

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 Vanderbilt Station, Nashville, Tennessee 37235

Volume 3, Number 2, July 1980

RECORD MEETING AT CAMBRIDGE SEES SCHOENBAUM NAMED PRESIDENT

With some 340 in attendance, the eighth annual meeting of the Shakespeare Association of America was the largest in the organization's history, except for the joint meeting with the International Shakespeare Association in 1976. Gathering at the Hyatt Regency Hotel in Cambridge, Massachusetts, on April 3-5, members of the Association welcomed S. Schoenbaum, of the University of Maryland, as the incoming President. Outgoing President Charles Shattuck, of the University of Illinois, announced results of the election at the business luncheon on Friday. New Trustees are Stephen Booth (University of California, Berkeley) and Susan Snyder (Swarthmore College). Along with President Schoenbaum, they will serve three-year terms on the Board. Joan Hartwig (University of Kentucky) was named by the Trustees to fill a one-year vacancy on the Board.

Other announcements brought less happy news as members learned of the untimely deaths of Dan Seltzer (Princeton University) and C. L. Barber (University of California, Santa Cruz). As immediate past President of the Association, Joe Barber was honored at the conclusion of the Friday luncheon with a moving eulogy by former Trustee Norman Rabkin (University of California, Berkeley). The text of the eulogy appears on page 8 of the *Bulletin*. Both Professor Seltzer and Professor Barber have been major figures in scholarship and the theatre.

Social events of the three-day meeting included a Thursday evening reception at the Harvard Faculty Club, hosted by Harvard, Brandeis, and Boston Universities, together with Boston College. Jeanne Newlin, Curator of the Theatre Collection, also invited SAA members to a champagne reception at the Pusey Library on Friday evening. There the C. Walter Hodges' Model of the First Globe Theatre was unveiled and dedicated to the late Alfred Harbage.

Other special features included the showing of several BBC-TV Shakespeare productions, as well as a tape of the Los Angeles Globe Playhouse *Merry Wives* production. A panel of scholars discussed the BBC series with producer Cedric Messina in one of the Friday sessions. On Saturday, members had an opportunity to see demonstrations of the technique of noted voice coach Kristin Linklater, who works with Artistic Director Tina Packer at Shakespeare & Company in Lenox, Massachusetts.

As always, the Annual Lecture marked a high point of the meeting. The address by Alvin Kernan (Princeton University) provided both scholarly research and perceptive analysis. "Courtly Servants and Public Players: Shakespeare's View of Theatre in the Court" skillfully related history and Hamlet for the audience at the Friday luncheon.

The Annual Lecture, seven major sessions, ten specialized seminars, the President's play reading, and workshops with Shakespeare & Company offered a broad range of opportunities for members to participate. Coffee breaks, receptions, meals, and open evenings all provided occasions for informal interchange. Next year's meeting will of course make possible an even wider spectrum of activities.

As previously announced, the ninth annual meeting will be held jointly with the International Shakespeare Association Congress scheduled for 1-8 August 1981, in Stratford-upon-Avon. The Congress traces its origin to 1971, when Vancouver played host to the first such gathering. Out of that meeting came a committee to set up an international organization that would foster other occasions for Shakespeareans from around the world to meet and work together. The ensuing International Shakespeare Association held its inaugural Congress five years later in 1976. As part of the American Bicentennial, the SAA hosted the 1976 meeting in Washington, D. C., during Shakespeare's birthday week. After five years, it is time for the next Congress in 1981. Since the SAA has a significant role in organizing the event, the Trustees urge all members to make every effort to be present.

BULLETIN BECOMES VOICE OF WORLD CONGRESS

The *Bulletin* has been selected to provide official information on the International Shakespeare Association Congress both in North America and abroad. Beginning with this issue, four *Bulletins* will supply details on registration, participation, housing, travel, and other related subjects.

The Shakespeare Congress logo printed here and on the back and front of the *Bulletin*, will identify each special issue. From the formal announcement to the final report in January of 1982, readers can look to the *Bulletin* for full information on the Stratford Congress.

Members, friends, and other interested persons are asked to help publicize the ISA Congress. Upon request, copies of this and future issues will be sent to prospective delegates not already on the SAA mailing list.

Please Post the Front-Page Announcement of the ISA Congress at Your College or University.

CONGRESS SEMINAR TOPICS AND CHAIRMEN SET

A series of seminars on specialized topics will be featured in the afternoons from Monday through Thursday during the Congress. All participants will be expected to do extensive advance preparation under a chairman's direction, with the aim of significant advancement of scholarship on each topic. Registration is open to all members of the ISA, the SAA, and other national groups affiliated with the ISA. To assist with institutional funding, formal letters of invitation will go out to all seminar participants and all will be listed on the program.

SHAKESPEARE: MAN OF THE THEATRE

SHAKESPEARE IN THE THEATRE OF HIS TIME

1. "Bad Quartos as Documents of the Theatre," E. Paul Werstine (King's College), Chairman. Among the problems that might be considered are (1) the validity of the categories "good quartos" and "bad quartos;" (2) the theatrical provenance of the "bad quartos;" (3) the "bad quarto" texts as effective stage versions in comparison to "good quarto" and first Folio texts; (4) problems of editing the "bad quartos" for theatrical and other uses. The focus of seminar discussion on the similarities and differences among the "bad quartos" should accommodate a wide variety of related topics.

2. "The Court Theatres," Glynne Wickham (University of Bristol), Chairman. The seminar will consider new documents related to the Court Theatres. We will also deal with such issues as the changing fortunes and the relative importance of these theatres to the public playhouses during Shakespeare's lifetime.

3. "The Character of Verse and Prose in the Early Plays, 1590-1595," Gail Kern Paster (George Washington University), Chairman. This seminar will consider Shakespeare's early verbal style from two points of view: as an individual, hence relatively homogeneous, structure with idiosyncratic features and hallmarks; and, historically, as the result of a transaction with earlier styles. We will concentrate on smaller types of verbal structure in the plays, such as syntax and speech-modes, metrical experimentation and rhyme, the decorum of diction and vocabulary. The seminar will also examine the effects upon Shakespeare's style of the philosophical circumstances of Elizabethan English at that point in his career when he is most obviously an inheritor of styles, particularly those of Lyly and Marlowe.

4. "Shakespeare's Eye: The Art of the Emblem and Shakespeare's Theatre," Alan R. Young (Acadia University), Chairman. The seminar will deal with aspects of the relationship between emblem literature and Shakespeare's theatre. In recent years numerous articles and several books have been concerned with this field of study. The 1981 ISA Congress will provide a timely opportunity to assess current critical thinking in this area. It is hoped that there will be some papers dealing with matters of methodology and critical theory, but papers on other concerns relevant to the seminar title will also be sought.

5. "Elements of Liturgy and Ritual in Shakespearean Performance," Chris Hassel (Vanderbilt University), Chairman. The seminar will begin by reviewing the most important published studies of liturgy and ritual in Shakespeare, and discussing how those studies have already been applied to Shakespearean performance and how they might be applied in future work. Recently published works in the field (the last five years), works still in progress, and ideas just conceived as a result of our preparation for this seminar will then be analyzed for our information and discussion, thus providing a synthesis of past efforts and suggesting the pursuit of new possibilities for interpretation and performance.

6. "Pageantry in the Shakespearean Theatre," David Bergeron (University of Kansas), Chairman. Possible topics for consideration include Shakespeare's use of pageant elements and allusions in the plays and their pertinence for the plays; also, specific pageants and their relevance for Shakespeare's plays — influence, borrowing, etc.; and a broader assessment of civic pageants and their importance for the drama of the period. This is not meant to be an exhaustive list of topics.

SHAKESPEARE AND HIS FELLOW PROFESSIONALS IN THE THEATRE

7. "Shakespeare's Contemporaries: From the Original Staging to the Critical Reading," G. B. Shand (Glendon College, York University), Chairman. Starting from the premise that stage and study are, at least for the academic, inseparable, this seminar will examine the current state of the allied arts of reconstructing historically accurate Elizabethan-Jacobean performance practice and of applying such reconstruction to critical readings of Shakespeare's contemporaries. To keep the subject manageable, we will focus on some of Marlowe's plays and the tragedies of Webster and Middleton.

8. "Continental Influence on Shakespearean Theatre," Louise George Clubb (University of California, Berkeley), Chairman. The seminar will engage in comparisons of genres, techniques, sources, figures, staging or any other aspects of Renaissance theatre that might be used to answer the cardinal question of how far Shakespeare's drama was affected by or related to continental practice or theory. Controversy and consequent taking of stands are invited.

9. "The Playwright in His World: Patterns in Shakespeare's Transformation of Sources," Meredith Skura (Rice University), Chairman. The definition of "source" has now been widened to include not only the stories Shakespeare rewrote but also the dramatic and social forms for organizing stories, and the language for expressing them. Critics have also moved from merely listing "what" Shakespeare read to thinking about how he used it. This seminar should move from specific examples of source used to consider larger questions about the kind of material Shakespeare typically chose, the way he typically used it, and the way his changing use of sources is related to his development as a dramatist.

10. "Shakespeare on the Eighteenth-Century Stage," Philip Highfill (George Washington University), Chairman. Our focus will be on Shakespearean drama as the eighteenth century knew it. Possible topics might include "Shakespeare: Text, Pictures, and Performance" and "Shakespeare's Women on the Eighteenth Century Stage."

11. "Shakespeare on the Nineteenth Century Stage: A Representative and Comparative Study," Carol Carlisle (University of South Carolina), Chairman. While the topic is purposely broad to accommodate a variety of interests, the limiting device for individual papers will be "geographical" (in a very loose sense) rather than biographical or technical. That is, each participant will take as his starting point a subject like "Shakespeare in the English Provincial Theatres," "Shakespeare on the New York Stage," "Shakespeare in Montreal," "Shakespeare in Germany," etc. — rather than, for example, "The Shakespearean Interpretations of Tommaso Salvini" or "The Costuming of Shakespeare's Plays." Having taken a subject, however, the participant may narrow it as he chooses to focus on some particular theatre, group of actors, series of performances, trend in interpretation or staging within his area.

12. "The Use of Theatre History and Practice for the Scholar and Critic," Bernard Harris (University of York), Chairman. Our emphasis will be on the uses of theatre history in general. However, in addition, we shall make specific consideration of the applications of theatre history to *Measure for Measure*, *King Lear* (or possibly *Hamlet*), and *The Winter's Tale*.

SHAKESPEARE: CRITICAL APPROACHES

13. "Shakespeare on the Socialist Stage," Nico Kiasashvili (Tbilisi State University, U.S.S.R.), Chairman. This seminar will not only provide a unique opportunity to report on the performances of Shakespeare in socialist states but will also address the question of the relation between such performances and the socialist philosophy. Both contemporary and historical analyses may be included for consideration.

14. "The Double Translation: To Language, To Stage," Kristian Smidt (University of Oslo), Chairman. Among the problems that might be considered are (1) How can translation for use in the theatre render the qualities of the Shakespearean originals most faithfully? Can Shakespeare sound like Shakespeare in any language other than English? Is there any possibility of substituting visual for verbal communication (or v.v.)? (2) Would translation made specifically for the theatre be useful and advisable; if so, what would be the effect of different theatrical traditions on such translations? (3) Have translators in the past had the needs and conditions of the theatre sufficiently in mind? (4) Can the scholar be of any assistance in the production of Shakespeare's plays in other languages?

15. "Teaching Shakespeare with Actors: A Critical Assessment," Alan Dessen (University of North Carolina), Chairman. In the 1970s, experienced actors have crossed the threshold into the traditional classroom with results that have often pleased teachers and students. Now the time has come to ask some hard questions: Has the experiment failed? What has been gained that could not have been achieved by the teacher alone (or through films and video-cassettes)? If actors can provide something distinctive, are there nonetheless areas that actors cannot or should not explore in the classroom? Have teachers of Shakespeare been sacrificing bread and butter for a theatrical high? Participants in the seminar will be asked to analyze the assets and liabilities of the actor in the Shakespeare classroom. (Preference to applicants who have had actors participate in their classrooms.)

16. "Gender and Genre: Feminist Approaches to Shakespearean Roles," Coppélia Kahn (Wesleyan University), Chairman. To what extent are Shakespeare's depictions of women and men shaped by the conventions and theatrical practices of comedy, tragedy, history, and romance? How do the genres define male and female development, sexuality, and social roles? Incorporating recent work on marriage, the family, and patriarchy in Shakespeare, this seminar will explore the relevance of genres, while assessing and extending various feminist approaches.

17. "The Psychology of Theatrical Experience," Janet Adelman (University of California, Berkeley), Chairman. The seminar will explore the psychology of the theatrical experience for audience, actor/character, and author in relation to specific Shakespearean texts and performances. Our concerns will include the following: Is there a distinctive psychology of theater? What are the psychological consequences of the system of relationships that theater presupposes? What, for example, are the consequences (1) of the theatrical reliance on the presence of an audience? (2) of the embodiment, for both author and audience, of internal fantasy material in externalized form? (3) of theater as social experience?

18. "Shakespeare's Art of Manipulating the Audience," J. L. Styan (Northwestern University), Chairman. This seminar will focus not merely on Shakespeare's building of thought and feeling, but fundamentally on his methods of directing our particular perceptions, our level and kind of response, and our degree of involvement or critical distance. Thus, the seminar should constitute a true performance study which would take into account the agencies of the stage by which Shakespeare's control is exercised and the world of the play created.

SHAKESPEARE AND THE LIVING THEATRE

19, 20, and 21. *Three Plays from the 1981 RSC Repertory*, Gareth Lloyd Evans (The Shakespeare Institute), David Palmer (University of Manchester), and Stanley Wells (University of Oxford), Chairmen. As soon as the Royal Shakespeare Company announces its schedule for 1981, three plays from the repertory will be selected for close analysis, one by each chairman. Participants should be prepared to pursue a variety of critical approaches to the play they finally study. Seeing the performance at Stratford should be considered a useful adjunct rather than a prerequisite for the work of the seminar.

22. "Shakespeare and Film: The Director and the Scholar," Kenneth Rothwell (University of Vermont), Chairman. The seminar will be concerned with the ways film directors in putting their "signatures" on cinematic versions of the plays have either been influenced by, or become themselves the subjects of, Shakespeare scholarship and/or criticism: Olivier *Hamlet* and Ernest Jones; Brook *Lear* and Jan Kott; Burge *Othello* and F. R. Leavis; Olivier *Hamlet* and Peter Alexander.

23. "Televised Versions of Shakespeare's Plays," Herbert Weil (University of Saskatchewan), Chairman. We will study ways that televised productions differ in technique and in effect from theatrical and cinematic performances. There will be special focus upon scenes from the BBC *Henry IV*, *Measure for Measure*, and one play from the 1980-81 season.

24. "Current Trends in Non-English Shakespearean Performance," Werner Habicht (Universität Würzburg), Chairman. This seminar will make an assessment of concepts, styles, and achievements in Shakespearean production, both traditional and experimental, in different languages and national contexts, and of their possible significance for an interpretation of the plays. Papers will be invited on important recent productions and on the approaches of the individual producers as well as on specific problems such as the interrelation between performance and translation, the impact of national acting traditions, etc.

SEMINAR REGISTRATION

All persons interested in registration for the seminars described on the preceding page should fill in the registration form at the bottom of this page. *Deadline for registration is September 30.* Each delegate to the Congress may participate in only one seminar. Every effort will be made to enroll people in their first choice of seminars, but inevitably some compromise must be made in order to keep the groups at 15 or fewer members.

CALL FOR PAPERS

Anyone wishing to submit a paper for consideration at the ISA Congress should fill in the appropriate form below and send it to the address indicated along with two copies of the finished manuscript. All papers should be designed for a presentation not to exceed 20 minutes — i.e., 10-12 pages. *Deadline for receipt of all manuscripts is September 30.* The approved topics for papers are as follows:

Shakespeare in the Theatre of His Time
Shakespeare and His Fellow Professionals in the Theatre
Shakespeare and Theatre: Critical Approaches
Shakespeare and the Living Theatre

It is understood that all speakers must be 1981 members of the ISA, the SAA, or other national affiliates of the ISA.

CONGRESS MAILING LIST

Anyone who is interested in attending the ISA Congress in 1981 and is not presently a member of the Shakespeare Association of America or the International Shakespeare Association should fill in the form below in order to receive future Congress mailings. It is especially important for persons outside the United States and Canada to indicate their wish to remain on the mailing list, as the budget for overseas postage is quite limited.

SEMINAR REGISTRATION

Name _____

Institution _____

Address _____

Seminar Preferences (List by Number)

First Choice _____

Second Choice _____

Third Choice _____

Please return this form to
Shakespeare Association of America
6328 Vanderbilt Station,
Nashville, TN 37235, U. S. A.
Registration Deadline: 30 September 1980

PAPER SUBMISSION

Name _____

Institution _____

Address _____

I hereby submit the enclosed paper for consideration
on the following topic: _____

Please return this form to
International Shakespeare Association,
The Shakespeare Centre,
Stratford-upon-Avon CV37 6QW, England
Deadline for Papers: 30 September 1980

MAILING LIST

Please include me on the list for all future mailings regarding the 1981 ISA Congress.

Name _____

Institution _____

Address _____

Please return this form to
Shakespeare Association of America
6328 Vanderbilt Station,
Nashville, TN 37235, U. S. A.

Additional Names for Mailing:

EVALUATION OF THE BBC SHAKESPEARE PRODUCTIONS

Now that the first two series of BBC Shakespeares have been shown in America and a new producer is about to take over the following series, the Trustees of our Association deem it appropriate and timely that our members evaluate what we have seen so far. As Joe Barber insisted in April 1979, when the first series began, we American Shakespeareans are the principal "consumers" of these productions, and it behooves us to make our preferences known to the producers. However, we welcome the advice and judgment of our colleagues throughout the world.

Please rate each production you have seen on a scale of 10 to 0 (10 for excellent). Then, on as many pages as you please, say whatever you want to say about the direction, the casting and acting, the setting, costuming, and other matters of physical production, and the overall success of adapting play to film. What has been the extent of your exposure to the tapes? Have you used the study guides? How useful have these productions been to your students? Has your school acquired the tapes, and will you show them to classes in the future?

When your reports are in (*not later than September 30, please!*) a summary of the "grades" and opinions will be compiled, to be sent to the BBC management and published in the *Bulletin*.

BBC SHAKESPEARE RATINGS

<i>Julius Caesar</i>	_____	<i>Measure for Measure</i>	_____	<i>Henry IV, Part 2</i>	_____
<i>As You Like It</i>	_____	<i>Henry VIII</i>	_____	<i>Henry V</i>	_____
<i>Romeo and Juliet</i>	_____	<i>Twelfth Night</i>	_____	<i>The Tempest</i>	_____
<i>Richard II</i>	_____	<i>Henry IV, Part 1</i>	_____		

Return your report to the Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, TN 37235, U. S. A.



With the statue of Shakespeare towering above them, Ann Jennalie Cook, Executive Secretary of the Shakespeare Association of America, confers with officials of the International Shakespeare Association at the Shakespeare Centre. Roger Pringle (left), Treasurer, and Levi Fox (right), Vice-Chairman and Secretary, will play major roles in planning the 1981 Congress.

Levi Fox, Vice-Chairman and Secretary of the International Shakespeare Association, and Ann Jennalie Cook, Executive Secretary of the Shakespeare Association of America, join the Stratford Hilton's general manager, Thomas Letham, outside the hotel. The Hilton will serve as headquarters for the 1981 Shakespeare Congress.

