

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 1999 BULLETIN

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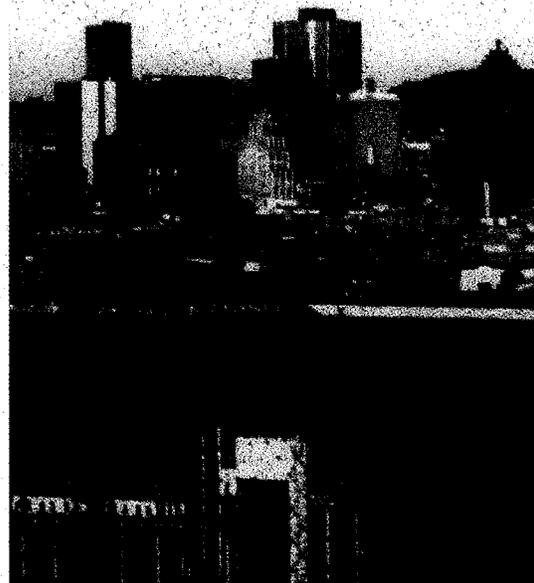
The Queen Elizabeth Hotel in Montréal will welcome members of the Shakespeare Association of America to their twenty-eighth annual meeting. The program commences at 12:00 noon on Thursday, 6 April 2000, features a Thursday evening reception hosted by McGill University, and closes late Saturday, 8 April, with the SAA / Malone Society Dance. Thirty-three research seminars and four workshops are described in this bulletin, all now open for enrollment.

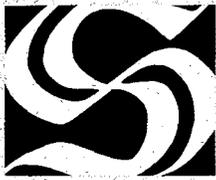
SCHEDULED PAPER SESSIONS INCLUDE:

- "Theorizing Adaptation: Shakespeare in Canada," the 2000 Plenary Paper Session with Daniel Fischlin (University of Guelph), Mark Fortier (University of Winnipeg), Leanore Lieblein (McGill University), and chair Elizabeth Hanson (Queen's University).
- "Bodily Functions," with Gail Kern Paster (George Washington University), Valerie Traub (University of Michigan), Wendy Wall (Northwestern University), and chair Susan Cerasano (Colgate University).
- "Editing Shakespeare Revisited," with Marjorie Garber (Harvard University), David Scott Kastan (Columbia University), Leah Marcus (Vanderbilt University), Jeffrey Masten (Northwestern University), and chair James Shapiro (Columbia University).
- "England at the Margins," with Emily Bartels (Rutgers University), Leeds Barroll (University of Maryland, Baltimore County), Peter Stallybrass (University of Pennsylvania), and chair Michael Neill (University of Auckland).
- "Liminal Showing: Strategies for Theatrical Representation in Shakespeare," with Kenneth Gross (University of Rochester), James R. Siemon (Boston University), Susan Zimmerman (Queens College, CUNY), and chair Bruce R. Smith (Georgetown University).
- "Mixing (with) the Muses: Gender, Genre, and Performance in Early Modern Women's Drama," with Alison Findlay (Lancaster University), Stephanie Hodgson-Wright (University of Sunderland), Gweno Williams (University College of Ripon and York St. John), and chair Marie H. Loughlin (Okanagan University College).
- "Shakespeare and the Millennial Market," with Dennis Kennedy (Trinity College, Dublin), Ania Loomba (University of Illinois, Urbana-Champaign), Kate McLuskie (University of Southampton), and chair Michael Bristol (McGill University).
- "Shakespeare before Theory," with Richard Halpern (University of Colorado), Julia Reinhard Lupton (University of California, Irvine), Peter Swaab (University College, London), and chair Jonathan Crewe (Dartmouth College).
- "The Spanish Connection," with Edmund Campos (Trinity College, Hartford), Barbara Fuchs (University of Washington), Eric Griffin (Millsaps College), Jacques Lezra (University of Wisconsin, Madison), and chair William B. Worthen (University of California, Berkeley).
- "Writing, Publishing, and Performing Shakespeare for Children Today," with Lois Burdett (Stratford, Ontario), Bruce Coville (Syracuse, New York), and chair Laurie E. Maguire (Oxford University).

ALSO ON THE PROGRAM:

■ *Peines d'amour perdues* at the Théâtre Denise-Pelletier, in a mise en scène by Manon Vallée and a translation from *Love's Labor's Lost* by Maurice Roy, with design by award-winning scenographer Yvan Gaudin.





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THE 1999 MEETING: REPORT FROM SAN FRANCISCO

The Grand Hyatt Hotel on Union Square in San Francisco was the site of the twenty-seventh annual meeting of the Shakespeare Association of America. Clear spring weather complemented the hotel's tower views in all directions.

The program included eleven paper sessions, thirty-four research seminars (four with doubled enrollments), and four workshops. A principal theme of the 1999 meeting was religion, with the plenary paper session on "Religious Difference and the Drama of Early Modern England" as well as seminars on "Shakespeare and Religion" and "Catholic Representation in Early Modern England." In a continuing project to survey the state of Shakespeare studies, the Trustees organized a forum on "Academic Book Publishing" and a workshop on "Getting Published." Seminars on "Shakespeare and His Contemporary Dramatists, circa 1599-1601," "Shakespeare and Heywood," and "Jonson and Shakespeare" anticipated President James Bulman's call, during his Luncheon address, for attention to Shakespeare's fellow dramatists. In both panels and seminars, the subjects of women and gender, stage history, Shakespeare on film, and the new technologies of research and teaching continued to be strongly represented. One of the most popular seminar topics was "Unpalatable Shakespeare."

The special events organized by our local hosts emphasized theatrical performances and workshops. In Thursday evening's "The Art of Seduction," Paul Whitworth, artistic director of Shakespeare Santa Cruz, presented an essay on classical acting with an emphasis on his recent experience of playing Richard III and Iago. On Friday afternoon, Gareth Armstrong performed his one-man "Shylock." That evening, the Spring 1999 ACTER troupe presented their cast-of-five *Merchant of Venice*. Saturday afternoon featured a three-actor, forty-minute adaptation of *Othello*, staged by the Oregon Shakespeare Festival's School Visit Program. On Saturday evening, Lorraine Helms and Ron Leeson drew on the traditions of mime, mask, and clown for their "Shakespeare by Heart." Each evening performance was followed by a reception.

An unusual feature of the 1999 meeting was the Annual Luncheon held offsite, in the nearby St. Francis Hotel. With something over 700 registrants, we had outgrown the ballroom of the Grand Hyatt Hotel. The usual features included special sessions for San Francisco-area high school teachers, with workshops on research, performance, and teaching. The Trustees hosted a Continental breakfast for graduate students. And at the dance that closed the meeting, the band Big City Revue offered up eye candy as well as a beat we could dance to. For these and many other elements of the 1999 meeting, the members of the Board of Trustees express their gratitude to the following individuals and institutions.

Outgoing Trustees: William C. Carroll (Boston University), Margaret Ferguson (University of California, Davis), and Mary Beth Rose (University of Illinois, Chicago).

Program Committee for 1999: Chair Frances E. Dolan (Miami University), Mario DiGangi (Lehman College, CUNY), Laurie E. Maguire (University of Ottawa), and Kathleen E. McLuskie (University of Southampton).

Nominating Committee for 1999: Chair Russ McDonald (University of North Carolina, Greensboro), John H. Astington (University of Toronto), and Lee Bliss (University of California, Santa Barbara).

Coordinator of Local Arrangements: Bruce Avery (San Francisco State University).

Coordinator of Local Fund-Raising: Harry Berger, Jr. (University of California, Santa Cruz).

Sponsors of the 1999 Meeting: University of California, Berkeley; University of California, Davis; University of California, Los Angeles; University of California, San Diego; University of California, Santa Barbara; University of California, Santa Cruz; Oregon State University; University of Nevada, Reno; San Francisco State University; Southern Oregon University Center for Shakespeare Studies; University of San Francisco; Stanford University.

Additional Support for the 1999 Meeting: The Arden Shakespeare; St. Martin's Press and Manchester University Press; and University of Maryland, Baltimore County.

Conference Administration: Program Coordinator Terry Aylsworth, Patty Hoke, Jackie Hopkins, and Julie Morris.

S 2000 SEMINARS AND WORKSHOPS

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. Seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.

WORKSHOPS

W1. Film and Teaching

Leader: Herbert R. Coursen (Brunswick, Maine)

How are we incorporating the new films into our teaching? Are we teaching Shakespeare on film as film or as an adjunct to the written text? How are we suggesting to our students—our students to us—that Shakespeare is our culture as the millennium turns? This workshop will look at these and other questions relating to the continuing inundation of films based on Shakespeare. Members will be expected to complete a project—not necessarily a paper—equivalent to what would be expected of members of a seminar.

W2. Teaching Race in the Renaissance Classroom

Leaders: Lindsay Kaplan (Georgetown University) and Joyce Green MacDonald (University of Kentucky)

Recent scholarship has increased understanding of early modern racial dynamics, but classroom practice has often been slower to integrate race into the Renaissance curriculum. All are invited, regardless of experience in teaching race, to this workshop and syllabus exchange to discuss issues and methods of including race in courses on Shakespeare and other Renaissance subjects. Topics may include undergraduate surveys and graduate seminars; early modern concepts of race in relation to early twenty-first century racial concerns; ownership and propriety in racial discourse.

W3. Shakespeare in "the Coming Community"

Leader: Scott Cutler Shershow (Miami University)

This workshop is intended to introduce Shakespeare scholars to a recent theoretical conversation that is radically rethinking the classic concepts of literary and social theory: justice, identity, literature, even community itself. Participants will read Jean-Luc Nancy's *The Inoperative Community* and several essays by other theorists in dialogue with this important work, and they will write brief response papers prior to the meeting. What Nancy calls "literary communism" will reveal itself as crucially important to assessing the status of "Shakespeare" in the coming community.

W4. Preparation and Reading of *All's Well that Ends Well*

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

In preparation for reading the complete play at the SAA meeting, participants will examine the Folio text for punctuation, spellings, variations; circulate a brief discussion of the essence and overall image of the play from a directorial perspective; present ideas for costuming and settings; develop possible cast lists; chart the structure of the play; and suggest doublings. Each participant will make vocal preparations to read two pre-assigned roles, one major and one minor. Enrollment is limited to ten, with priority given to those who did *not* take part in the 1998 workshop on *Measure for Measure*.

RESEARCH SEMINARS

S1. It Came from Shakespeare: Gothic, Horror, and Science Fiction on Stage, Page, and Screen

Leader: John Michael Archer (University of New Hampshire)

The portrayal of atrocity, the monstrous, and the unknown in the drama of Shakespeare and his contemporaries raises questions about the limits of representation, questions that have spawned a long and bizarrely entertaining history of adaptations, echoes, and appropriations in a range of genres and media. Papers are invited on any aspect of this perverse genealogy. A variety of theoretical approaches is welcome, including explorations of sexuality, ethnicity, and gender; of performance issues; and of the relation between historicist and psychoanalytic interpretation.

S2. Commedia, Comedia, Comédie: Continental Culture in Shakespeare's Age

Leader: Frances K. Barasch (Baruch College, CUNY)

Although Shakespeare is usually studied as the center or sign of English national culture, his plays, in fact, have international texture. Substantial evidence of cultural, political, and material commerce between England and the Continent has been assembled in recent years, suggesting cultural crossings in theatre, literature, art, and society. Papers may explore any channel of information (national theatres including Dutch *rederijkers*, travelling players, transportable art, political issues, the print industry, and others) which introduces an international perspective to our understanding of Elizabethan and Jacobean society.

S3. A Centennial Experience?

Leader: Herbert Berry (University of Saskatchewan)

A second-coming of playhouses took place in London around 1600 (Y1, 6K). Five opened, or reopened, from 1599 to 1601, and another stayed open that was supposed to close. Two more opened in 1604 and 1605. Seven old playhouses died from 1594 to 1603. Was there a centennial experience that affected playhouses? The seminar will reflect particularly on buildings and ownership, methods in the production of plays (including texts), and public perception of theatrical enterprises.

S4. "Bodies in Pain": Ritual Violence in Webster and Shakespeare

Leader: Lee Bliss (University of California, Santa Barbara)

To what use is ritual violence put in Jacobean drama? Do two of its foremost practitioners, Webster and Shakespeare, seem to share a sense of its theatrical effect? Its moral effect? What emerges from physical suffering in their plays? Does Webster's and/or Shakespeare's use of violence differ from that found in tragedies by Jonson, Chapman, Middleton, or other contemporary playwrights? What is the relation of physical bodies to more metaphysical entities, political or religious?

S5. Women Players in and around Shakespeare

Leaders: Pamela Brown (University of Connecticut, Stamford) and Peter Parolin (University of Wyoming)

Early modern traditions of female performance included Queens and gentlewomen in elite entertainments; foreign actresses at court; and lower status women as musicians, dancers, and players in pageant and festive drama. Acknowledging women as players may help us rethink: Shakespeare's "women-on-top" plots, transvestite heroines, and spectacularly theatrical foreign divas, such as Cleopatra and Portia; the historical anomaly of the all-male stage; female spectatorship and desire; the impact of foreign actresses on the English stage; and anti-theatricalist attacks on female playing in village squares, public theatre, and court.

S6. Romancing the Bard / Romancing the Renaissance

Leaders: Richard Burt (University of Massachusetts, Amherst) and Laurie E. Osborne (Colby College)

Why, this seminar asks, should Shakespeare and the Renaissance so often be represented through the genre of romance and romantic comedy in the film media? How does this genre bear on related questions Shakespeareans have posed about authorship, feminism, history, sexuality, privacy, and publicity? What might mass culture versions of the Renaissance—recently, *Shakespeare in Love*, *Elizabeth*, *Ever After*, *Dangerous Beauty*, and *Artemisia*—tell us that academic versions do not? How does the genre of romance overlap with other genres such as the gothic, the adventure novel, and the fairy tale?

S7. Shakespeare and Poetic Intertexts

Leader: Ann Baynes Coiro (Rutgers University)

This seminar throws open the question of how and why we should think about Shakespeare's plays and poetry, a yoking meant to be simultaneously obvious and provocative. Papers are welcome on the different poetics in early, middle, and late plays; relationships among Shakespeare's sonnets or narrative poems and plays; contemporary poetry, classical poetry, or post-renaissance poetry and Shakespeare's plays. The relationship of poetry and drama raises issues of performance and rhythmic language, performance and imagistic language, decorum, audience, literary history and its shaping narratives, institutional categories and how they shape our work.

S8. Nineteenth-Century Shakespeare: Global/Local Issues

Leader: Krystyna Kujawska Courtney (University of Lödz)

This seminar will consider how "Shakespeare," as both a unifying and divisive cultural product, was created in the nineteenth century in forms still operative in our global and local predicaments. Papers may consider the Western tradition of bardolatry which was established in the nineteenth century, or how various non-English speaking groups appropriated and/or subverted Shakespeare for their own agendas then. Contributions are welcome from the realms of both high and popular culture (philosophical treatises, strolling players, Italian opera, puppet theatre).

S9. Legalism and Shakespeare Studies

Leader: Karen Cunningham (Florida State University)

This seminar will take up the relatively recent popularity in Shakespeare studies of what we broadly term "the law." Papers might focus on: reviews of current scholarship; provisional definitions of what these legal studies are and whether anything is new about them; relationships between a particular legal issue and play or between "the law" on the page and the stage. What have fictive representations of legal issues to do with the cultures producing or reproducing them?

S10. Shakespeare and the Invention of the Human

Leaders: Christy Desmet (University of Georgia) and Robert E. Sawyer (University of Georgia)

The success of Harold Bloom's *Shakespeare: The Invention of the Human* testifies to the bard's continued cultural currency. Bloom's account of Shakespeare's significance, however,

REGISTRATION DEADLINE

Registrations for 2000 seminars and workshops must be received in the SAA offices by 15 September 1999. 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.

challenges the premises of much contemporary criticism and scholarship. Through his collections of essays, Bloom also influences the teaching of Shakespeare. Topics on Bloom and Shakespeare might include: the notion of authorship, the persistence of bardolatry and character criticism, theoretical analyses of Bloom, reception studies and popular culture, Bloom and performance anxiety, and Bloom's educational influence.

S11. Printers, Players, and Preachers

Leader: Sara Eaton (North Central College)

As did others, Stephen Gardiner identified "printers, players, and preachers" as facilitating religious reforms in early modern England, thus providing this seminar's title as well as its focus. The roles of printers and preachers seem obvious, but what about players? How do Shakespeare's plays engage in issues of religious reform? Does the re-insertion of the period's religious perspectives change our understanding of domestic and public sites, constructions of subjectivity, the aesthetics of visual culture, or how "English-ness" was portrayed, for example?

S12. Nicholas Rowe: Playwright, Poet Laureate, Editor

Leaders: Barry Gaines (University of New Mexico) and Margaret Maurer (Colgate University)

Did Shakespeare's first editor serve him well? How did Rowe's own poetic and dramatic style and/or the conventions of his theatre influence his editing? How do we now evaluate his editorial achievements? This seminar invites contributions that help to articulate Nicholas Rowe's editorial practices. Through arrangements with Chadwyck-Healy, participants will be granted access to the database "Editions and Adaptations of Shakespeare," which contains the complete Rowe edition of Shakespeare as well as other early editions.

S13. Literary and Social Practices of Courtship and Marriage in Early Modern England

Leader: Loreen L. Giese (Ohio University)

This seminar seeks to consider the literary and social practices of courtship and marriage. Papers may address the use of social and legal history in interpreting literary texts; the construction of courtship and marriage in various discourses; the ramifications of these practices on gender behaviors, definitions, and roles; and the extent to which recent social and legal histories throw light on Shakespearean and non-Shakespearean dramatizations of courtship and marriage. A broad range of critical approaches is welcome, as is a broad range of texts.

S14. Split Subjects: Nation and Reformation on the Early Modern Stage

Leaders: Linda K. Gregerson (University of Michigan) and Willy Maley (Glasgow University)

The constitutive paradox of early modern England is at once an uncertain union of asymmetrically empowered classes, cultures, languages, and administrative units, and an uncertain union of secular and religious aspiration. To what extent did civic and religious reform undermine one another, and to what extent were they coincident projects? How shall we delineate the theatrical, or performative, constitution of the national subject in early modern England? This seminar welcomes papers on any aspect of the subject: stress fractures in collective identity, conflicts and expedient alliances within and between public spheres and private conscience.

S15. Judith Shakespeare Online

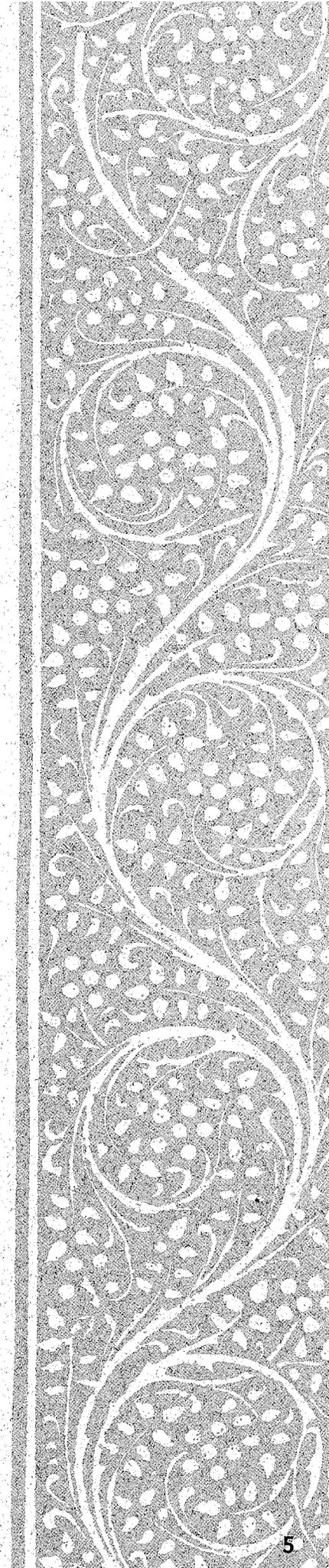
Leader: Elizabeth Hageman (University of New Hampshire)

This seminar welcomes papers on the use of internet resources such as "Renaissance Women Online" and the "Perdita Project" to research and teach early modern women's literary and cultural history. What kinds of research opportunities are now available on the internet; will the internet replace or supplement the rare book room? How do electronic texts modify conceptions of authorship and/or authority? Is the internet equally hospitable to male and female users, to people of various social classes and ethnicities? What kinds of assignments work in the classroom?

S16. The Publicity of the Early Modern Stage

Leader: Alexandra Halasz (Dartmouth College)

This seminar takes as its premise that the early modern stage, independent of any practice or text performed on it, functions metonymically to indicate the site of (secular) public discourse. Papers may address (1) theoretical questions about early modern publicity as they arise from playtexts, the conditions of performance, and the concomitant circulation of printed texts; or (2) the dialogue that emerges *between* plays (and/or between plays and other forms of discourse) and that thus might constitute a kind of journalistic field, a "snapshot" of public discourse.



S17. The Afterlife of *King Lear*

Leader: Peter Holland (The Shakespeare Institute, University of Birmingham)

From Tate's *The History of King Lear* to *A Thousand Acres*, from *Seven Lears* to *Ran*, *King Lear* has been a complex source of literary energies. It has marked its presence across the globe and across history. The seminar invites papers on any aspect of the play's afterlife: on its transformations and reformulations, on its political and social impact and on the values ascribed to it. The aim is to explore the cultural work the play has performed across the history of its reception.

S18. Almanacs, Dates, and Clocks: Shakespeare and the Calendar

Leader: Lisa Hopkins (Sheffield Hallam University)

The new millennium, together with new discoveries, theories, and approaches, offers a stimulus for a re-examination of both time in Shakespeare and Shakespeare in time. This seminar focuses on Shakespeare's conceptualizations of time past and present: his representations of eras, epochs, and seasonal and calendrical time (not forgetting that the latter was differently measured and observed by Catholics and Protestants). Papers are also welcome on how and why our understanding of these issues has itself changed over time.

S19. "There's business in these faces": Reading the Early Modern Countenance

Leader: Skiles Howard (Rutgers University, New Brunswick)

Continuing the scholarly conversation on bodily practices and body parts, seminar members will examine Shakespeare's faces, considering the ways in which features, motions, and senses were written and read; exploring the theories (and visual representations) of body and passions through which facial contours, actions, and complexions were understood and experienced; and investigating the ways in which dramatic representations of the face and facial practices reproduced and managed the social tensions attendant on the reformation of family and nation.

S20. Shakespeare and Musical Theatre

Leader: Russell Jackson (The Shakespeare Institute, University of Birmingham)

Musical theatre derived from Shakespeare includes "semi-operas" (*The Fairy Queen*), operas (an enormous number), "dramatic symphonies" (Berlioz' *Roméo et Juliette*), Broadway musicals (*The Boys from Syracuse*, *Kiss Me Kate*, *West Side Story*), "rock" operas

(*Catch my Soul*), and films (Branagh's forthcoming *Love's Labour's Lost*). Participants are invited to examine the assumptions about "Shakespearean" qualities that are implicit in musical versions; the specific occasions of the works; the social, literary, theatrical, and musical influences that bear on them; and their survival in (or disappearance from) the current repertoire.

S21. Text and Performance: Does the Dramaturg Have a Role?

Leader: Ros King (University of London)

The seminar will explore the relationship between intellect and creativity in the preparation of Shakespearean performance and will particularly welcome contributions from theatre professionals, dramaturgs, critics, and editors. Is editing for performers different from editing for readers? Should it be? Do editors need theatrical experience? Are there creative opportunities in the possible tensions between director and dramaturg in the rehearsal room? What effects have the "Masters of Verse" had on the 1999 season at the London Globe?

S22. Laughter and Tears: Historicizing Emotion and Audience Response

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. This seminar is rescheduled from 1999.

S23. Queenship and English Renaissance Drama

Leaders: Carole Levin (University of Nebraska) and Debbie Barrett-Graves (College of Santa Fe)

The sixteenth century had powerful queens consort, queen mothers, and queens regnant. Renaissance drama reflects this issue of powerful women with the representation of queens. Many possibilities for paper topics exist: dramatic representations of actual sixteenth-century queens, earlier historical queens, as well as mythic queens. Through analyses of the different representations of Renaissance queenship, it is possible to gain a greater understanding of cultural anxieties about strong women, and of the difficulties faced by and the expanding possibilities embraced by women in power.

S24. Playing with the Bard: Shakespeare for Children at the Millenium

Leader: Naomi J. Miller (University of Arizona)

This seminar will explore the Shakespearean adaptations, from picture books to board games, which have marked the final decade of the twentieth century (a suggested bibliography will be provided). Participants will consider the millennial relevance of Shakespeare not simply as a canonical, literary figure in college curricula, or as a launching point for new critical trends in scholarly forums, but as a playing field for literacy and language arts in education from elementary to high school, both inside and outside the classroom. Children's authors Lois Burdett and Bruce Coville will join the seminar.

S25. Shakespeare, his Contemporaries, and Medicine

Leader: Stephanie Moss (University of South Florida)

Disease is both personal and social; it provokes cultural responses and subsequent changes. This seminar will examine both the ideology and practice of early modern medicine as it appears in literary codes. Papers are invited that explore the economic, sociological, juridical, or philosophical implications of early modern medicine and the way in which it elucidates or interrogates the customs, morality, or fantasies of the period.

S26. Readers, Writers, and Spectators: The Early Modern Public Sphere

Leader: John Pitcher (St. John's College, Oxford)

Did a forum of debate and opinion emerge in early modern England? How far are the terms *social energy*, *habitus*, and *the public sphere* useful in understanding this issue, and do they need to be refined as we learn more about readership and theatre audiences? Contributions are invited from the perspectives of history, socio-literary theory, poetics, and cultural studies, and papers are welcome on the making and reception of particular texts or contexts (for example, debates about accession and the aftermath of Cadiz).

S27. Into the Archives and Back Again: Shakespeare and the End(s) of History

Leader: Shankar Raman (Massachusetts Institute of Technology)

Recent historicist approaches to Shakespeare have emphasized the "local" and the "material," treating grand *recits* with some suspicion. This seminar will consider the theoretical status of

"subject," "event," and "body," as well as their complex relations to historical metanarratives. Do historicized readings alter our understanding of temporality, or change the ways we define objects and events? Does performance force a different engagement with the "matter" of the text? Papers may examine the question of "materiality" in specific plays or address the more general issue of materialist historiography and its limits.

S28. Eroticism and Religion

Leader: Richard Rambuss (Emory University)

Bataille posits that "Eroticism is primarily a religious matter." *Devotion* can signify erotic attachment or religious worship and sometimes both at once. This seminar invites theoretical and historical papers on the relations—the affective and expressive relays—between religion and eroticism. Topics may include: sacred eroticism; sacred homoeroticism; the role of the taboo in the sacred; the "gender" of devotion; erotic hagiographies; Catholicism and eroticism; Puritan erotics; devotion's subjectivity effects; the recent revival of religion in Renaissance studies and its emergent orthodoxies.

S29. Marlowe Today

Leader: David Riggs (Stanford University)

This seminar will consider Marlowe's work in relation to such topics as: biography, especially in light of Charles Nicholl's *The Reckoning*; dissidence, oppositional writing, and censorship; formal and literary-historical structures like the blank verse line, the morality, Christian tragedy, and the epyllion; religion, broadly defined to include atheism, Christianity, Islam, and pagan theology; sexuality and queer theory; subjectivity (does Marlowe have one? is there a Marlovian subject? what is his place in the history of subjectivity?); and Shakespeare and Renaissance drama.

S30. Performing Race

Leader: Carol Chillington Rutter (University of Warwick)

How does race work (and what work is it doing) in performance of Shakespeare? The past decade has been interested to historicize and theorize race discursively in early modern drama. This seminar focuses on practice: how race is constructed/represented on Shakespeare's stage and on ours. The seminar invites papers that consider this topic historically and currently; in theatre and film; in alternative and mainstream productions. Topics may include: specific roles; actors' and directors' *oeuvres*; color-blind casting; exoticism; the practice of blacking-up (and whiting out); race and its spectators.

S31. "A Great While Ago the World Began": Contemporary Approaches to *Twelfth Night*

Leaders: Michael Shurgot (South Puget Sound Community College) and Yu Jin Ko (Wellesley College)

This seminar welcomes papers on contemporary approaches to *Twelfth Night* from a range of perspectives, including psychological and psychoanalytical studies, gender studies, mythical narratives, backgrounds and archetypes, and historical and "new historicist" studies. Papers are also encouraged on the concern addressed by Feste's line (above): that is, on the passing of time and its effects on human personalities, communities, and institutions. Connections between the play and the approaching millennium or "millennial" works, from the Renaissance and beyond, including especially Yeats's *A Vision*, are also welcome.

S32. Shakespeare and Character in the Twenty-First Century

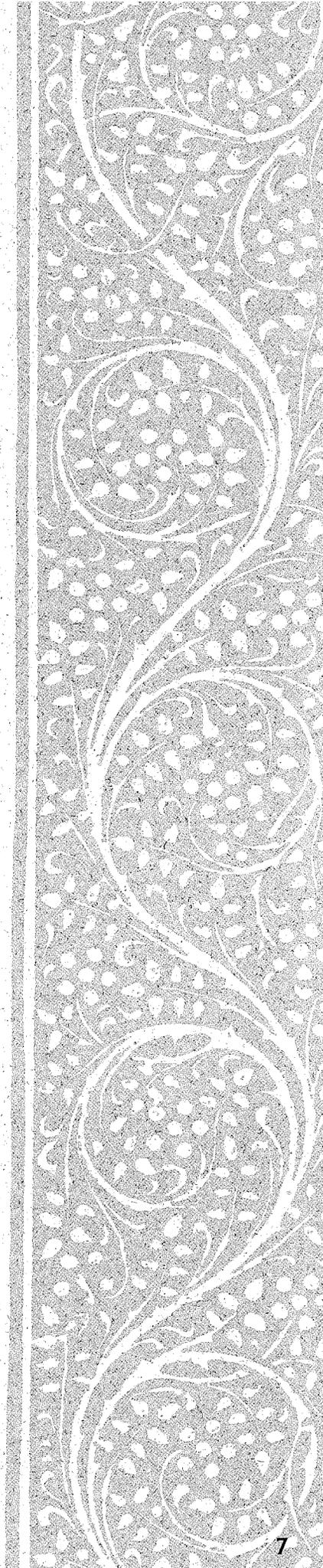
Leader: Jessica Slights (Acadia University)

Various scholars have recently advocated a return to "character" as an analytic category, not in order to reject theory, but in an effort to revive a notion of ethically-based agency in Shakespearean criticism. What are the implications of attempts to synthesize the traditionally competing discourses of character criticism and poststructuralism? Is it possible to recognize drama's ability to effectively model human behavior while avoiding a universalizing essentialism? Papers about a variety of Shakespearean texts, on related pedagogical issues, and from diverse theoretical perspectives are welcome.

S33. Dramatists as Shakespearean Critics

Leader: Fran Teague (University of Georgia)

Seminar members will concentrate on how other playwrights—from Ben Jonson to Aphra Behn to George Bernard Shaw to Tom Stoppard—have written (or remained silent) about Shakespeare. He is simultaneously rival, teacher, and peer; father, brother, and suffocating mother. Papers are invited especially on what dramatists say of Shakespeare, particularly in essays and correspondence; on what is implied by appropriations of Shakespearean material in the plays of others; and on what a dramatist's silence about Shakespeare may suggest.



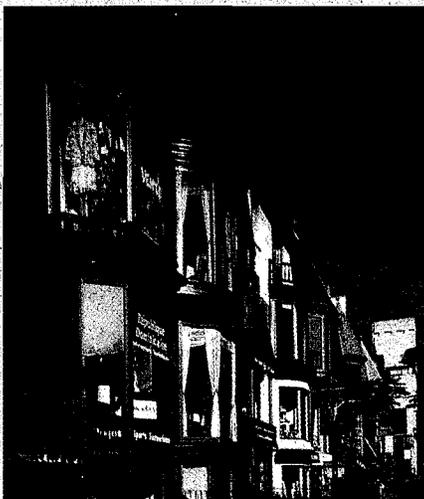
MAKING YOUR PLANS FOR 2000

Requests for funding support to attend the Y2K meeting of the Shakespeare Association may require the following information.

The meeting opens at noon on Thursday, 6 April, with paper sessions, the first group of seminars and workshops, and then the Annual Opening Reception. Formally scheduled events come to a close on Saturday, 8 April, at 6:30 p.m., with the last group of seminars and workshops. The meeting ends on Saturday evening with the SAA / Malone Society Dance from 10:00 p.m. until 1:00 a.m. A detailed schedule of sessions, seminars, and workshops will be announced in the January bulletin.

The meeting registration fee, payable upon receipt of the January bulletin, will be \$75.00. All conference registrants must be members in good standing of the SAA; membership dues are determined by annual income, as seen on page 10 of this bulletin.

Montréal's flagship hotel, La Reine Elizabeth (also known locally as "The Queen E"), sits atop the Gare Centrale of VIA Rail, with immediate access to Montréal's Underground City and the Métro system. The pool has recently been renovated. Room rates are \$135.00 Canadian for single and double occupancy (currently just under \$100.00 American). For non-Canadians, both the federal tax of 7% (the TPS, known outside Québec as the GST) and the provincial tax of 7.5% (the TVQ) are rebated with the submission of receipts and forms available from the hotel. There is also a room tax of \$2.00 Canadian per night. Hotel reservation materials will be included in the January bulletin.



Rue de la Montagne in Downtown Montréal
Photo: Stéphen Poulin for Tourisme Montréal (GMCTB).

How TO GET ON THE PROGRAM AT THE SAA

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 2001 meeting must be submitted by 15 March 2000. For further information, see page 12.

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

A certain proportion of each year's program is originated by the Trustees. There are generally fewer approved proposals than are needed for the program. And the Trustees review the submitted proposals with an eye to other important topics and approaches that should be 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. 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 SAA offices. The registration deadline for 2000 seminars and workshops is 15 September 1999. To register, see page 9.

4. Submit a Paper in the Annual Open Competition

Each year an open competition is held for at least three paper presentations. Short papers for the 2000 meeting must be received in the SAA offices by 1 October 1999. 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, including seminars and workshops. For further information, see page 12.

Each SAA program is developed over the course of at least two years. At the 1999 meeting in San Francisco, for example, as Jean E. Howard began her 1999-2000 term as President, she asked Trustee Barbara Hodgdon to serve as Program Chair for 2001. Professor Hodgdon has assembled a committee that will work until April 2000 receiving and soliciting proposals for the 2001 meeting. In Montréal, the proposals will be vetted by the Trustees.

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, 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.

OFTEN-ASKED QUESTIONS

SAA policy is for seminar and workshop enrollments to be accepted on a first-received, first-registered basis. Why, then, isn't there a rolling admissions process, with those registering in July receiving confirmation of their seminar assignments in July?

The answer has to do with those seminars and workshops that go into double sessions. A popular seminar may fill by the end of July, in which case subsequent registrants are placed in their second or even third choices. Only a few oversubscribed seminars will double, either because some seminar directors cannot take on an extra session or because of limited meeting space in the convention hotel. Those programs that do double cause long ripple effects in the registration process. The extra session of a popular seminar will restore as many as twenty people to their first choice placement. And this will open more spaces in their second-choice seminars, making it possible for many others to receive their first registration choices. Not until 15 September does it become clear where the enrollment pressures are greatest and which double sessions will benefit the most people.

*S*EMINAR AND WORKSHOP REGISTRATION

SAA members in good standing—i.e., those who have paid their membership dues for 1999—are eligible to register for workshops and seminars. Dues are assessed by the calendar, not the academic year. Those with mailing labels bearing a "99" in the upper-right hand corner have already paid membership dues for the year and are eligible to register. For those whose mailing label does not bear a "99," dues are now payable; see page 10 for the Membership Dues Form, with dues assessed according to yearly income.

SAA seminars and workshops are designed to serve as forums 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). All written materials are to be duplicated, circulated, and read in advance of the meeting. It is assumed that all participants in a workshop or seminar 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 on the good will of its members in seminar and workshop registrations. Any registrant submitting a form without a range of choices may have to be assigned to a seminar at random.

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 seminars and such workshops as are open to the membership (some workshops are closed at the request of their leaders). No member may enroll in more than one of these programs, and those who are presenting papers at the meeting may not also hold places in the seminars or workshops.

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.

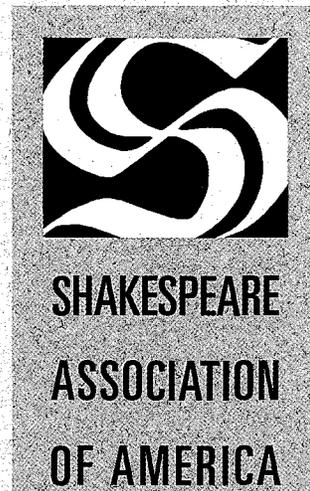
Name: _____

Affiliation (if any): _____

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 a workshop [W].

1st _____ 2nd _____ 3rd _____ 4th _____

Return this form by 15 September 1999 to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.



*M*EMBERSHIP DUES FORM

Calendar Year 1999

If your mailing label bears a "99" in the upper right-hand corner, then you have already paid membership dues for 1999. Dues are assessed by the calendar, not the academic year. If your mailing label does not read "99," your dues are now payable. All registrants for the 2000 meeting must pay dues for 1999. Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income.

PLEASE PRINT LEGIBLY. THIS INFORMATION WILL BE USED IN THE 1999 DIRECTORY OF MEMBERS.

Name: _____

Institutional Affiliation (if any): _____

Academic Rank (if any): _____

Preferred Mailing Address: Home Office

Office Phone: _____ Home Phone: _____

Office Fax: _____ Home Fax: _____

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 11, \$62.00 _____

Shakespeare Newsletter (new renewal), \$12.00 _____

Shakespeare Studies, Volume 27, \$48.00 _____

Shakespeare Survey, Volume 51, \$48.00 _____

For a discounted subscription to *Shakespeare Quarterly*, payable directly to the *Quarterly* offices, phone 202-675-0351.

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS _____

Please enclose payment in the total amount indicated above. Given the high cost of credit card fees, the Trustees ask that North Americans pay by check whenever possible. Checks drawn on Canadian banks should take into account current exchange rates.

Check enclosed in the amount of _____

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.

W HILE IN M ONTRÉAL

■ NEIGHBORHOODS

LA VILLE SOUTERRAINE / THE UNDERGROUND CITY Montréal's parallel universe features train and subway stations, movie theatres, shops, restaurants, fast-food counters, and a sometimes-bewildering maze of tunnels, corridors, and plazas.

VIEUX-MONTRÉAL / OLD MONTRÉAL The place Jacques-Cartier is the center of this area of eighteenth-century stone buildings, outdoor cafés, street musicians, and cobblestoned roads leading to the old port.

VIEUX-PORT / OLD PORT Hope for good weather in which to enjoy this 1.2-mile park with promenade and bike paths, flea market, and harbor cruises.

LE VILLAGE GAI / THE GAY VILLAGE The Gay and Lesbian Community Centre anchors this neighborhood of clothing stores, restaurants, bars, and a disco.

QUARTIER LATIN / LATIN QUARTER Montréal's "Left Bank" features cafés, bistros, boutiques, an active night life, and the Cinémathèque Québécoise, an avant-garde Museum of Moving Images.

PARC DU MONT-ROYAL / MOUNT-ROYAL PARK Montréal's namesake "mountain," with a park designed by Frederick Law Olmsted, is crowned by a statue of George-Étienne Cartier, a 98-foot-tall cross, and the Chalet Lookout. It is possible to drive, hike, or take a horse-drawn calèche for spectacular views of the city.

PARC LAFONTAINE / LAFONTAINE PARK Not far from The Queen E Hotel, this park is landscaped in two garden languages: half formal French, half informal English.

ÎLE STE-HÉLÈNE / ST. HELEN'S ISLAND Some of the buildings of Expo '67 remain, with a casino, an amusement park, and La Biosphère, a Buckminster Fuller geodesic dome with environmental exhibits.

STADE OLYMPIQUE / OLYMPIC STADIUM Six pools are among the facilities preserved from the 1976 Olympics. Also worth a visit is the Biodôme, with a tropical rain forest, polar environment, Laurentian forest, and St. Lawrence ecosystem.

JARDIN BOTANIQUE / BOTANICAL GARDENS Among thirty-one specialized sections, the Chinese Garden is especially notable as the largest of its kind outside China. The park is also known for its Insectarium and 130 resident bird species.

■ MUSEUMS

MUSÉE DES BEAUX-ARTS / MUSEUM OF FINE ARTS Two buildings—the neoclassical original built in 1912 and the Moshe Safdie annex of 1991—are connected by galleries below Sherbrooke Street. Collections include European painting, sculpture, and decorative arts; the arts of Oceania and Africa; Inuit carvings, Amerindian crafts, and Canadian art after 1960.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL / MUSEUM OF CONTEMPORARY ART Here, "contemporary" means after 1939: surrealism, Pop, Op, abstract expressionism, and minimalism in paintings, sculpture, video, and photographs.

POINTE-À-CALLIÈRE / MONTRÉAL MUSEUM OF ARCHAEOLOGY AND HISTORY Built on the site of Montréal's original colony, the museum displays exposed ruins and archaeological artifacts. A 16-minute multimedia show reviews the city's history.

MAISON SAINT-GABRIEL / ST. GABRIEL HOUSE This farm house was constructed in 1668 to house the "Filles du Roy," young orphan girls sent to Montréal to marry and populate New France. Today, the site displays everyday objects from the eighteenth and nineteenth centuries.

MUSÉE JUSTE POUR RIRE / JUST FOR LAUGHS MUSEUM Celebrating its seventh anniversary since opening on April Fool's Day 1993, this museum presents North American bawdy and black humor that work in two languages. Featured are historic film clips, Québécois folk music, and a humor hall of fame.

CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE Devoted to architecture, urban planning, and landscape design around the world, the museum has a renowned study center.

MUSÉE McCORD / McCORD MUSEUM OF CANADIAN HISTORY The individual collections of nineteenth- and twentieth-century benefactors include decorative arts, clothing, jewelry, photographs, and folk art.

■ CHURCHES

BASILIQUE NOTRE-DAME / NOTRE DAME BASILICA The Protestant architect, James O'Donnell, was so inspired by his own creation that he converted to Catholicism after the church was completed in 1829.

CATHÉDRALE-BASILIQUE MARIE-REINE-DU-MONDE / MARY QUEEN OF THE WORLD CATHEDRAL Completed in 1894, this imitation of St. Peter's Basilica is distinguished from the original by its smaller scale and array of local saints on the roof.

CATHÉDRALE CHRIST CHURCH / CHRIST CHURCH CATHEDRAL Built in 1859, with its steeple replaced in 1940, this is called the "floating cathedral" for all the levels of the Underground City beneath it.

ÉGLISE NOTRE-DAME-DE-BONSECOURS / NOTRE DAME DE BONSECOURS CHAPEL In the late 1600s, Marguerite Bourgeois founded a convent as well as this church; a below-ground museum features 58 stage sets on her life and work. The church is hung with wooden ship models given by mariners as votive offerings.

ORATOIRE ST-JOSEPH / ST. JOSEPH'S ORATORY This basilica is a pilgrimage site: Brother André is said to have effected hundreds of cures before his death in 1937, and his heart is now on exhibit. A sculptural Way of the Cross leads to the basilica.

■ AIRPORTS

Two airports serve Montréal. Most international travelers fly into Dorval, thirty minutes from the downtown area. Shuttle bus service costs \$9.25 Canadian. Some charter flights arrive at Mirabel, which is forty-five minutes from downtown and offers a similar shuttle bus service. On departure, all passengers are charged a \$10.00 (Canadian) Airport Improvement Fee.

FOR FURTHER INFORMATION: Visit the official web site at <<http://www.tourism-montreal.org>>. The SAA's January bulletin will include relevant information about the April schedule for: special exhibits in Montréal museums, the Centaur Theatre, L'Orchestre Métropolitain, L'Orchestre symphonique de Montréal, L'Opéra de Montréal, Les Grands Ballet Canadiens, Les Sortilèges (folk dance), the Expos (baseball), the Canadiens (hockey), and the Cirque du Soleil (spectacle).

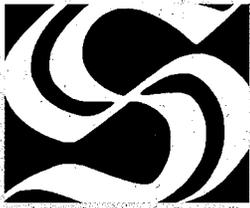


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

SAA TO BUILD CONTINGENCY FUND

As observed by Outgoing President James Bulman at the Annual Luncheon in San Francisco, the SAA is "the Blanche Dubois of academic organizations." We have always depended on the kindness of the colleges and universities that serve as our local hosts each year. But even as the organization grows bigger and our expenses increase, institutional budgets grow tighter. The Board of Trustees, committed to keeping registration fees as low as possible, will soon launch an annual solicitation of the membership, so that those who wish to contribute money to a contingency fund—and thus to help ensure the SAA's financial stability—may do so.

OPEN SUBMISSION PAPERS FOR MONTRÉAL

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-three minutes. They should be submitted in four copies with identification of the author provided *only* in a cover letter. Papers must be received in the SAA offices by 1 October 1999.

CALL FOR PROGRAM IDEAS FOR 2001

The SAA Program Committee is now gathering suggestions and proposals for seminars, workshops, and paper sessions for the 2001 meeting in Miami, scheduled for Easter weekend, 12 through 14 April. The Miami Program Committee is chaired by Trustee Barbara Hodgdon (Drake University). All are encouraged to send comments, ideas, recommendations, or fully developed proposals to Professor Hodgdon at 4816 Harwood Drive, Des Moines, Iowa 50312. She can also be reached by fax at 515-271-2055 or by e-mail at <barbara.hodgdon@drake.edu>. The deadline for proposals is 15 March 2000. The 2001 program will be assembled during the Montréal meeting.

NOMINATIONS FOR ELECTED OFFICE

Charged with bringing forward the names of at least two candidates for the vice-presidency and at least four candidates for the two open trusteeships, the 2000 Nominating Committee includes Trustee and chair Frances E. Dolan (Miami University), Margaret Ferguson (University of California, Davis), and Garrett Sullivan (Pennsylvania State University). Suggestions may be sent to Professor Dolan at the Department of English, Miami University, Oxford, Ohio 45056. She can also be reached by e-mail at <dolanfe@aol.com>. The Constitution provides that a candidate's nomination may also 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 October 1999. Nominations will be presented for a general vote in January.

MEMBERSHIP DIRECTORY TO BE ISSUED

The SAA's biennial membership directory will be issued in the late fall of 1999, with names and contact information for all those who registered in the membership years 1998 and 1999. Changes to the SAA records must be received by 15 September 1999.

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

