Hotel distinguished itself in nothing so much as in making available its Grand Ballroom, with an enormous ovoid permanent dance floor, on this occasion.

A chief surprise of the conference was the remarkable attendance—too many registrants for the Renaissance, which meant that in the days leading up to the meeting the Cleveland Convention Bureau scoured the city for hotel space, finally locating room blocks in the nearby Marriott, the Omni Hotel, and Glidden House. The officers of the SAA extend their appreciation to those members who suffered daily commutes to the Renaissance. The surge of registrations was handled by Program Coordinator Terry Aylsworth with her assistants Patty Hoke, Jackie Hopkins, Julie Morris, and, on loan from Cleveland State University, Anne Barnett.

Outgoing Trustees: A. R. Braunmuller (University of California, Los Angeles), Arthur F. Kinney (University of Massachusetts, Amherst), and Barbara Mowat (Folger Shakespeare Library).

Program Committee for 1998: Chair Paul Werstine (King's College, University of Western Ontario), John Cox (Hope College), Claire McEachern (University of California, Los Angeles), and Lois Potter (University of Delaware).

Nominating Committee for 1998: Chair William C. Carroll (Boston University), Susan C. Baker (University of Nevada, Reno), Jonathan Baldo (Eastman School of Music), and Linda Woodbridge (Pennsylvania State University).

Local Arrangements Committee: Tom Bishop (Case Western Reserve University), David Evett (Cleveland State University), Megan L. Isaac (Youngstown State University), Susan Oldrieve (Baldwin-Wallace College), Robert B. Pierce (Oberlin College), Christopher Roark (John Carroll University), M. Rick Smith (Kent State University), and Ellen Summers (Hiram College).

Local Sponsors: University of Akron, Allegheny College, Baldwin-Wallace College, Bowling Green State University, Case Western Reserve University, Cleveland State University, University of Dayton, Duquesne University, Gannon University, Hiram College, John Carroll University, Kent State University, Kenyon College, Miami University, Oberlin College, Ohio Northern University, Ohio State University, Ohio University, the University of Toledo, Wright State University, and Youngstown State University. Also providing support were BP America, the Plain Dealer Charities, and Brownell and Patricia Salomon.
Shakespeare Association seminars and workshops bring together those interested in and knowledgeable about specific areas of study related to the writings and times of William Shakespeare. Registrants in both programs are expected to complete significant work in advance of the meeting. As designated by the program leader, this work may include research papers, common readings, and bibliographic compilation, in the case of seminars; and pedagogic, scholarly, or theatrical exercises or exchanges, in the case of workshops. Every SAA member in good standing is encouraged to participate in one seminar or workshop. Those who speak in paper sessions, however, are asked to forgo enrollment in seminars and workshops.

It is assumed that seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work. Newcomers to the SAA and students in the earlier stages of graduate work may wish to familiarize themselves with the Association's proceedings by attending a meeting's paper sessions and auditing such seminars and workshops as are open to the membership (some workshops are closed at the request of their leaders).

W1. Getting Published

Leader: Arthur F. Kinney (University of Massachusetts, Amherst)

With the sharp decrease in book publishers and literary titles, many authors have turned to forms other than monographs for publication: to journal articles, coauthored books or collections, book reviews, and encyclopedia entries. This workshop will discuss trends in publication, including the impact of on-line publication and what it may mean for the future; ways to strategize research and critical commentary; and the nuts-and-bolts of preparing essays for publication. Those who wish to submit their work for commentary are invited to do so.

W2. Reading Bakhtin

Leader: Simon Morgan-Russell (Bowling Green State University)

Most applications of Mikhail Bakhtin's critical work to early modern studies have focused on Rabelais and His World: on liminality, carnival, and the grotesque. It has recently been argued that the concept of carnivale, "one of Bakhtin's weaker formulations," has provided a "canon for a number of very peculiar appropriations of Bakhtin, from Marxist to deconstructionist." This practical will attempt to expand Bakhtin's canon beyond Rabelais to consider major theoretical concepts like "prosaics," "unfinalizability," and "dialogism," and the work of Bakhtin's Circle (Valentin Voloshinov, Pavel Medvedev).

W3. Trippingly on the Toes: A Physical Approach to Teaching iambic Pentameter

Leader: Ellen O'Brien (Guilford College)

Verse is at root a physical phenomenon: though metrical analysis has become an activity of the brain, rhythm belongs to the body. This workshop will explore a method for teaching Shakespeare's iambic pentameter by putting meter into students' bodies as well as their brains, encouraging a response to verse which is both visceral and intellectual. It aims at helping students develop the ability to sense meter in "normal" lines without conscious analysis, to analyze what they cannot immediately sense, and to appreciate the dramatic possibilities of different metrical constructions.

W4. Historicizing in the Classroom

Leader: Marta Straznicky (Queen's University) and Elizabeth Hanson (Queen's University)

This workshop will explore ways of extending historicist critical practice to pedagogy. How can the methodologies of historicist scholarship be taught to non-specialists? What pedagogical strategies help students become historically sensitive readers of Shakespeare? What is the relationship between close reading and historicism? What is at stake in either undertaking or disregarding full-scale pedagogical reform? Workshop participants will be asked to submit syllabi, descriptions of exercises, and a two-to-three page statement of the pedagogical considerations and theoretical questions addressed by their approaches.
**RESEARCH SEMINARS**

**S1. Exit Pursued by a SDJ: Hamlet and the Staging of Stage Directions**  
**Leader:** Hardin Aasand (Dickinson State University)  
When does Ophelia arrive on stage for her mad scene, and who admits her? Where does the second clown go when ordered "to Yangith?" When does the Queen die, and who notices it first? These questions are addressed by stage directions in various versions of the play (Q1, Q2, F1) and by its performance history. The purpose of this seminar is to "recover" the stage directions in Hamlet. Topics may include the editorial tradition of the stage directions; directorial strategies over three centuries; and cinematic treatments of the stage directions.

**S2. "A lover or a tyrant?": The Early Modern Subject as Actor**  
**Leader:** Joel B. Altman (University of California, Berkeley)  
This seminar will draw into a common discourse recent theoretical and historical approaches to the early modern subject, performance criticism, and scholarship on the material conditions of the subjects who performed the early modern subject professionally. Topics may include: cue script, scenic composition, and actoral self; repertory turnover, rehearsal practices, and representation of character; translating male into putative female subjects; metatheatric awareness and the authority of the onstage body; performing agency, suffering, self-inscription, lapsus linguae. Participants will put pressure on all three lines of inquiry by juxtaposing theory, text, anecdotal and material evidence.

**S3. Framing Devices in Shakespeare and Renaissance Drama**  
**Leader:** Roger Apfelbaum (Seton Hall University)  
How do theatrical and print framing devices contribute to practical and theoretical considerations of Renaissance drama? How are notions of author, actor, audience, reader, and performance constructed and problematized by print frames? (title pages, illustrations, epistles, dedications, lists of actors and characters) and performance frames (prologues, inductions, choruses, epilogues)? Topics to discuss may include: alternative frames for revivals; introductory material in early modern and modern editions; the problematic status of frames which raise bibliographical, performance, and metatheatrical questions.

**S4. Unpalatable Shakespeare**  
**Leader:** Alan Armstrong (Southern Oregon University)  
We may find distasteful the ending of The Two Gentlemen of Verona, the mockery of the mechanicals in A Midsummer Night's Dream, Malvolio's confinement, or Kate's subjection speech. Are such moments difficult to stomach because of cultural change, or is moral discomfort a deliberate strategy of Shakespearean dramaturgy? How do literary criticism and performance mediate distasteful scenes, taming or exploiting them? This seminar will gather papers addressing theatrical, social, and cultural areas of London. Of particular interest are textual, dramatic, and historical considerations of the onstage body; performing agency, suffering, self-inscription, lapsus linguae. Participants may put pressure on all three lines of inquiry by juxtaposing theory, text, anecdotal and material evidence.

**S5. Domesticity and Difference**  
**Leaders:** Rebecca Ann Bach (University of Alabama, Birmingham) and Mary Janell Metzger (Western Washington University)  
This seminar will explore the relationship between household relations and forms of difference (racial, religious, gender, regional, among others) in early modern English drama and culture. How do the household structures reflect our understandings of difference in the period and vice versa? Recent scholarship has queried categories like domesticity, race, sexuality, class, and religion in early modern England. What is the significance of this theoretical and historical work for reading the household as a place of production in early modern drama and culture?

**S6. Reconsidering Rape: Sexual Violence on the Renaissance Stage**  
**Leaders:** Karen Bamford (Mount Allison University) and Karen Robertson (Vassar College)  
Shakespeare's representation of sexual violence ranges from the brutal rape of Katia to the specular assault endured by Imogen and the verbal threats resisted by Marina. This seminar will explore the representation of sexual violence—physical, specular, and verbal—in early modern drama. How do our knowledge of social history affect our reading of the plays? How is the representation of assault affected by the author's gender? To what extent do the plays exploit the erotic appeal of sexual assault?

**S7. Theatre and the Circulation of Exotic Material in Early Modern London**  
**Leader:** Richmond Barbour (Oregon State University)  
Surveying London's entertainments, Thomas Platter found the English "content ever to learn of foreign matters at home, and ever to take their pastime." Like other institutions, playhouses trafficked in exoticism. Oranges were sold in them; the bulb atop Hollars's mislabeled Globe could adorn a mosque. Seminar papers may examine the framing of exotic material in Tudor-Stuart London's public theatres, court spectacles, civic pageants, China houses, fairs, collections, gardens, cuisine, books, and other sites. The seminar will assess the functions of theatre as a circulator of exoticist energies.

**S8. Shakespeare and His Contemporary Dramatists, circa 1599-1601: Fin de Siècle and a Turning Point**  
**Leader:** David Bevington (University of Chicago)  
This seminar invites papers on such plays as The Shoemaker's Holiday, Henry V, Julius Caesar, Cynthia's Revels, Strifomantic, A Woman Killed with Kindness, The Parnassus Trilogy, Every Man In and Every Man Out of His Humour, All Fools, May Day, The Malcontent, Troilus, All's Well, The Tragedy of Hoffmann, Sir Giles Goosecap, and 1 and 2 Sir John Oldcastle with a view to their fin de siècle context: end of a regime and political transition, Essex, economic and social change, the Pocaterraica, competition among the acting companies, and a pivotal shift in Shakespeare's writing career.

**S9. Shakespeare and Religion**  
**Leader:** Tom Bishop (Case Western Reserve University)  
Between the Jesuit executions and the Marprelate outbreak, the later Elizabethan theatre emerged in a time of religious polarization and crisis. What stances did the theatre, and Shakespeare's work in it, adopt towards the sphere of the religious, the sacred, the holy, the ritual—through hommage, parody, doubt, critique, despair, silence? Specific doctrinal and controversial matters and religious texts as they impinge on plays are relevant, but also more general issues and remoter fictions—Sethos, Jupiter, Isis, Hecate, and others.

**S10. Mapping the Geographical, Theatrical Margins of London**  
**Leader:** Mary Bly (Washington University)  
This seminar will gather papers addressing theatrical, social, and cultural areas of London. Of particular interest is work that investigates the way in which a geographical district or building operates in the early modern imagination. Examples might include St. Paul's Cathedral, the London Liberties, Bridewell, Bedlam, or the Bankside. How and when does topography become a cultural icon in plays of the early modern period? How do playwrights link the sectoring of space (for pleasure versus commerce, for example) to the sectoring of communities?

**S11. From Playhouse to Printing House in Early Modern England**  
**Leader:** Douglas Brooks (Texas A&M University)  
This seminar will focus on extra-authorial elements and collaborations that shaped play texts in the period. Papers may treat aspects of the theatrical industry, the printing house, or the juridical forces that often monitored the passage between them. Possible topics include manuscript transmission, prompt book production, theatrical revision, revision for touring, revision for revivals, "suspect" texts and memorial reconstruction, quarto publication, the production of drama collections, pre-performance censorship, and press censorship.
S12. Shakespeare and Humanist Education

Leader: Gideon Burton (Brigham Young University) and Nancy Christiansen (Brigham Young University)

Following T. W. Baldwin, Miriam Joseph, Marion Trousdale, Richard Lanham, Brian Vickers, Nancy Struever, and Joel Altman, this seminar will examine Shakespeare's use of his humanist education by analyzing his linguistic and argumentative techniques; noting his use of schoolroom exercises and adaptation of sources; comparing his grammar, logic, and rhetoric to that of contemporary manuals and to developments in Renaissance education; assessing his treatment of the eloquence/wisdom relationship; and inferring his philosophies of learning and language, among other topics.


Leader: Tom Cartelli (Muhlenberg College)

The seminar will focus on three of Shakespeare's so-called problem plays, rethinking connections among them in terms of the dominant methodologies of the last ten years (cultural materialism, new historicism, feminism, etc.) and of more recently emergent (or resurgent) discourses like Lacanian psychoanalysis, queer theory, and textual materialism. Participants will consider how the preoccupation of these plays with sexuality, death, disease, disorder, decay, social deviance, and social regulation might be construed as symptomatic of a turn-of-the-century sense of crisis or culture change.

S14. Shakespeare and the Public Sphere

Leader: Cyndia Susan Clegg (Pepperdine University)

Annabel Patterson posits the existence in early modern England of a public sphere created by print culture and composed of literate and socio-economically diverse individuals interested in history, politics, and law. This seminar will interrogate the notion of an emerging public sphere in early modern England by considering the theatre, printed texts, and manuscripts of Shakespeare and his contemporaries. Papers may address such topics as constructions of audience, intertextuality, literacy, popularity, propaganda, censorship, performance practices, or reception as they relate to notions of "the public" or "the private."

S15. The Theatre and Elizabethan Memory

Leader: Anthony B. Dawson (University of British Columbia)

This seminar seeks to explore, in historical terms, the relations between "social" or "cultural" memory and Shakespeare's theatre as an institution. The focus will be on the theatre's function as a conduit for passing on, reforming, challenging, or undermining the period's multiplex sense of the past and of history. Possible topics include: features of the drama that construct performance as a kind of memory-making; print culture, theatre, and memory; the actor as a figure who memorializes; the role of memory in particular texts (for example, reliability or authority of memory, trauma).

S16. Shakespeare and the Nature of Barbarism

Leader: Mary Floyd-Wilson (Yale University)

Central to Shakespeare's representations of nationhood, race, gender, and class are the early modern constructions of barbarism and civility. This seminar invites papers that reassess Shakespeare's barbarians, perhaps addressing: classical conceptions of barbarism; the effect of law, time, custom, travel, conquest, religion, or education on the barbarian; heroic barbarism; barbarism and geography; barbarism and sexuality. Is it possible to make distinctions among the barbaric attributes of the Goths, Moors, Egyptians, Britons, Scots, and others? How does England's own barbaric past color Shakespeare's portrayals?

S17. New and Old Approaches to Pericles

Leader: Suzanne Gossett (Loyola University of Chicago)

Pericles poses every problem in the Shakespeare canon, including the question of canon. Papers are invited on any aspect of the play and its contested history: the text, including the Oxford/Norton reconstruction; the (arguably) collaborative authorship; the generic mixture; the Folio exclusion; the performance tradition. Alternatively, seminar members may focus on such issues as incest, childbirth, music, medicine, travel, sexual work, and the absent or passive monarch. Do modern critical paradigms increase access to this romance?

S18. Shakespeare and the Boundaries of Modernity

Leaders: Hugh Grady (Beaver College) and Lars Engle (University of Tulsa)

Are Shakespeare's plays best seen as documents of modernity, of resistance to modernity, of both—or something else? Has our own cultural present inaugurated a postmodernity which mirrors a Shakespearean pre-modernity? Does the idea of a Postmodernist Shakespeare necessarily imply a break with (long-period) modernity? Should we reexamine the idea that the (short-period) Modernist Shakespeare has really been surpassed? Papers exploring the relationship of Shakespeare's works with pre-modernity, modernity, and post-modernity are invited for a seminar on problems of periodization in Shakespeare studies.
S19. Shakespeare Our Non-Contemporary: Literary Historicism and Contemporary Performance

Leader: Andrew James Hartley (State University of West Georgia)

On what theoretical grounds can one approach the staging of Renaissance drama? Must performance decisions rest either on transtextual principles or on the vain desire to recreate a lost historical moment? This seminar will explore how historicist scholarship can, or should, be joined with the conventions, dynamics, and expectations of twentieth-century theatre. Papers on all related topics are welcome, but all should address or explore points of theoretical and practical connection between historicist scholarship and modern staging issues.

S20. Settler Shakespeare

Leaders: Mark Houlahan (University of Waikato, New Zealand) and Melanie Stevenson (University of Toronto)

This seminar focuses on postcolonial re-visions of Shakespeare in settler-invader cultures (e.g., Australia), which have their own peculiar attributes differentiating them from other former colonies. How do settler "settle" with Shakespeare, the icon of an English literary tradition which they have inherited but can never fully claim? Papers may address a wide range of settler Shakespeares, including Shakespeare in performance, education, and adaptation, or Shakespeare as cultural fetish, site of imperial resistance, or nostalgia, among others.

S21. Theatre History on the Web

Leader: Roslyn L. Knutson (University of Arkansas, Little Rock)

The Web is here to stay. We use it; our students use it; increasingly, scholarship and texts important to us appear there. This seminar brings together theatre historians to discuss the scholarly, technical, and pedagogical issues raised by doing electronic projects. Submissions may be theatre history e-projects in scholarship or pedagogy. Projects should be far enough along to be displayed on the participants' own or their university's Web site. Participants without a Web-ready project may submit a reference/review essay of theatre history already on the Web.


Leader: Martha A. Kurtz (Toronto, Ontario)

This seminar will work to expand and historicize our understanding of the emotional responses Elizabethan playwrights sought to evoke in their audience: tears, terror, laughter, awe, among others. Discussion of ways in which class or gender affected the reading of emotion in Elizabethan culture at large or in Individual plays, of Renaissance theories of emotion, and/or the emotional styles of specific actors, writers, or companies, are all welcome.

S23. Shakespeare's Sources

Leader: Catherine Loomis (University of New Orleans)

Recent critical practice has recovered and returned to circulation a variety of early modern texts, some of which can be defined as sources for Shakespeare's plays or poems. This seminar will examine or reexamine narrative, dramatic, visual, legal, musical, medical, architectural, theological, or other sources for Shakespeare's works. Seminar participants are invited to contribute papers that introduce or reassess sources, or that question the definition or significance of source study.

S24. Early Modern Women Writers and the Pamphlet Debate on Gender

Leaders: Cristina Malcolmson (Bates College) and Mihoko Suzuki (University of Miami)

This seminar invites papers that focus on the relationship between early modern women writers and the pamphlet debate that includes Jane Anger, Joseph Swetnam, his antagonists—Esther Sowernam, Constantia Munda, Rachel Speght—and Hic Muller and Haec Vir. Papers may also extend the discussion to Continental examples, such as Cornelius Agrippa and Christine de Pizan, and to the textual debate concerning women and politics during the English Revolution. How did the pamphlet debate help establish the paradigms, topoi, and conventions within and against which early modern women were writing?

S25. Jonson, and "Jonson and Shakespeare"

Leader: Howard Marchitello (Texas A&M University)

"To do no envy (Shakespeare) on thy name . . . ." Thus begins the language of envy—and its denial—that has been taken to characterize the Jonson-Shakespeare relationship. This seminar will reassess this characterization. Is "envy" an adequate notion? Are there alternative models? What are the costs of aesthetic hierarchy? What new descriptive or theoretical models can we offer? Participants may also address the topics of Jonson and authorship, classicism, the invention of literary criticism, print culture, censorship, patronage, collaborative writing, and contemporary literary and critical theory.

S26. Rethinking Collaboration

Leader: Philip C. McGuire (Michigan State University)

Most early modern English plays involve collaboration between playwrights, yet most Shakespearean plays do not. What are the implications and consequences of that discrepancy? How did playwrights such as Beaumont, Chapman, Dekker, Fletcher, Massinger, Middleton, and Rowley work collaboratively? What do their practices disclose about collaborative elements of Shakespeare's work? Should "collaboration" be widened to include imitation of other writers and playwrights? Use of sources? Revision by another playwright? The processes involved in performing and publishing plays?

S27. Popular Playwrights: Heywood and Shakespeare

Leaders: Phyllis Rackin (University of Pennsylvania) and Virginia Mason Vaughan (Clark University)

As a popular playwright who was also a player and a sharer in a commercial company, Thomas Heywood is in many ways the dramatist most akin to Shakespeare. How does a comparison of their careers illuminate the conditions of theatrical production in early modern England? How do their subsequent reputations illuminate the process of canon formation? This seminar welcomes papers on Heywood and his plays alone or in relationship to the work of Shakespeare and other playwrights of the time.

S28. Reading and the Consumption of Literature in Early Modern England

Leader: Sasha Roberts (University of Kent at Canterbury)

What do historical practices of reading reveal about early modern literary culture? How were texts used by readers? Are there connections to be drawn between feminist or historicist readings of literature and the traces of early modern men and women reading? This seminar will explore histories of reading, readers, and the consumption of literature in early modern England. Papers may consider questions of gender, reading practices, marginalia, readerships, libraries, the literary marketplace, literary representations of reading, and intersections with manuscript culture and the commonplace book, among other topics.

S29. Women and Early Modern Theatre

Leader: Anne Russell (Wilfrid Laurier University)

The seminar will explore the many ways in which women were engaged in early modern theatre—as writers or translators of plays, entertainments, and closet dramas; as performers in court masques, household entertainments, and productions in girls' schools; as patrons; as spectators of all forms of theatrical productions; as critics of theatre and drama. Essays are invited which address any aspect of women's production of, participation in, and responses to early modern theatre and drama.

S30. Shakespeare on Stage from J. P. Kemble to Henry Irving

Leader: Frances Shirley (Wheaton College)

The century when Kemble and Irving were in their primes was marked by striking technical developments, changes in staging practice, and diverse attitudes towards Shakespeare's texts. This seminar will focus on Shakespeare's plays on the stage between 1800 and 1900, and can embrace adaptations, the work of specific actors and managers, and individual productions. The influence of social and cultural patterns as well as the aesthetic standards of the century will be taken into account, either as they are included in individual papers or in suggested background reading.
S31. Knowing Bodies: Towards an Historical Phenomenology

Leader: Bruce Smith (Georgetown University)

Despite the revolution they have inspired in habits of reading, new historicism and deconstruction replicate old assumptions that knowledge is an object, something apart from the body of the knowing subject. Perhaps the time has come to question these assumptions and to revisit phenomenology, now with a sense of cultural relativity and political awareness. Papers are invited on theoretical issues, on representations of bodily experience, on prepositions and verbs as opposed to nouns, on the situation of bodies in space and time, within scripts and within the theatre as a physical structure.

S32. Prose Fiction and Early Modern Sexualities

Leader: Goran V. Stanivukovic (University College of Cape Breton)

This seminar invites papers that historicize and theorize ways in which sexual desire and practices are constructed in early modern prose fiction (for example, novella, popular and courtly romances, fictions in Latin) from Lyly to Wroth. Topics may include: women and their relationship to the masculine; the erotics of male/male friendship and other queer relations; sexualities and race, class, kinship, nationalism; pornography and prose fiction; print market as an agent in the construction of the discourses of early modern sexualities; relations of prose fiction to other genres.

S33. Screening the Bard: Shakespearean Spectacle, Critical Theory, Film Practice

Leaders: Lisa S. Starks (Texas A&M University, Commerce) and Courtney Lehmann (University of the Pacific)

This seminar will explore provocative encounters between studies of Shakespeare on screen and contemporary critical theory. Participants are encouraged to analyze filmed adaptations of Shakespeare from perspectives current in film and/or literary criticism, such as psychoanalytic, materialist, semiotic, postcolonial, and gender theories. Suggested topics may include investigations of Shakespeare's "currency" in consumer culture, art-house versus popular constructions of Shakespeare, the role of fantasy and identification (directorial and spectatorial), and the adaptation process as a site of historical, cultural, or technological intervention/innovation.

S34. Fortune

Leader: Leslie Thomson (University of Toronto)

This seminar will focus on Renaissance concepts and treatments of Fortune (or Fortuna) and the Wheel of Fortune. Given the ubiquity of Fortune through the early modern period, examination of the entity and the idea from various angles—iconography, painting, literature, drama, philosophy, politics—will be particularly valuable. Related topics, such as supposed ways of fostering good fortune and forestalling or countering bad fortune, may also be considered.

S35. Catholic Representation in Early Modern England

Leader: Paul J. Voss (Georgia State University)

Recent critical reexaminations of English history, culture, and literature necessitate an investigation of Tudor-Stuart Catholicism, real or imagined. This seminar seeks to clarify and appreciate the various manifestations of Catholicism in early modern England. Papers are encouraged from a variety of perspectives on a wide range of topics, including Shakespeare and Catholics, recusant poets and dramatists, Catholics on page and stage, the circulation of Catholic texts, the demonized Catholic Other, recusant women, iconography and iconoclasm, theological debates, and the connections between literature and liturgy.

REGISTRATION DEADLINE

Registrations for 1999 seminars and workshops must be received in the SAA offices by 15 September 1998. Preferences must be registered on the form included in this bulletin (page 9) or on a copy of it. Faxed and e-mailed registrations cannot be accepted.
MEMBERSHIP BENEFITS: SHAKESPEARE QUARTERLY

Members of the Shakespeare Association receive a $5.00 discount off the regular subscription rates for Shakespeare Quarterly. The Quarterly is published in one volume of five issues per year; four regular issues plus one special supplement, the World Shakespeare Bibliography. Subscription orders should be placed directly with Toni Krieger, Circulation Manager for the Quarterly. Those phoning her at 202-675-0351 or faxing her at 202-544-4623 should be sure to mention their SAA membership in good standing.

SAA members also receive deep discounts to Medieval and Renaissance Drama in England, Shakespeare Studies, and Shakespeare Survey. For ease in ordering, members may also place subscriptions to Shakespeare Newsletter when completing their Membership Dues Form.

To Get on the Program of the 2001 World Shakespeare Congress, see page 12 of this bulletin.

LOOKING BACK TO 1978

Twenty years ago, the Shakespeare Association published its first bulletin, announcing programs for a meeting in Toronto on Friday, 14 April 1978. On the schedule were seven seminars. These included: “Contributions of Some Recent Studies of Shakespearean Texts,” led by Jeanne Roberts; “How to Do Things with the Shakespeare Film,” led by Joel Foreman; “Teaching Shakespeare: Different Courses for Different Kinds of Students,” led by John H. Smith; “Old Strategies for Teaching Shakespeare: A New Look at Traditional Approaches to Shakespeare in the Classroom,” led by Alan Dessen; “Shakespeare, his Contemporaries, and Criticism-by-Formula,” led by Harriett Hawkins; “Shakespeare’s London and Graphical Archaeology,” led by D. R. Rowan; and “The Use of Performance in Teaching Shakespeare: Some Questions and Some Answers,” led by Miriam Gilbert. Some dramatic changes, as well as some striking points of continuity, can be observed twenty years on.

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 2000 meeting should be submitted by 15 March 1999. (See more on 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 1999 seminar and workshop registrations is 15 September 1998.


Each year an open competition is held for at least two paper sessions. Short papers for 1999 (ten to twelve pages long, for a twenty-minute reading time) must be received in the SAA offices by 1 October 1998. 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 1998 meeting in Cleveland, for example, as James C. Bulman began his 1998-99 term as President, he asked Trustee William C. Carroll to serve as Program Chair for 2000. Professor Carroll has assembled a committee that will spend 1998-99 receiving, soliciting, and evaluating proposals for the 2000 meeting. At the 1999 meeting in San Francisco, 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.
SEMINAR 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 1998.) 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. Any registration form 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.

Is this your first SAA meeting? □ Yes □ No

Identify 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 1998 to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.
MEMBERSHIP DUES FORM
Calendar Year 1998

If your mailing label bears a "98" in the upper right-hand corner, then you have already paid membership dues for 1998. Dues are assessed by the calendar, not the academic year. If your mailing label does not read "98," your dues are now payable. All registrants for the 1999 meeting must pay dues for 1998. Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income.

PLEASE PRINT LEGIBLY:

Name: ____________________________________________

Institutional Affiliation: __________________________________________

Academic Rank, if any: __________________________________________

Preferred Mailing Address: ☐ Home  ☐ Office

________________________________________________________

________________________________________________________

________________________________________________________

Home Phone: ____________________ Office Phone: __________________

Fax Number: ____________________ E-mail Address: __________________

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

The dues structure is based on the American dollar. Those paid in other currencies should make conversions as appropriate.

OPTIONAL SUBSCRIPTIONS:

Medieval and Renaissance Drama in England, Volume 10, $62.00
Shakespeare Newsletter ( ☐ new ☐ renewal ), $12.00
Shakespeare Studies, Volume 25, $48.00
Shakespeare Survey, Volume 49, $48.00

For a discounted subscription to Shakespeare Quarterly, payable directly to the Quarterly offices, see page 8 of this bulletin.

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS

Please enclose payment in the total amount indicated above.

Check enclosed (U.S. or Canadian funds only, please. Checks drawn on Canadian banks are acceptable if current exchange rates are taken into account.) ____________________________

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

Credit-Card Number: ____________________________ Expiration Date: ____________

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.
NEIGHBORHOODS

UNION SQUARE The commercial hub of the city was named for Union sympathizers who demonstrated here as the Civil War threatened. With its Union Square address, the Grand Hyatt is near major department stores, upscale boutiques, and many restaurants.

HAIGHT-ASHBURY Devotees of the SAA / Malone Society Dance need no introduction to the center of 1960s counterculture. Still to be seen are the homes of the Grateful Dead, Janis Joplin, and Jefferson Airplane.

CHINATOWN The old Chinese ghetto is now a tourist center, a twenty-four-block maze of markets, restaurants, and shops.

JAPANTOWN The neighborhood was forcibly resettled during World War II, when residents were moved to prison camps and war workers were given their homes. Today, the Japan Center shopping mall is anchored by a Peace Pagoda surrounded by stores with Asian goods.

FISHERMAN'S WHARF Although there is no waterfront left to speak of here, the Wharf houses Ghirardelli Square, The Cannery, Pier 39, and Underwater World.

THE CASTRO The Castro's restaurants, bars, and shops cater to the gay community. Landmarks include A Different Light bookstore, Harvey Milk Plaza, the Names Project Visitors Center, and the Castro Theatre.

MISSION DISTRICT The Precita Eyes Mural Arts Center conducts tours of 70 murals among the Latin American restaurants and galleries of the District. Recently, a significant lesbian community has joined the neighborhood.

NORTH BEACH What the Haight was to hippies, the Italian quarter was to the beat generation, with Ferlinghetti's City Lights Bookstore and Vesuvio's Bar as particular landmarks.

ATTRACTIONS

ALCATRAZ ISLAND In 1934, this military complex was converted into a maximum-security prison that housed Al Capone, Machine Gun Kelly, and the Birdman of Alcatraz. In the wake of a 1963 breakout, the "escape-proof" prison was closed. It is now maintained as a tourist site by the National Park Service.

CABLE CARS Three lines run to Nob Hill and Russian Hill, Fisherman's Wharf, and Chinatown. The works are explained in the Cable Car Barn and Museum.

BART The high-speed Bay Area Rapid Transit connects with Berkeley, Oakland, and the airport. Also available is an "Excursion Ticket" simply to sample the system.

COIT TOWER Best known for its views of the city and the Bay, Coit Tower is also the site of a series of Rivera-inspired WPA murals collectively known as "Life in California, 1934."

MOMA The opening of the San Francisco Museum of Modern Art in 1995 sparked the revitalization of SoMa, the area south of Market Street. The collections feature de Kooning, Klee, Matisses, O'Keefe, Pollock, Rivera, Cartier-Bresson, Steiglitz, and Ansel Adams.

GOLDEN GATE NATIONAL RECREATION AREA The largest urban park in the world includes areas for biking, jogging, and kite-flying. Sea lions and marine birds can be viewed from The Cliff House.

THE PRESIDIO Point of embarkation for the Philippines and headquarters for the Western Defense Command in World War II, the Presidio was made a national park in 1972.

GOLDEN GATE PARK This strip of park land houses a Japanese Tea Garden, the Asian Art Museum, the de Young Memorial Museum (for American art and textiles), the Natural History Museum, an arboretum, botanical gardens, an aquarium, and a planetarium.

LOMBARD STREET The "crookedest street in the world" zig-zags down a steep residential hill.

THE NAMES PROJECT AIDS MEMORIAL QUILT VISITORS CENTER Portions of the Quilt are on display in a space that also offers sewing machines and fabrics for public use.

LITERARY LANDMARKS The Maltese Falcon was written at 620 Eddy Street. Ina Coolbrith, the only female member of the Bohemian Club, lived at 1047 Broadway. Jack London was born at 605 Third Street and wrote Call of the Wild at 575 Blair. Macondray Lane is thought to be the Barbary Lane of Maupin's Call of the Wild.

REQUESTS FOR UNIVERSITY FUNDING To attend the 1999 meeting of the Shakespeare Association, requests for university funding must be submitted by 15 March 1999. Applicants must submit a letter stating the nature of their project and a copy of their CV. Requests should be sent to the SAA office.

LUNCHEON The luncheon is scheduled for Friday, 2 April, at noon. Luncheon tickets are $35.00 per person. The meeting registration fee is $75.00 in advance of the meeting, $95.00 at the meeting, payable in U.S. dollars. Fees cover the Annual Reception on Thursday, the Luncheon on Friday, and other events to be announced in the January bulletin.

The meeting site is the Grand Hyatt Hotel, a tower on Union Square with excellent views of San Francisco, close proximity to downtown shopping, a fitness center (but no pool), and work space in each room. Rates are $100.00 American for a single or double room. Applicable local taxes are 14% at present. Hotel reservation materials will be included in the January bulletin.

The meeting registration fee is $75.00 in advance of the meeting, $95.00 at the meeting, payable in U.S. dollars. Fees cover the Annual Reception on Thursday, the Luncheon on Friday, and other events to be announced in the January bulletin.
WORLD CONGRESS IN 2001

Valencia, Spain will host the International Shakespeare Association from Wednesday through Sunday, 18 through 22 April 2001. The World Congress theme, to be pursued primarily in plenary sessions, is “Shakespeare and the Mediterranean.”

In 2001, the Shakespeare Association of America will convene in Miami, Florida from Thursday through Saturday, 12 through 14 April. Those who are able to make suitable arrangements in their teaching schedules may travel directly from Miami to Madrid and thereby to Valencia, with a day or two of sightseeing before the opening of the Congress.

The Planning Committee of the World Congress is now accepting proposals for panels and seminars. Seminars are co-chaired; in the spirit of international collaboration, the two chairs of a seminar should not hold appointments in the same country. SAA members are encouraged to forward proposals to the Executive Director of the SAA by 1 August 1998.

PROGRAM IDEAS FOR 2000

The SAA Program Committee is now gathering suggestions and proposals for seminars, workshops, and paper sessions for 2000 (see “How to Get on the Program,” page 8, for more information on the planning process). The Committee, chaired by Trustee William C. Carroll (Boston University), includes Susan Cerasano (Colgate University), Elizabeth Hanson (Queen’s University), and William B. Worthen (University of California, Davis). Members should send comments, ideas, recommendations, or fully developed proposals to Professor Carroll at the Department of English, Boston University, 236 Bay State Road, Boston, Massachusetts 02215. He can also be reached by fax at 617-353-3653. The deadline for program suggestions is 15 March 1999. All proposals will be considered by the Program Committee and the Board of Trustees during the San Francisco meeting in April. The site for the 2000 meeting will be announced in the January 1999 bulletin.

NOMINATIONS FOR SAA OFFICES

Trustee Russ McDonald chairs this year’s Nominating Committee. As stipulated in the SAA Constitution, 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. Suggestions should be mailed to Professor McDonald at the Department of English, University of North Carolina at Greensboro, Greensboro, North Carolina 27412. He may also be reached by fax at 910-334-3281. 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 1 November 1998. All nominations are presented for a general vote in the January 1999 bulletin of the Association.

OPEN SUBMISSIONS IN SAN FRANCISCO

As described in full on page 8 of this bulletin, 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, and they should be submitted in four copies with identification of the author provided only in a cover letter which also includes contact information. Papers must be received at the SAA offices no later than 1 October 1998. Those submitting papers will be notified of the Open Submissions Committee’s decisions by mid-December.

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