The thirteenth annual meeting of the Shakespeare Association of America has been set for 21-23 March 1985 at the Vanderbilt Plaza Hotel in Nashville, Tennessee. The Association will be hosted by Vanderbilt University and a consortium of other colleges and universities in the area. A wide range of seminars and speakers will include at least two plenary sessions.

As an additional feature, Vanderbilt has scheduled its Literary Symposium on Wednesday and Thursday, 20-21 March, so that SAA members can attend this outstanding lecture series as well as the annual meeting. Virtually every modern writer of note—Eudora Welty, Katherine Anne Porter, Allen Tate, William Styron—has appeared at the Symposium. This year, in recognition of the SAA meeting, the writers will all be related to the theater in general and Shakespeare in particular. Further details will appear in the January Bulletin.

The seminars arranged for the 1985 meeting are listed below. As at Cambridge, they will be variously scheduled for Thursday, Friday, and Saturday afternoons. The deadline for registration is 15 September 1984.

1. "Unheard Sauciness: Editorial Intervention and the Text of Shakespeare's Early Plays." Chairman, A. R. Braunmuller (University of California, Los Angeles.) As a publication date, a full description had not been received from Professor Braunmuller. Those desiring further information should write directly to him.

2. "Place and Space in the Plays of Shakespeare." Chairman, Ed Brubaker (Franklin and Marshall College). Participants in this seminar will submit short papers on a topic related to the matter of setting in the plays of Shakespeare. Some examples might be: techniques Shakespeare uses to indicate place or atmosphere; the shifting awareness of these matters by the audience; the effect of scene locations whether suggested by the text or invented by editors and directors; pointers in the text of open and enclosed spaces; the influence of varied language and theatrical styles or characters on our sense of place. There are other possibilities, of course, depending on the special interests of the participants: textual or literary scholarship, stage or film history, dramaturgy, theater technology, aesthetics, or criticism.

3. "Marlowe and Shakespeare." Chairman, Thomas Cartelli (Muhlenberg College). The seminar will be devoted to a reconsideration of the reciprocal exchange of influence between Shakespeare and Marlowe, as well as to an updating (and, hopefully, a revision) of the continuing critical habit of comparative evaluation that tends to canonize the former at the expense of denigrating the latter, thus making Shakespeare's work suffer as much of a reduction in scope and resonance as Marlowe's. Seminar participants will be encouraged to apply the most recent developments in critical theory and Elizabethan scholarship, especially those which stress the priority of performance dynamics in the interpretation of dramatic texts, to their contributions. They will also be encouraged to "revisit" more familiar areas of contention—such as the relationships between The Jew of Malta and The Merchant of Venice, Edward II and Richard II, etc.—and to explore Shakespeare's response to his Marlovian inheritance both in the immediate vicinity of Marlowe's majority and throughout his career as a playwright.

4. "The Two Noble Kinsmen: Language and Performance." Chairman, Charles Frey (University of Washington). The aim of this seminar will be to discuss, edit, and publish in book form original essays on the authorship, date, text, sources, backgrounds, interpretations, and performances of this difficult play. The seminar will be very strictly limited to 15 participants.

5. "Imitation in Shakespeare." Chairman, Donna B. Hamilton (University of Maryland). The seminar will consider Shakespeare as an imitative artist. Papers may (1) discuss examples of Shakespeare practicing the art of imitation, (2) consider some of the implications of studying Shakespeare as an imitative artist rather than as an artist who used "sources," (3) consider how the study of imitation affects what we can say about either intention or effect in Shakespeare, (4) consider how the study of imitation illuminates the origin of some of the critical issues in Shakespeare's works, etc.

6. "Medieval World Views in Shakespeare: Survival and Transformation." Chairman, Bernice W. Kliman (Nassau Community College). The seminar topic will focus on Shakespeare's absorption and transformation of medieval notions about hierarchy, dream, allegory, Providence, etc., in the plays and poems. Participants will explore Shakespeare's medieval sources, settings, or scenes in papers or alternative presentations.

(continued on page 3)
CAMBRIDGE ATTRACTS LARGEST SAA MEETING

With a record 425 in attendance, the Shakespeare Association of America held its twelfth annual meeting at the Hyatt Regency on 19-21 April 1984 in Cambridge, Massachusetts. Receptions at Brandeis University and at Boston University were arranged by the host institutions, which also included Clark University, College of the Holy Cross, Harvard University, Northeastern University, University of Massachusetts-Boston, and University of New Hampshire. In a final burst of conviviality, the Malone Society entertained SAA members at the conclusion of Saturday’s events. Special credit for these events goes to Tom Berger, William Carroll, and Alan Levitan.

On the more serious side, the Cambridge meeting featured speakers, forums, a symposium on computers, and some 22 seminar sessions. On Friday evening Tony Church of the Royal Shakespeare Company delivered a lecture arranged by the International Shakespeare Association. His address, “The Centre Cannot Hold: A View of Shakespeare’s Statesmen,” will be published and made available to all ISA members. The SAA’s annual lecturer, Joseph Summers, of the University of Rochester, spoke Saturday morning on “Dreams of Love and Power: The Winter’s Tale.”

At the Friday business luncheon, President O. B. Hardison announced that the 1985 meeting will be held in Nashville, Tennessee, on 21-23 March and the 1986 meeting in Montreal on 27-29 March. He also announced the election of the following officers for 1984-1985:

- President—Jonas Barish (University of California, Berkeley)
- Trustees—Anne Lancashire (University of Toronto)
- Eugene Wath (Yale University)

Each person elected will serve a three-year term on the Board of Trustees. Retiring this year are Trustees Jonas Barish, Bernard Beckerman, and Thelma Greenfield.

Despite the difficulties of crowded sessions, a shortage of hotel rooms, and buses lost in Waltham, the meeting at Cambridge was notable both for the caliber of the papers and the enthusiasm of the attendees. The Boston area even provided some spectacular spring weather and a fascinating procession of joggers, strollers, oarsmen, and sailors along the Charles River. Present plans call for a return to the Cambridge Hyatt in 1988.

RARE EDITIONS SOUGHT

Any member who has a copy of the 1975 or 1977 or 1981 program for the SAA annual meeting has a rare property indeed. The Association’s files include but a single copy of each program. As an aid to the Association’s efforts in its pursuit of rare items, the following items are needed:

- Any edition of the 1975, 1977, or 1981 programs
- Any edition of the 1975, 1977, or 1981 proceedings
- Any edition of the 1975, 1977, or 1981 index
- Any edition of the 1975, 1977, or 1981 list of participants

The Executive Secretary will apprise the recipient of the results of the search.

LISTINGS NEEDED FOR SAA BIBLIOGRAPHY

This year the Shakespeare Association of America will be considered for membership in the American Council of Learned Societies. A major criteria is the degree to which our organization is committed to serious scholarship. Since the SAA does not publish a journal or otherwise directly sponsor scholarly research, it is important to show just how much publication does occur as a result of the seminars and other sessions.

The Executive Secretary is compiling a bibliography of books and articles which have emerged from the SAA’s annual meetings since 1973. All members are urged to send in listings for this bibliography. It may include notes, articles, chapters in larger works, collections of essays, and also works in progress. With each entry, please indicate the date and session of the annual meeting where it was originally presented. Obviously, the more impressive the list of citations, the stronger the SAA’s application will be.

All materials must be submitted to the ACLS by 31 October 1984. Bibliographical entries should therefore reach the SAA office (6328 Vanderbilt Station B, Nashville, Tennessee 37235) no later than 15 October 1984.
7. "Shakespeare and Twentieth-Century Opera." Chairman, Alan Levitan (Brandeis University). This seminar is open to papers and discussion about a variety of topics related to modern operatic treatments of Shakespeare's plays. Among the many possibilities are such concerns as re-imagining a whole play in a radical way; finding contemporary musical equivalents for Shakespeare's verbal, psychological, and theatrical expression; pairing the play to a libretto with minimum loss; creating a musically independent work that does not merely "gild the lily" of a Shakespearean text; working in abridged forms; gauging the success of both modern and "post-modern" musical idioms as vehicles for Shakespearean text. We will have selected tapes available, and we plan to invite one or two contemporary composers to join us. Some works (by no means all) that might be discussed are Giannini and Argento's Shrew, Britten's Dream, Amram's 12th N, Barber's A & C, Harbison's WT, Reimann's Lear, Fussell's abridged Cym, and Nicholas Nabokov's LLL.

8. "Not the Globe: Studies of Contemporary Theaters other than the Globe, the Fortune, and the Blackfriars." Chairman, John Orrell (University of Alberta). New scholarship in the playhouses of the sixteenth and seventeenth centuries is causing Shakespeareans to look with renewed interest at theaters whose history has been less assiduously pursued than that of the Globe. If possible, papers will be presented touching on some aspects of the theaters of the Court, the provinces, and of foreign countries, especially Germany and Spain.

9. "The Merchant of Venice Controversies: Past and Present." Chairman, Audrey Stanley (University of California, Santa Cruz). Wherein lies the comedy? Special topics would include: Shylock and anti-Semitism; Portia and her conduct; Antonio and social roles; parents-and-children; Shylock as villain or victim; performance studies, past and present, which deal with these topics. Is this play performable now?

10. "The Roots of Shakespearean Tragedy." Chairman, John W. Velz (University of Texas). This seminar will study the sources, classical, medieval, and renaissance, of Shakespeare's conceptions (plural intended) of tragedy as an art form; the intended emphasis will be rather scholarly than speculative or theoretical. Research is proposed in such areas as Plutarch's conception of tragic character, the aesthetics of outrage in Ovid and Seneca, Shakespeare's access to Greek tragedy, the Passion as tragedy in medieval drama, the rhetoric of Elizabethan public executions, and much more. Source studies of individual plays will not be ruled out, but the center will be influences on Shakespeare's sense of tragedy as a genre.

11. "Shakespeare's Poetics." Chairman, Andrew Weiner (University of Wisconsin). The goals of the seminar are to encourage the broadest possible discussion of Shakespeare's conception of his dramatic art and to investigate the conjunction of theory and practice in the plays themselves. Papers deducing theory from practice or relating practice to theory are equally welcome.

12. "Shakespeare on the American Stage in the Twentieth Century" Chairman, Gary Jay Williams (Catholic University). The seminar will consider the quality of American Shakespearean production in the twentieth century (from World War I to the present) and such special cultural attributes as may distinguish it. Papers may reconstruct important single productions or performances by Americans, consider the acting, directing, or stage design of major American contributors, survey trends, assess the festivals, or suggest what our productions reveal about us. Are we doing the plays very well, or should we leave Shakespeare to the English?

Seminar registration is open to all members of the SAA. All participants will receive formal letters of invitation to assist in securing travel funds. Deadline for registering is 15 September 1984.
SAA Issues Call for Papers for 1985 Meeting

Papers of 10-12 pages on any appropriate topic may be submitted for the 1985 meeting. A committee headed by a Trustee will read all submissions and select the best for presentation at Nashville next spring. Two copies of each paper should be sent to the SAA office (6328 Vanderbilt Station B, Nashville, Tennessee 37235) no later than 15 September 1984.

Members may offer only one paper for consideration, and those selected to speak last year are not eligible to offer a paper for 1985.

Nomination Suggestions Solicited

The nominating committee for 1985-1986, chaired by Trustee Norman Rabkin, is seeking suggestions for candidates from the membership at large. All candidates should be members in good standing who are willing to serve a three-year term on the Board of Trustees. Names for the committee to consider should be sent directly to Professor Rabkin at the University of California, Berkeley.

Members are reminded that the Constitution of the SAA also provides for nomination by petition. Such petitions, signed by at least 20 members, should be sent directly to the Executive Secretary (6328 Vanderbilt Station B, Nashville, Tennessee 37235), arriving no later than 1 January 1985.

Iowa State Sets Seventh Symposium

On 18-20 April 1985, Iowa State University will hold its seventh 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 1985 or 1986 issue of the Journal.

Persons wishing to receive more information or read papers should contact Professor Linda R. Galon, Department of English, Iowa State University, Ames, Iowa 50011. The deadline for paper submission is 15 January 1985.

India Welcomes Articles

The Shakespeare Association of India welcomes articles and essays on Shakespeare’s dramas from American scholars for the Winter 1985 issue of its journal Shakespeare Studies. Essays should range between 5-10 pages, with notes and references at the end. Please post contributions, with abstracts, by air mail to:

Jaswant Singh, Secretary
Shakespeare Association of India
(Sponsors of Shakespeare Studies)
1886 Baldev Nagar
Ambala City 134007
India

Dues Reminder

Ideally, the SAA operates on a January to December calendar year, with dues notices sent out in the January Bulletin. Members who have not yet renewed for 1984 are urged to do so at once. Your mailing label will indicate if you have paid 1984 dues. The Association will respond promptly to those who have questions about their current status.

Bulletin of the Shakespeare Association of America
6328 Vanderbilt Station • Nashville, Tennessee 37235

Dated Materials Enclosed