

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2001 BULLETIN

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In the first week of Spring 2002, the Shakespeare Association of America holds its Thirtieth Annual Meeting at the elegant Hyatt Regency in Minneapolis. The SAA program opens at noon on Thursday, 21 March, and closes Saturday evening, 23 March. This bulletin announces the Minneapolis program, with seminars and workshops now open for registration.

SCHEDULED PAPER SESSIONS

- **"Writing Cultural Biography,"** the Plenary Session with Leeds Barroll (Scholar in Residence, the Folger Shakespeare Library), Stephen Greenblatt (Harvard University), and Mary Beth Rose (University of Illinois, Chicago).
- **"The Cultural History of Emotion: Shakespearean Affects in the Longue Durée,"** with Mary Floyd-Wilson (Yale University), Katherine A. Rowe (Bryn Mawr College), and chair and session organizer Gail Kern Paster (George Washington University).
- **Roundtable: "Anthologizing Renaissance Drama,"** with David Bevington (University of Chicago), S. P. Cerasano (Colgate University), Arthur Kinney (University of Massachusetts, Amherst and New York University), Kathleen McLuskie (University of Southampton), and chair David Scott Kastan, (Columbia University).
- **"On Sleeping, Breathing, and Grieving: The Non-Naturals, Subjectivity, and Early Modern Drama,"** with Carla Mazzi (University of Michigan), Michael Schoenfeldt (University of Michigan), and session organizer Garrett A. Sullivan (Pennsylvania State University).
- **"Shakespeare Now and Then: Criticism in Time,"** with Margreta de Grazia (University of Pennsylvania), and Leah Marcus (Vanderbilt University), and session organizer Crystal Bartolovich (Syracuse University).
- **"Ghosts, Ballads, & Hobbyhorses: Negotiating Early Modern Popular Culture,"** with Mary Ellen Lamb (Southern Illinois University), Diane Purkiss (University of Exeter), Bruce R. Smith (Georgetown University), and chair Skiles Howard (Rutgers University).
- **"Globalizing the Early Modern Stage,"** with Jean Howard (Columbia University), Ania Loomba (University of Illinois), and session organizer Daniel Vitkus (Florida State University).
- **"Shakespeare after Historicism,"** with Marjorie Garber (Harvard University), Andrew Parker (Amherst College), and session organizer Madhavi Menon (Ithaca College).
- **"The Folger at 70,"** with Georgianna Ziegler (Folger Shakespeare Library), A.R. Braunmuller (University of California, Los Angeles), Evelyn Tribble (Temple University), Michael Bristol (McGill University).
- **"Late Shakespeare,"** with Suzanne Gossett (Loyola University), Howard Marchitello (Texas A&M University), and session organizer Gordon McMullan (King's College London).



The HHH Metrodome



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MIAMI 2001: REPORT FROM THE 29TH ANNUAL MEETING

The twenty-ninth annual meeting may have been a little smaller than usual, as many members opted to bypass Florida on their way to Spain for the World Shakespeare Congress in Valencia. But those who chose Miami will probably agree that this year's SAA meeting was not one they'll soon forget. President Meredith Skura began her Annual Luncheon address by commending the outstanding work of Miami's Local Arrangements Committee, and her acknowledgement unleashed a wave of applause—long and loud—as people remembered the previous evening at Vizcaya. Red, green and peach-colored parrots perched under palms; classical guitar music wafting through the 16th-century villa; formal gardens straying off to the right and stone terrace leading from an inner courtyard down to the water; succulent tropical dishes, hors d'oeuvres and chilled wines—the Opening Reception in Miami set the tone for a splendid three days.

Ms. Skura continued with an amusing account of Shakespeare's success in the business world. Currently making the news are such books as *Elizabeth I CEO: A Strategic Lesson from the Leader Who Built an Empire* and *Shakespeare in Charge: The Bard's Guide To Leading and Succeeding on the Business Stage*. Even more successful than these noble tomes are the training seminars with their Shakespeare Lite scripts, video clips, and trunkfuls of costumes. "What does all this have to do with us?" asked Ms. Skura. It shows "that America's Shakespeare is alive and well, and that our nation's movers and shakers still believe in his wisdom...What other writer could get the President of Grumman's Electronic Sensors Sector to put on tights and a purple cloak?"

On a more sober note, Ms. Skura reminded us of the growing crisis in the country's public schools and asked that we continue our efforts to make a difference. She urged us to "think more about the potential teachers in our own classes, to teach more about teaching, and to talk with the teachers who are already working in the schools and might welcome our collaboration." Of course, as always, this year's meeting offered seminars and workshops on teaching at various levels and with various methodologies, and the special session for area secondary-school teachers gave every indication that we are heeding the call to stay connected.

Overall, the range of paper sessions, seminars, workshops, and other events offered in the name of "Shakespeare" was impressive. This year's plenary session on historicizing Shakespeare's language in a post New Critical age resonated well amidst a number of seminars and papers on various aspects of language and history. And enthusiastically attended were seminars and workshops on issues of performance—the latter linking two other popular topics: film and electronic media as aids for both teaching and research.

The evening performances themselves were a huge success. *Much Ado About Nothing* transported viewers to the "swing era" with music and dance of the 1940s. The acting in even the minor roles was accomplished, and the innovative transposition of Leonato to Leonora—giving Hero a mother instead of a father—made for a neat twist. On Saturday evening Leroy Clark's *Shakespeare's Journey*, performed by talented and well-coached undergraduates, presented a convincing reconstruction of Shakespeare's life. The play ran late, but those who were able to stay till the end were rewarded with a dramatic and tight exploration of backstage feuding between Wil Kempe and Shakespeare that lent credibility to events in their lives, and was theatrically satisfying.

As always, the meeting concluded with the Malone Society Dance. Gone was "the usual SAA Average White Band with its wedding/bar mitzvah standards" (as one veteran put it). This year's dance was rocked by Miami's own Haitian/Caribbean fusion of reggae, ska and jazz. And while word had it that *Ayabonmbé's* music was WAY TOO LOUD, there were plenty of people out there dancing. As one Californian gleefully remarked: it was exciting just to be in a place where so much electricity could be generated.

Whether we think of the hotel's beautiful pool, the fabulous reception at Vizcaya, the loudest band in the hemisphere, or any number of exciting papers, we should all remember this: that the memorable programs and events of the Shakespeare Association meeting for the year 2001 were made possible by the persons and institutions listed below.

Outgoing Trustees: Harry Berger, Jr. (University of California, Santa Cruz), Barbara Hodgdon (Drake University), Jean E. Howard (Columbia University).

Program Committee for 2001: Chair Barbara Hodgdon (Drake University), John Michael Archer (University of New Hampshire), Anthony B. Dawson (University of British Columbia), Susan Frye (University of Wyoming).

Local Arrangements Committee: Co-chairs Peggy Endel (Florida International University) and Mihoko Suzuki (University of Miami), with James Andreas (Florida International University), Anthony Barthelemy (University of Miami), Phillip Church (Florida International University), Kent Lantaff (University of Miami), Jennifer Low (Florida Atlantic University), Jeffrey Shoulson (University of Miami), James Sutton (Florida International University), Dayle Wilson (University of Miami).

Sponsors of the 2001 Meeting: Florida International University, Miami; University of Miami, Coral Gables; Barry University, Miami Shores; Florida Atlantic University, Boca Raton; Florida Gulf Coast University, Fort Myers; Florida State University, Tallahassee, and the *Journal for Early Modern Cultural Studies*; New College of the University of South Florida, Sarasota, and the New College Program in Medieval-Renaissance Studies; University of South Florida, Tampa.

Additional Support for the 2001 Meeting: Miami-Dade County Tourist Development Council, Miami-Dade County Department of Cultural Affairs, Miami-Dade County Cultural Affairs Council, Miami-Dade County Mayor, Miami-Dade County Board of County Commissioners.

Conference Administration: SAA Program Coordinator Lee Tydings, with Jackie Hopkins and Julie Morris.

S 2001 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. Teaching Shakespeare Through Music

Workshop Leader: Stephen M. Buhler
(University of Nebraska, Lincoln)

Participants in this workshop will be guided through a range of materials and teaching strategies that connect Shakespearean texts with musical performance. We will explore musical responses to Shakespeare, focusing on their historicity, and consider opportunities for teacher- and student-composed reworkings. Technologies that provide easier access to materials and that invite students into the processes of creative adaptation will be discussed. Participants are invited to share their experiences with using music and to develop a group bibliography on Shakespeare, Music, and Pedagogy.

W2. Incorporating Our Writing and Research into the Undergraduate Classroom

Workshop Leaders: Phyllis Gorfain
(Oberlin College) and
Susan Mayberry (Alfred University)

This workshop provides a forum for teacher/scholar/writers to integrate their "own work" into undergraduate teaching. Participants will share strategies for bridging gaps between research, writing, and teaching: How to foray into new fields by teaching undergraduates? How to develop interdisciplinary courses through research and writing? How to demystify jargon so that students can participate in professional discourses? How to frame directing, conducting workshops, or educational outreach as scholarship? How to foreground processes of research and writing to engage students in significant social, political, and ethical goals of the profession.

W3. Shakespeare and Voice

Workshop Leaders: Lynette Hunter
(University of Leeds) and Peter Lichtenfels
(Manchester Metropolitan University)

This workshop looks at choric and multi-vocal performance and the interrelation of aural rhetorical figures and vocal techniques. It offers a combination of practical exercises with professional voice trainers and a roundtable discussion of the results. Aim: to think through aspects of voice and vocal performance for which there is little critical vocabulary and to open up the potential of the text by bringing strategies and techniques generated by voice to bear upon the interconnections among bibliographic, textual, rhetorical and theatrical strategies.

W4. Preparation and Reading of *Troilus and Cressida*

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

In preparation for reading the complete play at the SAA meeting, participants will examine the Folio and 1609 Quarto text for punctuation, spelling, 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 casts; chart the structure of the play; and suggest doublings. Each participant will make vocal preparations to read two pre-assigned roles—one major, one minor. Enrollment limit is ten, with priority to those who did not participate in either the 1998 or 2000 workshop.

W5. Teaching Non-Shakespearean Renaissance Drama

Workshop Leaders: Lars Engle (University of Tulsa) and Eric Rasmussen (University of Nevada-Reno)

A workshop for teachers and would-be teachers of non-Shakespearean Renaissance drama. How much are we in fact doing to introduce students to Shakespeare's contemporaries and how do we go about doing it? What texts and materials do we use, and what generic or thematic categorizations? How do we present issues of theater history, textual bibliography, and performance? The workshop will produce a website on its topic.

RESEARCH SEMINARS

S1. Performance, Performativity, and Difference

Seminar Leader: Denise Albanese (George Mason University)

This seminar invites participants to consider how performance practice and theory illuminate the question of difference, understood in terms of script or casting. Such considerations might include: women acting *Hamlet*; Jarman's queer productions; the theatrical and political work of "color-blind" casting. Among the questions to be considered are how discourses of performativity might stand between text and performance; how performance practice resonates with critiques of Shakespearean universalism; whether race as well as gender is performative; the extent to which whiteness or heteronormativity are unacknowledged theatrical dominants.

S2. New British History, New British Shakespeare?

Seminar Leaders: David J. Baker (University of Hawaii) and Willy Maley (University of Glasgow)

This seminar considers the issues raised by the "new British history" which attends to the cultural and political interactions among the several early modern kingdoms—Scotland, Wales, England, and Ireland—that eventually made up the (allegedly) United Kingdom. Members will explore such questions as: Will this new history lead to a new "British" Shakespeare? What are the dividends and drawbacks of such a "multiple-kingdom" approach? And, what does it mean to displace England as the center of our literary concerns?

S3. Jews, Spaniards, Catholics: Questioning the Jewish Question

Seminar Leader: Edmund Campos (Swarthmore College)

Protestant London was home to Crypto-Jews and Crypto-Catholics. The submerged religious affiliations of these two communities linked them to their respective co-religionists on the Iberian Peninsula, the origin of diasporic Jews and the source of Catholic plots. Were anti-Semitism and anti-Hispanism mutually referential biases in early modern England? What are the cross-cultural connections among Iberian Jews, Iberian Catholics and English recusants? Most welcome are papers that situate these groups within a shared associative network of intelligencing, equivocation, Machiavellianism, and other alleged Mediterranean vices.

S4. Shakespearean Adaptation: Towards a Theory

Seminar Leader: Barbara Correll (Cornell University)

Adaptations of Shakespeare and Shakespeare's own adaptative practices are much discussed, yet adaptation remains under-theorized. Its links to issues of cultural authority and challenges to Western paradigms of cultural production and signification invite conceptual reflection. How does adaptation function as cultural critique, appropriating, alienating, transforming authority? What critical possibilities emerge from a transhistorical conversation between Shakespeare's adaptive practices and contemporary literary or cinematic adaptations of Shakespeare? Participants will think speculatively about the many aspects of adaptation in Shakespeare studies.

S5. Dancing in the Dark: Shakespearean Comedy on Film

Seminar Leader: Samuel Crowl (Ohio University)

This seminar explores comedy's vital role in recent Shakespeare films. We'll examine Branagh's *Much Ado* and *Love's Labour's Lost*, Nunn's *Twelfth Night*, Edzard's *As You Like It*, and *Three Dreams* by Adrian Noble, Michael Hoffman, and Christine Edzard. Papers might focus on the qualities these films share, their relationship to earlier film versions of the comedies, their generic relationship to romantic film comedy, their resonance with recent work in gender and queer theory, and the ways in which they play with issues alive in *Shakespeare in Love*.

S6. Theater and Shakespearean Criticism in the Long Nineteenth Century

Seminar Leaders: Christy Desmet (University of Georgia) and Robert Sawyer (East Tennessee State University)

This seminar re-considers the alleged oppositions between stage and page and between theater and criticism in the long nineteenth century (ca. 1780-1914). Topics might include the following: actors and actresses as Shakespearean critics; nineteenth-century plays as Shakespearean criticism/commentary; playwrights as critics; involvement of literary figures in professional and amateur productions; nineteenth-century critics and the world of the stage; Romantic anti-theatricality; editors and the stage; reading versus performance versions of Shakespeare; Shakespearean adaptations, burlesques, and bowdlerized versions; and Shakespeare societies.

S7. Shakespeare's Ovid: Forms and Institutions of Rhetoric

Seminar Leader: Lynn Enterline (Vanderbilt University)

The seminar will examine how two institutions important for early modern rhetorical practice—the grammar school and the commercial theater—influenced Shakespeare's adaptations of Ovid, particularly with regard to representations of subjectivity, sexuality, affect, and the body. A wide range of papers are welcome, including theories of intertextuality and echoing; Ovidianism, transvestism, the marketplace; how the school's training in classical rhetoric provided a shared method and conceptual framework for poets, playwrights, and audience.

S8. Margaret Cavendish, Shakespeare, and Renaissance Drama

Seminar Leaders: James Fitzmaurice (Northern Arizona University), Gweno Williams (College of Ripon and York St. John), and Katherine Romack (SUNY, Oswego)

This seminar will explore a wide range of topics: Cavendish, Shakespeare, and Renaissance Drama: intertextualities; the Cavendish Circle: Cavendish as a member of a theatrical family, connections with her husband's and stepdaughters' comedies; issues of sex, gender, and blurring between the two; Cavendish's dramatic theory as found in the prefaces and elsewhere; Cavendish in performance: recent live productions, recent video productions; Cavendish and private performance.

S9. Page and Stage—Robert Greene and the Dramatic Field of the 1580s and 90s

Seminar Leader: Edward Gieskes (University of South Carolina)

This seminar will investigate Robert Greene's important contribution to Elizabethan literary and dramatic culture. Through its focus on Greene, it will examine the influence of print publication on a developing dramatic field. Papers could address relations between Greene's pamphlets and those of his contemporaries, between his pamphlets and plays, between Greene's pamphlets and other writers' plays, or could address Greene's fraught relation with both his University Wit peers and the professional acting companies and their playwrights—most specifically with Shakespeare.

S10. Violence and Masculinity in Early Modern Drama and Culture

Seminar Leaders: Michael Harrawood (Florida Atlantic University) and Jennifer Low (Florida Atlantic University)

This seminar will challenge the relationship assumed between masculinity and violence in the early-modern period. We might consider such questions as these: How does social rank inflect the association of violence and masculinity? How did violence or the potential for violence mark the passage from boyhood to masculine maturity? Does avoidance of violence factor into accounts of early modern masculinity? In what ways did stage violence relate to demonstrations of fearlessness and proofs of virility in the street?

S11. Shakespeare and Translation: Transfer and Exchange

Seminar Leader: Ton Hoenselaars (Utrecht University, The Netherlands)

This seminar explores translation practice as linguistic transfer (historical, contemporary, theoretical); the borderlines between translation and adaptation; translation for the page or the stage; transfer involving gender, class, race, or nationhood; and translation as modernization. This seminar further studies the plays themselves as translations of foreign originals, and focuses on the interaction between Shakespeare Studies and Translation Studies. Finally, it invites papers on the translation of Shakespeare criticism into and from English.

S12. The Afterlife of *Macbeth*

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

This seminar will study the afterlife of *Macbeth* in theatrical adaptations, paintings, films, operas, in cross-cultural rethinkings and performances, or any other of the complex and intriguing representations and transformations for which it has been the generating source. Each (re)production of the play has sought to investigate its interaction with a specific cultural moment, rethinking it for new purposes. The seminar's aim is to try to chart the cultural work the play has performed across the history of its reception.

S13. The Stage, the Market, the Economy

Seminar Leader: William Ingram (University of Michigan)

The current attraction of "the market" as an analogue for theatrical activity deserves closer examination. Members are invited to re-evaluate this paradigm (and its broader economic assumptions) to determine if it clarifies government policy toward or against playing; or explains the strategies of successful players and playing companies; or rationalizes investment in playhouses and playing ventures; or aids our understanding of playhouse audiences; or, finally, explicates discourses or references in plays of the period as they bear on such issues.

S14. Pageantry: Occasion, Place, Performance, and Text

Seminar Leader: Janelle Jenstad (University of Windsor)

This seminar invites new approaches to occasional performance (excluding the court masque), the pageantry of everyday life (funerals, christenings, proclamations, processions), royal progresses, and mayoral pageants. Papers might provide new archival evidence, reexamine pageantry in stage plays, take a micro-historical approach, or suggest ways of teaching these ephemeral forms in Renaissance drama courses. Especially welcome are papers theorizing landscape or cityscape as text, the spectacle/speech relationship, audience and social function, or the transformation of occasion into description and commemorative book.

S15. Latin American Shakespeares

Seminar Leaders: Bernice W. Kliman (Nassau Community College, SUNY) and Rick Santos (Nassau Community College, SUNY)

This seminar invites participants to discuss how Shakespeare has influenced/infiltrated high and low culture in Latin America. Participants will submit essays (or some other work, i.e., plays, artwork) on topics which may include the following: critical analyses of literary works (e.g. Borges' Shakespeare stories); translations (e.g. Nica Parra's work); pastiche (e.g. Paulo de Paula's one act plays); productions (e.g. Brazilian director Ron Daniels' "*Youdoo Macbeth*"). Participants may propose other themes. Works in progress are welcome.

Registrations for seminars and Workshops must be received in the SAA offices by 15 September 2001. See the Registration Form on page 9; faxed and e-mailed registrations cannot be accepted.

S16. *Timon of Athens*

Seminar Leader: Alexander Leggatt
(University of Toronto)

The seminar will invite a wide-ranging look at this strange and challenging play. All approaches are welcome: critical methods old and new; questions of text, date, performance history and (given Middleton's possible involvement) authorship; examinations of the play's relation to the rest of the Shakespeare canon, to the work of other authors, and to Jacobean society. The hope is that our discussion, if it does not dispel the play's strangeness, will give us a clearer view of it.

S17. Shakespearean Adaptation: The Latest Word

Seminar Leader: Jill Levenson
(University of Toronto)

This seminar will explore adaptations of Shakespeare's life and works since Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966). In short papers, participants are invited to consider recent appropriations in a variety of genres: drama, other performance arts, film, and fiction. As theorists have noticed, such intertextuality can both subvert and celebrate the original. The seminar will investigate a range of individual texts to see if there are continuities, or simply infinite variety and changeableness, in the ways they engage with the Shakespearean original.

S18. Staging the Early Modern Senses

Seminar Leaders: Leanore Lieblein
(McGill University)
and Wes Folkerth (McGill University and
University of British Columbia)

How are the senses expressed and engaged in the early modern theater? And what might these representations tell us about early modern culture more generally? Contributors are invited to explore how early modern acts and conventions of perception are staged in the theater, including ways in which these stagings influence theatrical representations of other forms of embodied experience. For instance, how do theatrical representations of sensory perception interact with notions of gender, emotions, race, religious experience, or illness?

S19. "Presentist" Shakespeare

Seminar Leader: Eric S. Mallin
(University of Texas, Austin)

We shall consider recent manifestations of Shakespeare in popular and "high" culture, attending to Shakespearean citation, adaptation, gratuitous reference, parody, and other forms. A graphic novel, pop song, cinematic theft, political stump speech, academic seminar—all are fair game for our study of Shakespeare's uses in today's raucous and democratic representations. Can offbeat versions of Shakespeare comment meaningfully on the canonical readings that remain? Are "presentist" and historicist approaches incompatible, or do they require similar critical apparatuses and sensibilities?

S20. Green Shakespeare

Seminar Leader: Randall Martin
(University of New Brunswick)

This seminar will study Shakespeare's representation of early modern rural spaces, landscapes, cultivation practices, herbal lore, and animal husbandry. Papers might consider how these spaces or activities explore alternative epistemologies that challenge traditional cosmology, how the natural environment is used or abused by human intervention, and what conflicts arise from such cultivation or degradation. Also welcome are papers theorizing a poetic and historical ecology of Shakespeare's texts, or showing how they inform recent work on eco-criticism, and its intersections with related theories of performativity, nationalism, etc.

S21. Comic Material: The Production of Wit in Early Modern England

Seminar Leader: Ian Munro
(University of Alberta)

This seminar explores early modern conceptions and representations of wit. Its primary focus is the social, political, cultural, and material contexts in which wit (Shakespearean or otherwise) is produced and disseminated. Papers are welcome on all aspects of early modern wit, including: the material of wit (plays, jestbooks, ballads, etc.); the materiality (or immateriality) of wit; the social construction of wit; wit and gender; wit's rhetoric and typology; comic celebrities and clowns; and, particularly, the significance of the theater and other venues for witty performance.

S22. Shakespearean Exceptionalism, 1837-1914

Seminar Leaders: Lori Humphrey
Newcomb (University of Illinois at Urbana-
Champaign) and Christopher Warley
(Oakland University)

How did nineteenth-century writers deploy Shakespeare's alleged exceptionalism to address contemporary questions of class, economics, genre, gender, sexuality, nation, and colony? What effects have those uses had in the twentieth century and beyond? The seminar will excavate the larger cultural work done by such myths as the scandal of sonnets or the badness of quartos, not simply as they confirm Shakespeare's iconic dominance in the nineteenth century, but as they are invoked or implicated in debates over, for example, mass culture, the domestic sphere, the franchise, and imperialism.

S23. Revenge

Seminar Leader: Kristen Poole
(University of Delaware)

Why was revenge a privileged passion on the early modern stage? Inviting papers on a range of dramatists, this seminar will examine the cultural ramifications of revenge. How does revenge function in a humoral economy? How is it legitimated or condemned by shifting theological systems? What is its legal status? How is it affected by an expanding print culture? How does revenge, often construed as a foreign passion, figure in narratives of nation formation? More broadly, the seminar seeks to explore the interplay of culture and genre.

S24. Renaissance Souls

Seminar Leaders: Richard Rambuss
(Emory University)
and Ramie Targoff (Yale University)

Recent scholarship has focused on the body as the crucial site for exploring Renaissance selfhood, while neglecting the flipside of the traditional binary: the soul. To redress this imbalance, our seminar focuses on the period's preoccupation with the soul, one that pervades both Catholic and Protestant devotional life. How did early modern people imagine their souls? What was the relationship between souls and bodies? How are souls made manifest? How are souls represented in poetry? On stage? Are souls gendered?

S25. Shakespeare in Crisis

Seminar Leader: Alan Rosen (Bar-Ilan University)

How have times of crisis—e.g. World War II, London's plague epidemics of 1592-93, or Germany in the 1920s—affected performance, publishing, criticism, pedagogy or canonization of Shakespeare? The seminar will address how reference to Shakespeare has helped negotiate—to resolve, repress, magnify—crisis, and will examine what has made Shakespeare—his life, works, legacy—particularly attractive for this task. This approach will also consider how the focus on crisis complicates or enriches critical oppositions and categories, including those of text/context, page/stage, and issues of gender.

S26. Staging Intelligence

Seminar Leader: William H. Sherman (University of Maryland)

During the English Renaissance the association between the various meanings of "intelligence"—ingenuity, scholarly skills, and covert political action—became highly developed and deeply problematic. This set of connections marked both the texts and the careers of the period's playwrights, and I welcome papers exploring issues of intelligence in the works and lives of Shakespeare and his contemporaries (especially Marlowe, Jonson, and Webster). Possible topics include: the representation of spies on stage, the definition of Renaissance intelligence, its legacies, and the historiography of intelligence.

S27. Racial Cross-Dressing on the Renaissance Stage

Seminar Leader: Ian Smith (Lafayette College)

Increasingly, the representation of cultural others became a feature on the Renaissance stage. Racial cross-dressing raises fundamental questions about the theatrical, epistemological or ideological effects generated when white, male actors impersonate non-English subjects.

Cross-dressing, narrowly understood as boys impersonating women, is here revised to encourage a wider set of critical interventions. The seminar seeks to add to our current knowledge about how racial difference was actually staged in the Renaissance and welcomes contributions on race theory and performance history.

S28. Playreading in Early Modern England

Seminar Leader: Marta Straznicky (Queen's University, Kingston)

This seminar examines all aspects of playreading in early modern England. Topics might include: bibliography and history of the book (the book trade, the evolution of format for manuscript and printed plays, play collecting); cultural studies (literacy, spaces and habits of reading, marginalia and other evidence of reading practice, censorship of printed drama, the stakes of play publication); performance studies (the relationship between text and performance in history and theory); and editing (the theatricalization of text in editions of early modern plays, past and present).

S29. Gender, Politics, Nation in Early Modern England

Seminar Leaders: Mihoko Suzuki (University of Miami) and Rachel Trubowitz (University of New Hampshire)

This seminar seeks to interrogate the separation of private and public spheres, gendered feminine and masculine, by focusing on the interplay of gender, politics, and nation. How might the theories of Benedict Anderson (on imagined communities) and Jürgen Habermas (on the public sphere) be reconsidered to include gender as an important concern? Participants are invited to explore these and related questions in the works of Shakespeare and other early modern writers of literature and political thought, both male and female.

S30. Multiple-Text Plays: Reading, Editing, Marketing and Teaching

Seminar Leader: Ann Thompson (King's College London)

Recent editors and textual scholars have felt uneasy about the validity of traditional conflated texts of plays like *King Lear*, *Hamlet*, *Othello* and *Richard III*. Publishers have tried different solutions, but readers (especially students) may not want to tackle more than one text. This seminar invites contributions from readers, teachers, editors, textual scholars and publishers on the relevant debates, and on the issues involved in producing, marketing, teaching and reading multiple-text editions.

S31. Lesbianism in the Renaissance: Questions of Methodology and Purpose

Seminar Leader: Valerie Traub (University of Michigan)

In an effort to articulate a history and literary criticism of early modern female homoeroticism, scholarship has tended to emphasize the recovery of unknown texts or the interpretive acts involved in reading for alternative sexualities. This seminar proposes to build upon these important first steps by bringing into critical discussion the underlying purposes and methodologies involved in making female-female eroticism a field of study. Participants are invited to engage with specific hermeneutic and historiographic issues by advocating or theorizing interpretative practices currently animating the field.

S32. *Richard II* and Elizabethan Politics Reconsidered

Seminar Leader: Paul Yachnin (University of British Columbia)

In spite of the brief "anecdotal" preeminence of *Richard II* in early New Historicism, other plays have seemed to speak more directly to emerging interests in the politics of gender, race, sexuality, colonialism, the nation, the market, religion, etc. It is nevertheless perhaps time to revisit *Richard II*, especially given its unique textual and performance history and rich political content. Papers are welcome that develop the connections between *Richard II* and Elizabethan politics as they have come to be understood over the past twenty years.

Registrants for the 2002 Meeting are also encouraged to submit papers in the Annual Open Competition. Each year, one paper session is held open for the winners of this competition. For further details, see page 12.

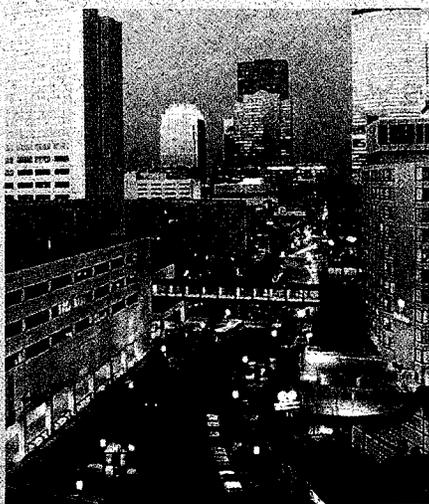
MAKING YOUR PLANS FOR MINNEAPOLIS

The following information is provided to those making requests for funding support to attend the Minneapolis meeting of 2002.

The 30th Annual Meeting of the Shakespeare Association of America opens at noon on Thursday, 21 March, with paper sessions, a first group of seminars and workshops, and the traditional Opening Reception. Formally scheduled programs conclude with a last group of seminars and workshops on Saturday, 23 March, at 6:00 p.m. As always, the conference will end with the bang of the SAA/Malone Society Dance. The January 2002 bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and evening events. The meeting registration fee, payable upon receipt of the January bulletin, is \$75.00.

All conference registrants must be members in good standing of the SAA. Membership dues are assessed by the calendar (not the academic) year. Thus, those whose membership is not current must pay 2001 dues when pre-registering for the seminars and workshops announced in this bulletin. With the January bulletin, 2002 dues will also be payable. Membership dues are scheduled by annual income, as shown on page 10 of this bulletin.

The Hyatt Regency Minneapolis is the city's premier hotel. Located on the fabulous, mile-long, Nicollet Mall in the heart of downtown, the hotel features a fully equipped health club and spa, indoor tennis and racquetball, a heated pool, whirlpools, and sauna. Room rates are \$105.00 for single and double occupancy; applicable taxes are 12.00%. Hotel reservation information will be included in the January bulletin.



Nicollet Mall, a mile-long pedestrian mall downtown, Minneapolis.

HOW TO GET ON THE PROGRAM AT THE SAA

FOR SAA 2002

1. Submit a Paper in the Annual Open Competition

Each year an open competition is held for at least three paper presentations. 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. 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) and received in the SAA offices by 1 October 2001. For further information see page 12.

2. 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 2002 seminars and workshops is 15 September 2001. To register see page 9.

FOR SAA 2003

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 2003 meeting should be submitted by 1 April 2002. 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 may be arranged by the Trustees. 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.

Each SAA program is developed over the course of at least two years. At the 2001 meeting in Miami, for example, as Anthony Dawson began his 2000-01 term as President, he asked Trustee Lois Potter to serve as Program Chair for 2003. Professor Potter and her committee will work until April 2002 receiving and soliciting proposals for the 2003 meeting. In Minneapolis, the proposals will be vetted by the Trustees.

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.

NEWS FROM THE SAA

Members of the Board of Trustees look forward to welcoming back Executive Director Lena Cowen Orlin who has been on a one-year sabbatical. She resumes her directorship of the Shakespeare Association of America on 1 September 2001.

*S*EMINAR AND WORKSHOP REGISTRATION

SAA members in good standing—i.e., those who have paid their membership dues for 2001—are eligible to register for workshops and seminars. Dues are assessed by the calendar, not the academic year. Those with mailing labels bearing a "01" 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 "01," 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 2001** to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.



**SHAKESPEARE
ASSOCIATION
OF AMERICA**

MEMBERSHIP DUES FORM

Calendar Year 2001

If your mailing label bears a "01" in the upper right-hand corner, then you have already paid membership dues for 2001. Dues are assessed by the calendar, not the academic year. If your mailing label does not read "01," your dues are now payable. All registrants for the 2002 meeting must pay dues for 2001. 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 2001 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: _____

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.

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 13, \$62.00 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 29, \$48.00 _____

Shakespeare Survey, Volume 53, \$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 / American Express (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 INNEAPOLIS

THE HYATT REGENCY, just 12 miles from the Minneapolis Saint Paul International Airport, is centrally located on Minneapolis's Nicollet Mall. This famous pedestrian thoroughfare covers a scenic 12-block area and leads to Loring Park, the Walker Art Center, Sculpture Garden, and Guthrie Theater. In addition to these points of interest, the hotel is just a block from Orchestra Hall and Peavy Plaza, a mile to the Warehouse District's exciting night life, an easy 15-minute drive to historic downtown St. Paul, and about 3 miles to the Mississippi River where riverboat tours are available.

■ ATTRACTIONS

MALL OF AMERICA—The largest shopping and entertainment complex in the U.S. is just a fifteen minute drive from downtown Minneapolis (express bus stops right outside the Hyatt's doors every 20 minutes). Major attractions include Camp Snoopy, LEGO Imagination Center, Under Water World, Golf Mountain, Silicon Motor Speedway, Kids Quest, movie theaters, restaurants, major department stores and 520 shops. For information call 952-883-8800.

CAMP SNOOPY—This seven-acre amusement park features more than 25 rides and attractions, including a dinner theater, wildlife show, shops, and restaurants. Free general admission, rides sold separately. Hours: Mon-Thurs 10 am - 9:30 pm, Fri-Sat 10 am - 10 pm, Sun 10 am - 7 pm. 5000 Center Court, Mall of America. For information call 952-883-8600.

UNDERWATER WORLD—A 1.2 million gallon aquarium with 300-foot acrylic tunnel allows guests to see waterlife native to Minnesota, the Mississippi River, the Gulf of Mexico, and the Caribbean. The aquarium's 250 species include stingrays, turtles, octopus and the Midwest's largest display of sharks. It also houses a saltwater touchpool and the new Splash of Color exhibit with poison dart frogs, emperor scorpions and creatures with spectacular body coloration. For information about admission and hours, call 952-888-3483.

CANTERBURY PARK—Features live horse racing, harness racing, tours and tele-racing. You can take a picnic or go to one of the park's excellent restaurants. For information call 952-455-7223.

HISTORIC MURPHY'S LANDING—A living history village of the 1800s with 40 buildings, including a fur trading post, two farmsteads and a country schoolhouse, and costumed

guides and crafts people plying their trades. Also horse/trolley rides, gift shop and restaurant. Open Tues-Sat 10 am - 5 pm, Sun 12-5 pm. For information call 952-455-6900.

■ CHURCHES

BASILICA OF SAINT MARY, dating from 1907, is the oldest basilica in North America and is listed on the National Register of Historic Places. Architectural highlights include the 200-foot high dome and the 15-foot-diameter rose window. For tour information call 612-333-1381.

■ MUSEUMS

MINNEAPOLIS INSTITUTE OF ARTS, with its 85,000-piece collection spanning centuries, includes a very fine Renaissance collection. Open Tues through Sat 10 am to 5 pm, Thurs until 9 pm Admission is free everyday.

WALKER ART CENTER is splendid—one of the nation's most renowned contemporary art museums. Open Tues- Sat 10 am to 5 pm. Admission is free each Thursday, when the museum stays open until 8 pm.

MUSEUM OF QUESTIONABLE MEDICAL DEVICES, otherwise known as "The Quackery Hall of Fame," features the nation's largest display of medical devices, dating from the 1790s to the present. Admission (you'll be glad to know) is free.

■ SIGHTSEEING

RIVERCITY TROLLEY—Spend an hour on a guided trolley tour of Minneapolis through turn-of-the-century neighborhoods to the Mississippi River, past St. Anthony Falls via the century-old Stone Arch Bridge. Tours start at the Minneapolis Convention Center, Walker Art Center, or St. Anthony Main.

PADELFORD PACKET BOAT CO.—Cruise the Mississippi River on Minnesota's oldest and largest riverboats, departing from Boom Island in Minneapolis at noon and 2 pm daily. For information call 651-227-1100.

■ NEIGHBORHOODS

MISSISSIPPI MILE—Located north of downtown Minneapolis along the Mississippi River, is filled with cobblestone streets, historic landmarks, and century-old buildings housing shops and restaurants. Lovely for walking or bicycling. For tour information call 612-627-5433.

NORTHEAST MINNEAPOLIS—This established neighborhood is known for its ethnic restaurants and churches, including those with Ukrainian, Polish, and Lebanese influences.

SUMMIT AND GRAND AVENUES IN

DOWNTOWN ST. PAUL—Summit Avenue, the longest boulevard of Victorian homes in the nation, is also home to college campuses and the governor's residence. Great for a stroll or auto tour. Grand Avenue is a popular thoroughfare lined with restaurants, shops, and businesses.

UPTOWN—Just a ten minute drive from the Hyatt is the Twin Cities' answer to New York's Greenwich Village. Uptown is home to an eclectic mix of people who frequent the area's hip urban shops, restaurants, theaters and bars. It's right next to the Minneapolis lakes where you can walk, rent bikes, roller-blades, and canoes. The heart of Uptown is at Lake Street and Hennepin Avenue S., where you'll find Calhoun Square Mall.

WAREHOUSE DISTRICT—Immediately northwest of Minneapolis' business core, historic buildings house an array of art galleries, antique stores, gift shops and coffee houses. Excellent dining and nightlife.

WAYZATA—Fifteen minutes west of Minneapolis, the city of Wayzata sits on the shores of Lake Minnetonka. Stroll along Lake Street for boutiques and restaurants, or take a free ride on the Wayzata Town Trolley. The Steamboat Minnehaha and charter companies offer lake cruises. For information call 612-473-9595.

■ OUTDOORS

CHAIN OF LAKES—Minneapolis is a great city for walking, and a system of lakes, particularly stunning in March when still frozen, is linked with paved walkways. Lake Harriet, Lake Calhoun and Lake of the Isles feature connected paths and are southwest of downtown Minneapolis. Lake Nokomis is southeast of downtown. Lake Calhoun and Lake of the Isles are walking distance from trendy Uptown where you can rent bikes, roller-blades, and canoes.

SCULPTURE GARDEN is adjacent to the Walker Art Center, with 20th-century sculpture by artists including Mark di Suvero, Henry Moore, Claes Oldenbergh, and Joep van Lieshout. Admission is free.

For more information on all Minneapolis has to offer, call the Greater Minneapolis Convention & Visitors Association at 1-800-445-7412.

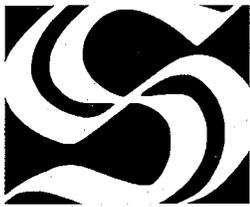


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

*S*AA ON THE WEB www.ShakespeareAssociation.org

The SAA is continuing to develop its website, which now contains copies of conference programs for the last ten years, a selection of bulletins, the SAA constitution, and several interesting links to other Shakespeare and related sites. We are also in the process of putting the directory online, and members may rest assured that this will be password protected. Finally, we expect to offer members the option of online registration for the 2002 conference. You are encouraged to visit the site and forward any suggestions for additional material you might like to see posted to SAA President Anthony B. Dawson at a.b.dawson@ubc.ca.

*C*OMPETE FOR A PLACE ON THE PROGRAM

Some slots on each year's program are reserved for papers selected, in a blind competition, 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) and received in the SAA office by 1 October 2001.

*P*ROGRAM IDEAS SOLICITED FOR 2003

The SAA Program Committee is chaired by Trustee Lois Potter and includes Karen Cunningham (University of California, Los Angeles) and Paul Yachnin (University of British Columbia). The committee welcomes suggestions and proposals for seminars, workshops, and paper sessions for the 31st Annual Meeting, to be held in Victoria, British Columbia, from 10 through 12 April 2003. Members are encouraged to send comments, ideas, recommendations, or fully developed proposals to Ms. Potter at the Department of English, University of Delaware, Newark, DE 19716-2537. She can also be reached by e-mail at lpotter@udel.edu. Proposals must be received by 1 March 2002.

*A*NNUAL ELECTION OF SAA OFFICERS

The 2002 Nominating Committee is chaired by Trustee Katharine Maus. The committee is 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. Suggestions may be sent to Ms. Maus at kem6v@virginia.edu. The Constitution of the SAA provides that a candidate's nomination may also result from a petition signed by twenty SAA members in good standing and mailed to the Executive Director no later than 1 October 2001. Nominations will be presented for a general vote in January.

*F*UND-RAISING INITIATIVE

As indicated by Outgoing President Meredith Skura at the Annual Luncheon in Miami, the Board of Trustees seeks to secure the SAA's continued fiscal health by means of an annual solicitation of the membership to build a contingency fund. The goals of this initiative will be detailed in a letter to the membership this fall.

*M*EETINGS PLANNED FOR THE FUTURE

The 31st Annual Meeting of the SAA will convene in Victoria, British Columbia, from 10 through 12 April 2003, and the 32nd in New Orleans from 8 through 10 April 2004.

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>

