Plans Set for 1983 Meeting

In Cambridge, Massachusetts

Members of the Shakespeare Association of America will once again gather at the Hyatt Regency Hotel in Cambridge, Massachusetts, for the twelfth annual meeting on 19-21 April 1984. Joseph Summers of the University of Rochester will deliver the Annual Lecture. Hosted by several universities in the Boston area, the meeting will feature a special demonstration of computers and computer programs for Shakespeareans, in addition to the usual array of papers, seminars, exhibits, and receptions.

Because Cambridge attracted such a large attendance (340) in 1980, the Trustees have set up more seminars than usual to accommodate a larger number of participants. Some of the seminars will be scheduled for late Thursday afternoon, as well as Friday and Saturday afternoons, so that members can sit in on a few more of the sessions if they wish. Deadline for seminar registration is 15 September 1983.

The seminars and chairmen are as follows:

1. "Stage Directions: The Bibliographer, the Editor, and the Critic," Chairman, Thomas L. Berger (St. Lawrence University). This seminar will investigate and re-evaluate evidence from stage directions as it applies to the nature of the text, the performance, the company, and the audience. Evidence from manuscript plays will be considered, as will the implications of "modern" stage directions for critics and readers from Rowe's edition of 1709 to the present.

2. "Teaching Shakespeare to Undergraduates: Problems and Approaches." Chairman, James C. Bulman (Allegheny College). This seminar will focus on practical problems of teaching Shakespeare to undergraduates who come to college with little training in literature, who are more familiar with television than books, and many of whom have never read a Shakespeare play. Participants will be asked to identify a particular problem and illustrate how they have come to terms with it in the classroom: what has worked, what has not. Problems may range from the general (how to avoid teaching Elizabethan English as a foreign language, how to use film and video as tools for instruction) to the specific (what to do with the Ancient Pistol).

3. "Shakespeare's Prose: Its Infinite Variety." Chairman, Ellen M. Caldwell (Vanderbilt University). Beguiled by the ingenuity of Shakespeare's verse, critics have not paid equal attention to his experiments with prose in both tropes and schemes, in letters and proclamations, in reasoned argument and madness, in characters high and low, in comic scenes, witty encounters, or colloquially informal exchanges. This seminar will consider prose in the tragedies and problem plays as it relates to characterizations, dramatic structure, genre, etc., mixing close explication with more general speculation about the function of prose in Shakespeare's drama.

4. "Shakespeare and Psychology." Chairman, H. R. Coursen (Bowdoin College). The question this seminar will pose is, "In what ways do modern psychological theories — those of Freud, Jung, Adler, Horney, et al. — illuminate the plays, particularly our grasp of character and of the interactions between characters?" Participation in the seminar will entail a 5-7 page paper from each discussant. Some people will join us who are not "psychological critics" and who, indeed, have expressed reservations on the validity of this area of criticism in the past.

5. "Post-Structuralist Approaches to Shakespeare." Chairman, Joel Fineman (University of California, Berkeley). What contributions can post-structural literary theory make to Shakespeare study? What kinds of practical criticism can post-structuralism produce, and with what consequences both for the way Shakespeare is read and performed? How might such theory account for Shakespeare's institutional status within our literary tradition, or for the tradition of literary and critical response attaching to his work? How might such criticism address familiar literary issues: for example, the evolution of the canon, the nature of Shakespearean lyric and dramatic genre, the role of key motif, word, themes, structures, characterologies?

6. "Shakespeare and Renaissance Concepts of Women." Chairman, Elizabeth H. Hageman (University of New Hampshire). This seminar will explore the extent to which Shakespeare's presentation of female behavior and/or psychology does in fact reflect ideas about womanhood or actual female behavior current in the Renaissance. Papers on the dramatic and/or non-dramatic work might consider Shakespeare's women as embodiments of ideas recommended in courtesy books; they might examine speech patterns of one or more female characters in terms of ideas articulated by male or female contemporaries; they might treat male characters' attitudes toward women or vice versa as typical or atypical of attitudes expressed in other Renaissance literature; they might question whether political, social, or economic changes during Shakespeare's lifetime contributed to a changing concept of womanhood in his work.

(continued on page 3)
WEST BERLIN PROBABLE HOST FOR 1986 WORLD SHAKESPEARE CONGRESS

The International Shakespeare Association, which grew out of the World Congress at Vancouver in 1971 and met subsequently in 1976 at Washington, D.C., and in 1981 at Stratford-upon-Avon, is looking toward Germany for 1986. The Deutsche Shakespeare-Gesellschaft West has a tentative commitment from West Berlin to host the meeting.

Though the Shakespeare-Gesellschaft usually meets in late April or early May, their executive committee is willing to convene in late August if a larger number of Americans could attend at that time. The German Shakespeareans have also invited the SAA to consider meeting jointly with the ISA, as was the case in 1976 and 1981.

The Trustees urge all members to fill out the questionnaire on the Congress to provide a basis for an informed decision about SAA participation in 1986.

CALLING ALL COMPUTER USERS

Computers will take center stage at the 1984 meeting of the SAA in Cambridge, Massachusetts. The Trustees plan to have a panel of experts discuss present and future uses of computers in Shakespeare studies, as well as several computer exhibitions and demonstrations running throughout the meeting.

All members currently working with computers, especially in programs other than simple word processing or data storage and retrieval, are urged to fill out the form provided to report the nature of their research. Suggestions for panelists and offers of appropriate demonstrations — even sales or exchanges of floppy discs — will be most welcome.

SUITABLE PAPERS SOUGHT FOR CAMBRIDGE IN 1984

Papers of 10-12 pages on any appropriate topic may be submitted for the 1984 annual meeting. A committee headed by a Trustee will judge the papers and select the best for presentation at Cambridge. Two copies of each paper should be sent to the SAA offices (6328 Vanderbilt Station, Nashville, Tennessee 37235) no later than 15 September 1983. A decision on the submissions will be made in late October.

Members may offer only one paper for consideration, and those selected to speak last year are not eligible to offer a paper for next spring.

NOMINATIONS COMMITTEE NAMED FOR 1984-1985

Trustee George Hibbard, University of Waterloo, will chair the Nominating Committee for 1984-1985. Members with suggestions of candidates for President and the two Trustees should forward them to Professor Hibbard. All candidates must be members in good standing and will be expected to serve a three-year term on the Board of Trustees.

The Constitution also provides for nomination by a petition, which must bear the signatures of 20 SAA members. All petitions should be sent directly to the Executive Secretary at the offices of the Association (6328 Vanderbilt Station, Nashville, Tennessee 37235), arriving no later than 1 January 1984.

ASHLAND ENTERTAINS SAA MEMBERS IN APRIL

With near-perfect spring weather, featuring pear blossoms in the valley and a sprinkle of snow on the encircling mountains, Ashland, Oregon, welcomed the Shakespeare Association of America in fine style. Just over two hundred members gathered on 7-9 April 1983 at the Ashland Hills Inn for the Association's eleventh annual meeting. For the first time the SAA was hosted by a regional college, Southern Oregon State College, and by a major American theatrical company, the Oregon Shakespearean Festival.

Another first was the election of the Annual Lecturer for 1983 as President for 1983-1984. O. B. Hardison, Director of the Folger Shakespeare Library, was named to head the SAA for the upcoming year, while Margorie Garber (Harvard University) and Marion Trousdale (University of Maryland) were elected Trustees. All officers will serve a three-year term on the Board of Trustees. In other business, outgoing President Norman Rabkin (University of California, Berkeley) announced that the next meeting will be held 19-21 April 1984 at the Hyatt Regency Hotel in Cambridge, Massachusetts.

Twelve seminars and eight speakers' sessions were supplemented by workshops, presentations, and backstage tours with members of the Oregon Shakespearean Festival. While these activities left no doubt about the company's professional abilities, their onstage performances gave SAA members the chance to see a wide variety of plays — Hamlet, Man and Superman, Don Juan in Hell, The Entertainer, The Matchmaker, and Ah, Wilderness! Few who attended could have been surprised when the Oregon Shakespeare Festival was last month given the Tony Award for the outstanding regional theater in the United States. The company had been nominated for four consecutive years.

The relaxed hospitality of Southern Oregon State College, the unexpected folios and other treasures of the Margery Bailey Collection, the manicured charm of Ashland, and the beauty of the surrounding landscape all contributed to the success of the meeting. For most members, it was hard to get to Ashland, but virtually everyone felt the difficulties were amply rewarded. Many plan to return in a summer season to see Shakespeare in the outdoor Elizabethan theater. With Ashland's long history of interaction with scholars, SAA members should feel right at home, as they did this spring.

DUES REMINDER

Members who have not yet paid dues for 1983 are requested to do so as soon as possible. A new Directory of the membership, being readied for distribution in September, will list only those who are currently in good standing.
SEMERN REGISTRATION

Name ____________________________________________

Institution __________________________________________________________________________________

Mailing Address __________________________________________________________________________________

Seminar Choices (list by number in order of preference): 1st ______ 2nd ______ 3rd ______

Please return Seminar Registration Form to Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235.

DEADLINE FOR REGISTRATION IS 15 SEPTEMBER 1983

SURVEY ON SHAKESPEARE AND THE COMPUTER FOR 1984 MEETING

Name ____________________________________________

Institution __________________________________________________________________________________

Address _______________________________________________________________________________________

I am using a computer in my research in the following way(s):

I _____ would _____ would not be interested in appearing as a panelist to discuss Shakespeare and the Computer.

I would like to demonstrate the following computer programs/techniques/uses during the meeting:

Equipment required:

I would be interested in seeing the following demonstrations of computer programs/techniques/uses:

Please return this form to the Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235.

PREFERENCES FOR 1986 ISA CONGRESS IN WEST BERLIN

_____ I would be unable to attend the Berlin Congress in 1986 under any circumstances.

_____ I would plan to attend the Berlin Congress in 1986 under the following circumstances (Please check as many as apply):

_____ If the Congress were held in April immediately before or after our own SAA meeting.

_____ If the Congress and our own meeting were held jointly in West Berlin in April.

_____ If the Congress were held in August after the SAA had met in April, In that event I would attend:

both meetings _____ only the SAA meeting _____ only the ISA Congress.

_____ If the SAA and the ISA were to meet jointly in late August.

_____ My spouse would also attend the Congress in Berlin.

Comments and suggestions:

Please return this form to the Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235.
SEMINARS SET FOR CAMBRIDGE IN 1984 (continued)

7. “The Royal Shakespeare Company: Retrospect and Prospect.” Chairman, Jay L. Halio (University of Delaware). What are the major achievements of the RSC in the past two decades? What are some of its notable failures, and what was learned from them? What are some of the new directions the RSC is pursuing — or should pursue — and to what ends? Brief critical biographies of performances or groups of performances or directors or major actors will serve as a basis for the group’s assessment of the RSC.

8. “What the Plays Tell Us about the Playhouse Stage.” Chairman, Richard Hosley (University of Arizona). Ex-ternal evidence (pictures, plans, builders’ contracts, records of construction or repair, descriptions, records of litigation, allusions, etc.) provides valuable information not only about the structure of specific Renaissance English playhouses but also about the stage and tiring house contained within certain of those structures. Internal evidence (the staging requirements of the plays as revealed by their texts), although rarely bearing on playhouse structure, also, if conservatively interpreted in the light of modern assumptions, provides useful information about the stage and tiring house (“stage structure”) of particular playhouses. The seminar will examine in detail the internal evidence of stage structure of some half a dozen selected playhouses for which a large number of plays survive.

9. “Criticism under the Limelight: The Actor as Shakespearean Commentator in the Age of the Actor-Manager.” Chairman, Alan Hughes (University of Victoria). The presumption of this seminar is that the actor may be regarded as a practical commentator on Shakespeare. Papers will discuss actor-managers and leading players and their interpretations from Victorian to Edwardian times. Such figures as Irving, Tree, and Ellen Terry might be considered.

10. “Shakespeare in Modern Drama.” Chairman, Jill Levenson (University of Toronto). This seminar will focus on contemporary re-writing of Shakespeare’s plays by dramatists from Bond to Kohout. Since these renditions are multiple and varied — as Ruby Cohn has demonstrated in Modern Shakespeare Offshoots (Princeton, 1976) — we shall concentrate on modern versions of three major tragedies: Hamlet, Lear, and Macbeth. Participants will be expected to submit papers on individual contemporary plays towards a basis for discussion in the seminar.

11. “Shakespeare and the Classical Tradition.” Chairman, Robert S. Miola (Lafayette College). This seminar will explore Shakespeare’s response to his classical heritage. It will first seek to redefine that heritage by moving beyond the constrictions of old-fashioned source-hunting into the more open (if less clear) realms of influence and analogy, recognizing of course the various and disorderly forms classical learning took in the Renaissance. We will focus on individual texts in light of their classical and neo-classical antecedents as well as on individual authors (e.g., Ovid, Vergil, Plutarch) and their contributions to Shakespeare’s speechmaking and style. Our discussion will probably lead (1) to consideration of Shakespeare’s creative process and a search for patterns in his appropriation, misappropriation, or ignorance of classical texts and (2) to some some understanding of Renaissance imitation, at least as practiced by an eclectic, imaginative English playwright.

12. “Shakespeare and the Designers.” Chairman, Michael Mullin (University of Illinois). From Shakespeare’s day to our own, set and costume design have helped to interpret the plays in the theater. Beginning with Davenant, continuing through the “archaeological” period settings and costumes of the nineteenth century, and coming down to the vogue for modern-dress, expressionistic, and “the Globe restored” in the twentieth century, the annals of theater history can tell us a great deal about the interaction of Shakespeare’s plays and the culture of later times. The seminar will consider movements in production design as well as the work of individual designers.

13. “Shakespeare and Dryden: Ways of Emulation.” Chairman, Paul Ramsey (University of Tennessee, Chatanooga). This seminar will explore emulation and influence in Shakespeare and Dryden, including discussion of poetic theory in relation to emulation and influence. Dryden, as one of the earliest and greatest critics of Shakespeare, was well aware of emulation in relation to genre; and Shakespeare, though he left no critical essays for us, implied and understood important truths about these subjects. An effort will be made, not only to have valuable and interesting papers and discussion, but to focus papers and discussion on crucial critical issues.

14. “Shakespeare’s Directing Hand: Visual and Verbal Cues.” Chairman, Catherine M. Shaw (McGill and Concordia Universities). Whether Catesby’s line reads, “The king is angry, see, he gnaws his lip” (F1), or “he bites his lip” (Q1-6), the words are more than a mere cue for the actor playing Richard. They are also a Shakespearean direction focusing attention upon the man who, up to this point, has shown nothing of inner stress to his fellow players and an authorial indication of the way the tensions of the concluding eight scenes of the play are to proceed. It is this technique of visual-verbal authorial direction which this seminar will investigate. Participants will be asked to submit short papers which explore one example of this technique thoroughly; or, perhaps, suggest a number of examples which function in the same way; or ??

15. “Multiple-Text Plays: Problems and Opportunities for Theater History, Literary Criticism, and Editing.” Chairman, Steven Urkowitz (SUNY-Maritime College). This seminar will conduct an exploration of methods appropriate to multiple-text plays, in particular Richard III, Hamlet, Bussy d’Ambois, and The Malcontent. Recent work in textual studies indicates the extensive revision which probably lies behind such plays and points the way toward a reassessment of them for diverse areas of scholarship. A time for dialogue is clearly at hand.

A seminar registration form is provided on the insert in the Bulletin. Registration is open to all members of the SAA, and all participants will receive formal letters of invitation to assist in securing travel funds. Deadline for registering is 15 September 1983.
McMANAWAY MEMORIAL FUND ESTABLISHED

James G. McManaway, editor, bibliographer, educator, scholar, and friend, left Shakespeareans deeply indebted to him. Believing that many of those who knew and loved Mac would welcome an opportunity to create a tribute to his memory, a committee has been formed to establish a James G. McManaway Memorial Fund at the Folger Shakespeare Library. We plan to use contributions to purchase books and manuscripts for the library in fields in which Mac did research over his long career. Committee members are John F. Fleming, Elizabeth Niemyer, Jeanne A. Roberts, S. Schoenbaum, Robert K. Turner, Jr., John Velz, and Susan Zimmerman.

Contributions in any amount (tax-deductible) may be made payable to the Folger Shakespeare Library: McManaway Fund, and mailed to Elizabeth Niemyer, Folger Shakespeare Library, Washington, D.C. 20003.

“SHAKESPEARE AND GENDER” TOPIC FOR OHIO CONFERENCE

The 1984 Ohio Shakespeare Conference will be held at the University of Cincinnati, 1-3 March 1984. The topic will be “Shakespeare and Gender.”

The Conference will focus on the variety of ways in which Shakespeare uses distinctions of gender. Areas for scholarly, critical, or theoretical papers might include men’s values vs. women’s values, gender crossings, father figures (or other aspects of the family romance), courtship and marriage in Shakespeare in light of new approaches to Renaissance family history, or gender conflicts implicit in the Sonnets.

Abstracts of no more than 500 words or drafts submitted for consideration should be sent to the Department of English, University of Cincinnati, Mail Location #69, Cincinnati, Ohio 45221, on or before 1 December 1983. Final drafts should be 10 to 12 pages. A selection of papers from the Conference will be collected for publication.

THE SHAKESPEAREAN WORLD SEeks ARTICLES

Articles on King Lear, The Tempest, and Shakespeare’s History Plays, not exceeding 5-6 pages in length, are invited for The Shakespearean World. Footnotes and references may be given at the end of each essay. Sexual interpretations are not acceptable. Please air-mail articles to The Editor, The Shakespearean World, Ch. Sat Dev Saini’s House, Village Chhoti Haveli, P.O. Roop Nagar, 140001 (Punjab), India, so as to arrive by 31 September 1983.

HAMLET STUDIES INVITES CONTRIBUTIONS AND SUBSCRIPTIONS

Hamlet Studies, an international journal of research exclusively on Hamlet, published twice a year, invites contributions and subscriptions.

The usual length for articles is 5,000 to 6,000 words, and for notes, book reviews, and reviews of stage productions 1,500 to 2,000 words. So far, six issues of the journal have appeared.

Earlier issues have carried contributions by Charles R. Forker, W. Hutchings, Alvin B. Kernan, Anne Paolucci, R. N. Parkinson, Moody E. Prior, Marvin Rosenberg, S. Schoenbaum, Gunnar Sjogren, Gordon Ross Smith, and Eugene M. Waith, among others. Each year Hamlet Studies carries a review of articles on Hamlet published in other journals during the preceding year.

Subscription rates are $14 (surface mail), $18 (air mail) per year for two issues. Please make checks in favor of “Hamlet Studies” and mail to R W. Desai, Editor and Publisher, “Rangoon Villa,” 1/10 West Patel Nagar, New Delhi 110 008, India. Upon request, the Editor will mail at no obligation a complimentary copy of the latest issue to examine with a view toward a personal or library subscription to the journal.

IOWA SYMPOSIUM TO DISCUSS “SHAKESPEARE AND HIS CONTEMPORARIES”

On 12-14 April 1984, Iowa State University will hold its sixth Shakespeare Symposium, “Shakespeare and his Contemporaries.” Papers on any aspect of English Renaissance Drama are invited and should be no more than twenty minutes in length. Subject to the reviewing procedures of the Iowa State Journal of Research, conference papers will be considered for publication in a November 1984 or early 1985 issue of the Journal.

Persons wishing to gain more information or read papers should contact Professor Linda R. Galyon, Department of English, Iowa State University, Ames, Iowa, 50011. The deadline for paper submission is January 15, 1984.