

BULLETIN OF THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

VOLUME 8, NUMBER 2, JULY 1985

SEMINARS ANNOUNCED FOR MONTREAL MEETING

SAA members will have a choice of eighteen different seminar topics at the fourteenth annual meeting, set for 27-29 March 1986 in Montreal. All seminars and other sessions will be held at the Ritz-Carlton Hotel. Catherine Shaw, of McGill and Concordia Universities, is chairing a committee of Quebec area members who will arrange a series of performances, receptions, and other special events during the meeting. On Sunday, 30 March, following the proceedings in Montreal, a delegation from the SAA will fly to West Berlin for the World Shakespeare Congress on 1-6 April.

Registration for the Montreal seminars is open to any SAA member, and all participants will receive a formal letter of invitation to aid in securing travel funds. Under direction of the chairmen, research conducted on the various topics will be circulated in advance, with the time at Montreal devoted to discussion of relevant issues.

The Trustees have offered a larger number of topics for next year in an effort to avoid double sessions of unusually popular seminars. Members are therefore urged to make second and third choices with considerable care, as it will not be possible to place everyone in his first-choice group.

Deadline for receipt of all registrations is 15 September 1985.

1. "King John: New Perspectives." **Chairwoman, Deborah T. Curren Aquino (Catholic University of America).** The aim of the seminar will be a reassessment of this neglected history play. While textual, dating, and authorship questions are suitable paper topics, it is hoped that the majority of the participants will address such matters as genre and *King John's* relationship to other history plays (particularly the two tetralogies), gender and family relationships, style (dramatic, verbal, theatrical), spatial and temporal relations, speech acts, interpretations, performance history (including the 1985 Ashland production and the recent BBC version), the play's possible influence on such later writers of historical drama as Shaw, Osborne, Bolt, and Brecht, adaptations (Dürrenmatt's, for example), and the place of *King John* in Shakespeare's dramatic canon. A broad spectrum of critical approaches and schools of thought will be encouraged so as to result in a fuller understanding of *King John* in its own right and in terms of the light it sheds on Shakespeare's conception of the history play as a genre.
2. "Development of Shakespeare's Theater." **Chairman, John Astington (University of Toronto).** The history of the Elizabethan theater is frequently represented as a pattern of evolutionary improvement — e.g., the Globe upon the Theatre, the Blackfriars upon the Globe. The seminar will

investigate what truly significant relationships might exist within the mere sequence of theatrical events. Papers will be welcomed in all areas of theater history, either presenting new evidence or reconsidering the connections between established facts.

3. "Carnival and the Carnivalesque in Shakespeare's Plays." **Chairman, Michael D. Bristol (McGill University).** This seminar will consider what Mikhail Bakhtin has described as the "essential carnival element in the organization of Shakespeare's drama." Carnival and related social forms are pertinent to Shakespearean drama not only as the source of particular images, but also as the institutional setting governing both the production and the reception of theatrical events. Participants will be encouraged to consider both the social and the textual implications of carnival and of popular festive form generally. Since it is in the spirit of carnival to transgress conventional social and cultural boundaries, the seminar will be especially appropriate for those who wish to make interventions from the perspectives of other disciplines.
4. "Bad Shakespeare." **Chairman, Maurice Charney (Rutgers University).** The seminar's basic aim is to counter the newer forms of bardolatry. The seminar is directed towards problems of evaluation, especially in two areas: genre and Shakespeare's relation to his contemporaries. In other words, we might try to answer questions such as: What are the weaker and less successful comedies? How can one speak about strengths and weaknesses in the comedies? What criteria should one evolve? How can we relate Shakespeare's achievements against those of his fellow dramatists? For example, how can we compare *Merry Wives* with other comedies of ordinary life? Finally, the textual questions of how bad are the "bad" quartos, in what sense are they "bad," and what normative criteria are involved in judging Shakespeare's text will be considered.
5. "Shakespeare and Television." **Chairman, H. R. Coursey (Bowdoin College).** This seminar will examine the problems inherent in translating Shakespeare to television, will discuss the successes and otherwise of the BBC-TV Series, and will explore the ways and means of using the productions as adjuncts to our teaching. A short paper (no more than ten pages) will be required of each participant.

(continued on page 4.)

HOW SAA PROGRAMS ARE PLANNED

Putting together the program for an SAA annual meeting takes more than a year and involves the efforts of a great many people. First, the President appoints one of the Trustees to serve as Chairman of the Program Committee. Thus, Leeds Barroll has asked Jean Howard to accept this responsibility for the 1987 meeting.

Members of the Program Committee include not only the Chairman but also representatives of the SAA from a variety of colleges, the incoming and outgoing Presidents, and the Executive Secretary. The committee solicits friends and colleagues for topics, suggestions for improvements, names of possible speakers, and the like. At the same time, the *Bulletin* urges anyone with an idea or a specific proposal to submit it for consideration.

At the annual meeting, the committee confers together for the first time, usually on Thursday afternoon and again at breakfast early on Friday morning. Besides the proposals already in the hands of the committee, there are always further suggestions offered during the meeting by various members. Such on-the-scene ideas receive the same consideration as any others. At the conclusion of their deliberations, the committee sends a list of names, topics, and suggestions for changes to the Trustees.

Final responsibility for the program rests solely with the SAA Trustees. Their last task at each annual meeting is to decide what will be done at the next meeting. While the work of the Program Committee is indispensable, the Trustees certainly contribute additional ideas and make changes in the committee recommendations during discussion that often lasts several hours.

After the Trustees have agreed on an approved set of topics, speakers, and formats for the following year, the Executive Secretary begins the task of securing commitments from specific individuals. Sometimes a telephone call secures an immediate yes or no, while in other cases it may take many weeks before an invited participant can accept or decline. Because some highly desirable sessions simply cannot be arranged, the Executive Secretary always works from a much longer list of Trustee-approved choices than can be fitted into the program. For this reason topics are often deferred from one year to the next.

Since seminars must be announced in the July *Bulletin*, these sessions are arranged first. Speakers at other sessions can be invited at a more leisurely pace but are usually lined up by late summer or early fall. Increasingly in recent years, sessions on special topics have been set up by a chairman. The Trustees often suggest persons whom the chairman might include, but the final decisions are left to him or her.

Besides invited speakers and chairmen, some places on the program are always reserved for papers submitted from the members at large. A committee chaired by a Trustee screens all the submissions and selects the best for presentation. No set number or topic is prescribed in advance, so that each year the SAA can feature the very best work produced by the membership.

Several principles govern the final shape of the program. The Trustees try very hard to reconcile a balance of age, sex, geographical representation, and professional experience with scholarly excellence, liveliness, and a variety of interesting topics. They try to encourage a broad spectrum of opinion through dialogue, debate, or outright controversy. And in the interest of fairness, Trustees do not serve as major speakers or seminar chairmen, nor do they feature others in these roles more often than once in three years except in very special circumstances.

Recommendations from members concerning any aspect of the program are always welcome. They may be sent to any Trustee or to the Executive Secretary and will receive full consideration.

PAPERS REQUESTED FOR MONTREAL MEETING

Any SAA member may submit a paper to be considered for presentation at the 1986 annual meeting in Montreal. Papers may be on any topic, since the aim is to feature the best work currently in progress. However, members may offer only one paper, and those selected to speak last year are not eligible to offer a paper for 1986. A committee headed by a Trustee will make the final decision.

Two copies of each manuscript, suitable for 20 minutes of reading time (10-12 pages), should be sent to the Shakespeare Association of America, 6328 Vanderbilt Station B, Nashville, TN 37235. Deadline for receipt of all papers is **15 September 1985**.

NOMINATION SUGGESTIONS WELCOMED FOR 1986-1987

Trustee Jonas A. Barish (University of California, Berkeley), Chairman of the Nominations Committee, will be happy to receive any suggestions from the membership for 1986-1987 officers. A President and two Trustees, all of whom will serve a three-year term, will be elected next spring. A slate of nominees will be presented in the January *Bulletin*.

The Constitution also provides for nomination to any office by a signed petition from 25 members. Such petitions must reach the Executive Secretary no later than 1 January 1986.

NASHVILLE MEETING ATTRACTS 350

With some 350 members, spouses, guests, and aides in attendance, the Shakespeare Association of America held its thirteenth annual meeting on 21-23 March 1985 in Nashville, Tennessee. The meeting featured lectures, seminars, forums, and exhibits on subjects ranging from Medieval worldviews to twentieth-century opera.

At the Friday luncheon, President Jonas A. Barish announced the election of J. Leeds Barroll as his successor for 1985-1986 and of Trustees Jean Howard and Michael Warren. He expressed thanks to retiring Trustees David Bevington, George Hibbard, and Norman Rabkin.

Several SAA members arrived a day early to attend the lectures of the Vanderbilt Literary Symposium, all of which focused on some aspect of Shakespeare and contemporary writing. The speakers included the English author Alan Sillitoe, noted American writer George Garrett, dissident Polish playwright Janusz Glowacki, and theater critic Richard Coe.

The atmosphere of Southern hospitality was grandly established at the reception on Thursday evening following Mr. Coe's lecture and continued throughout the other special events, which included performances of Glowacki's *Fortinbras Gets Drunk*, an excursion to Fisk University to see the Stieglitz art collection and hear the Jubilee Singers, a country supper, and a trip to the Grand Ole Opry.

Hosts for the Nashville meeting included Austin Peay University, Belmont College, Eastern Kentucky and Fisk Universities, Kentucky Wesleyan College, Memphis State University, University of Tennessee at both Knoxville and Martin, University of the South, together with Vanderbilt and Western Kentucky Universities.

WORLD SHAKESPEARE CONGRESS NOTICES SENT

The first circular announcing the World Shakespeare Congress to be held in West Berlin next spring went out to all SAA members last month. Aspects of the theme "Images of Shakespeare" were specified, as were the details of eight seminars. The brochure included a call for papers, housing information, a description of the Congress social program, as well as seminar registration forms. The deadline for receipt of these registrations is **31 July 1985** and for receipt of papers is **15 September 1985**.

The Berlin Congress is the third such meeting held under the auspices of the International Shakespeare Association, an organization which itself was formed as a result of the Vancouver Shakespeare Congress in 1971. Subsequent gatherings have been in Washington, DC in 1976 and at Stratford-upon-Avon in 1981. The SAA hosted the 1976 Congress, co-hosted the 1981 Congress, and is organizing the seminars for the 1986 Congress.

Any members who failed to receive the ISA's brochure should write at once to the SAA offices, 6328 Vanderbilt Station B, Nashville, TN 37235.

NAZARETH COLLEGE HOSTS SHAKESPEARE CONFERENCE

On 14-15 November 1985, Nazareth College of Rochester, NY, will host a conference on Shakespeare's history plays. Eugene Waith will keynote the meeting, and other speakers will include David Kastan, Paul Cantor, and Maurice Charney.

For further information, members should write David Pollard, Nazareth College, 4245 East Avenue, Rochester, NY 14610.

OHIO SHAKESPEARE CONFERENCE SET FOR OHIO STATE

"Fact into Fiction: Shakespeare and the Uses of History in the Renaissance" is the theme for the next Ohio Shakespeare Conference, to be hosted by Ohio State University from 27 February through 1 March 1986. Meeting jointly with the annual conference at Ohio State's Center for Medieval and Renaissance studies, this gathering will feature scholarly presentations as well as a production of *Henry IV, Part One*.

Inquiries concerning papers and other information should be addressed to Robert C. Jones, Department of English, Ohio State University, Columbus, OH 43210.

FIFTH NEW COLLEGE CONFERENCE AND CONTEST ANNOUNCED

The fifth Biennial New College Conference on Medieval-Renaissance Studies has been set for 6-8 March 1986 in Sarasota, Florida. Papers may be submitted on all subjects, European and Mediterranean, 1000-1600 A.D., with special interest in urban studies, courtly culture, and drama.

One-page abstracts should arrive by 1 December 1985 to Lee D. Snyder, Director, Program in Medieval-Renaissance Studies, New College of University of South Florida, Sarasota, FL 33580.

New College is also sponsoring a national contest for the best undergraduate papers on Medieval-Renaissance topics, with cash prizes awarded to the winners. Write for rules at the above address. All submissions are due by 1 February 1986.

SPECIAL MONTREAL-BERLIN FLIGHT OFFERED

For SAA members who plan to attend both the annual meeting in Montreal and the World Shakespeare Congress in West Berlin the following week, arrangements have been made for a group flight. Departing from Montreal on Sunday evening, 30 March, the Air Canada flight will connect with a Pan American flight from Munich to West Berlin, arriving at midday on Monday, 31 March. The return flight departs the following Sunday, 6 April, connecting in Munich and arriving in Montreal the same afternoon.

The special fare of \$550 includes round-trip air fare, bus transfers between hotels and airports in Montreal and West Berlin, baggage handling, and tips. To secure a reservation, members should send a \$50 deposit, fully refundable until 31 January 1986, when the remainder of the fare is due.

Deposits and requests for further information should be mailed to: Ms. Kathleen Hayes
Bank Travel Clubs of America
49 Music Square West
P.O. Box 40726
Nashville, TN 37204

Alternatively, members may call Ms. Hayes toll-free at 800 251-2672, ext. 181 or 182. She and her agency will be happy to make arrangements for connecting flights to and from Montreal at the most economical fares, regardless of whether the Berlin trip is involved.

Hotel accommodations at special rates for the Congress delegates are being arranged by the West Berlin organizers. SAA members planning to attend should return the form included in the circular mailed last month. The choices range from modest boarding houses, at \$9-\$13 per night, to international hotels, at \$30-\$40 per night. Because of the heavy demand for housing, provisional reservations should be made as soon as possible. Reservations and requests for further information should be sent to:

Professor Kuno Schumann
Technische Universität Berlin
Institut für Englische und Americanische Literaturwissenschaft
Ernst-Reuter-Platz 7/VIII Stock
D-1000 West Berlin 10

F. R. G.

For the SAA delegation arriving by plane from the Montreal meeting, a special reception is planned for Monday evening and a special tour for Tuesday morning. These excursions will be in addition to the array of other events scheduled during the Congress.

PAYMENTS IN CANADIAN DOLLARS

Canadian members can take advantage of the difference in exchange rates by paying dues and registration fees by check. Payment by Visa or MasterCard entails a conversion to the higher U.S. dollar, and a U.S. money order requires a fee. However, the SAA has always accepted personal checks from our Canadian members and absorbed the costs of the foreign exchange. That policy will continue.

DIRECTORY CORRECTIONS REQUESTED

A new SAA Directory is due to be issued in September. Members whose addresses have changed or are presently listed in an incorrect form are asked to send in accurate information as soon as possible. Cards or letters should be mailed to Shakespeare Association of America, 6328 Vanderbilt Station B, Nashville, TN 37235.

SEMINARS ANNOUNCED FOR MONTREAL MEETING - *Continued*

6. "Shakespeare's Narrative Poems." Chairwoman, Heather Dubrow (*Carleton College*). This seminar will explore "Venus and Adonis" and "The Rape of Lucrece." We will investigate both the complex questions traditionally raised about these narratives (e.g., how "The Rape of Lucrece" presents Roman culture, how Shakespeare adapts generic and other sources) and more contemporary concerns, such as the treatment of women in both works. The seminar will also focus on the relationships between Shakespeare's narrative poetry and his dramatic works.
7. "Shakespeare and Renaissance Rhetoric." Chairman, Richard Finkelstein (*State University of New York, Geneseo*). This seminar will consider Shakespeare's plays in the context of rhetorical theory read during the Renaissance. Some papers may consider what the work of specific rhetoricians (from ancient times through the early seventeenth century) tells us about Shakespeare's conceptions of language, reception, epistemology, or imitation. Other papers may define such issues by looking at the plays alone. Our goal will be a broad discussion of the factors producing formal and rhetorical variety in Shakespearean drama.
8. "Shakespeare's Personality: Author as Text." Chairwoman, Barbara Freedman (*St. John's University*). Papers are welcome on any aspect of Shakespeare's life, and on any aspect of his plays (characterization, structure, style, theme) — insofar as these observations attempt to shed light on some aspect of Shakespeare's personality or authorial persona. Participants are encouraged to experiment with a variety of theoretical approaches (historical, psychoanalytic, feminist, marxist, post-structuralist, meta-dramatic, reader-response), to discuss the critical problems suggested by the topic, and to suggest new approaches to it.
9. "The Italianate Englishman in Shakespearean Drama." Chairwoman, Nancy Elizabeth Hodge (*Franklin, Tennessee*). Roger Ascham's portrait of the Italianate Englishman as the devil incarnate negatively acknowledges the profound impact of Italian social, educational, and economic practices on England's culture. With reference to contemporary travel accounts, courtesy literature, continental education, and England's commercial and political evolution, participants will investigate how Shakespeare and his fellow dramatists reflect, challenge, or expand the concept of the Italianate Englishman.
10. "Shakespeare and the Idea of Rome." Chairman, David Scott Kastan (*Dartmouth College*). This seminar will explore the place classical Rome holds in Shakespeare's imagination. The *urbs aeterna* serves Shakespeare not merely as a setting but as a locus of political, ethical, and aesthetic value that his art engages and interrogates. Participants are invited to consider what Rome and Romans mean for Shakespeare by examining issues such as the historical and literary sources of Shakespeare's idea of Rome, its unity and coherence, and its relation to the intense classical interests of Renaissance England.
11. "Rethinking Pericles." Chairwoman, Nancy Leonard (*Bard College*). The aim of this seminar is to encourage a revaluation of the least studied of Shakespeare's romances, both through critical reinterpretations and through new inquiries into its text and traditions. Topics especially encouraged include: the representation of cultural patterns (politics, the family, the role of women); the significance of discontinuity, redundancy, or mixed modes of presentation (narration, spectacle, music); and the engagement of the play with its sources and its genre.
12. "The Shakespeare Scholar as Dramaturg and Rehearsal Eye-Witness." Chairman, Cary M. Mazer (*University of Pennsylvania*). This seminar will explore the interface between scholarship and theatrical performance by examining the various roles that the scholar may have in the actual rehearsal process. Among the questions to be discussed are: What contribution can the scholar make to the production when serving as a dramaturg? What assistance does the director seek from a dramaturg? What can the scholar learn from the experience of witnessing the conception and gestation of a theatrical production? What are the opportunities and responsibilities of the scholarly rehearsal eye-witness in documenting the production for the rest of the scholarly community? Seminar reports may draw upon first-hand experience, or describe notable conjunctions of scholarly and directorial interpretation (e.g. Olivier, Dexter, Tynan and Leavis with *Othello*).
13. "Renaissance Perceptions of the Actor." Chairwoman, Lena Cowen Orlin (*Folger Shakespeare Library*). Members of this seminar will explore the non-dramatic evidence we have that bears upon the Renaissance actor's self-image and his audience's image of him. Those interested might ask such questions as, first, how significantly did the anti-theatrical tradition embodied in Gosson's 1579 attack survive in succeeding decades and in the face of theatrical practice; second, what classical traditions of the actor were available in the Renaissance; third, what recognizably native (specifically, medieval) traditions remained in force; fourth, what contemporary associations with acting are revealed by the metaphorical uses to which Renaissance writers put the idea of the actor; and, fifth, how did the perceived image vary between child and adult, professional and amateur, and London and provincial actors?
14. "Shakespeare and Renaissance Philosophy: Stoicism and Epicureanism." Chairwoman, Gail Kern Paster (*George Washington University*). The seminar will re-examine Shakespeare's relation to Renaissance Stoicism and Epicureanism and to those figures (e.g., Cicero, Seneca, Plutarch, Erasmus, Montaigne, Jonson, Chapman, and Marston) most centrally implicated in the ethical debate governed by the terms. Though I have capitalized Stoicism and Epicureanism to acknowledge their historical identities, I would like to take them, broadly, in the spirit of the lower case as well: as opposed attitudes (control, self-sufficiency, withdrawal vs. acceptance, joy, ironic playfulness) which Shakespeare and other playwrights of the age engage critically. Papers that are speculative and exploratory in nature, approaching the topic through contextual and intertextual readings, are particularly welcome.

(continued on page 5.)

15. "Teaching Shakespeare's Language." **Chairman, Randal Robinson** (*Michigan State University*). The central topic for this seminar will be the teaching of Shakespeare's language, and in their individual papers, participants will contribute to a general search for methods, programs, and activities that can assist students in their efforts to read that language well. Participants may discuss, for example, curricular changes, innovative course designs, methods for identifying and ranking the principal impediments that readers encounter, specific skills demanded by representative passages, or the abilities and needs of several kinds of students. In addition, participants may discuss techniques for helping students overcome many particular difficulties, such as those produced when speakers make unexpected arrangements of words in forming their clauses; omit syllables, parts of syllables, and words; use metaphor, personification, repetition, and punning; use words that have changed in meaning since the seventeenth century; or use verbals, verb forms, and pronouns in unfamiliar ways.
16. "Silences and Silencings in Shakespeare." **Chairwoman, Susan Snyder** (*Swarthmore College*). Depending upon participants' interests, aspects might range from indication and use of the significant pause, wordless stage action, and silence in the place of expected speech (*Coriolanus* "holds her by the hand, silent"), to the motives and means through which one character disables the speech of another, to deliberate suppression and mystification by characters like Iago and by Shakespeare himself (Is this a valid distinction?). The intentionally open topic invites diverse approaches, such as performative, feminist, deconstructive — separately or in combination.
17. "Shakespeare and the University Wits." **Chairman, John Tobin** (*University of Massachusetts-Boston*). Recent appreciation of Shakespeare's knowledge of both the classical tradition and the mystery plays should now be balanced by a reassessment of the variety and complexity of the lessons Shakespeare learned from the Oxbridge six: Marlowe, Greene, Lyly, Peele, Lodge, and Nashe. Seminar members will bring their judgments of thematic, structural, and generic strategies to bear on either one or two of Shakespeare's plays or on a single strategem recurrent throughout the canon.
18. "Speech-headings: The Bibliographer, the Editor, and the Critic." **Chairman, George Walton Williams** (*Duke University*). Since the SAA Textual Seminar in 1983 examined "Stage Directions," it may be useful now to follow that lead by examining speech-headings, investigating and re-evaluating evidence from these designators as it applies to the nature of the text, the performance, the company, and the audience. Using as its base R. B. McKerrow's "Suggestion regarding Shakespeare's Manuscripts," *RES*, 11 (1935), 459-65, the seminar will consider authorial, scribal, or compositorial variation as it may bear on an understanding of the text; editorial problems deriving from the presence of unnecessary or duplicated headings and from the absence of necessary headings; critical puzzles in specific passages in the plays (e.g., *Love's Labor's Lost*, *Much Ado*, *Lear*); and particular nature of headings that identify characters by number or by the name of an actor. It may be useful also to address the question of the formal presentation of speech headings in modern editions.

SEMINAR REGISTRATION

Name _____

Institutional Affiliation (as it should appear in the program) _____
UNIVERSITY OF TORONTO

Mailing Address _____

Seminar Choices (in order of preference): 1st _____ 2nd _____ 3rd _____

Return Registration Form to Shakespeare Association of America, 6328 Vanderbilt Station B, Nashville, TN 37235

DEADLINE FOR REGISTRATION IS 15 SEPTEMBER 1985.

SHAKESPEARE BULLETIN SEEKS SUBSCRIBERS, CONTRIBUTIONS

Shakespeare Bulletin is an affiliate of The New York Shakespeare Society, published bi-monthly. However, its content is not limited to doings of the Society or to the New York area. The intent is to provide ongoing commentary on matters pertaining to Shakespeare and Renaissance drama through feature articles and reviews of productions in the United States and Canada.

A subscription to *Shakespeare Bulletin* is \$10 per year for individuals or institutions. Contributions in the form of feature essays, reviews of plays or books, notes, queries, announcements, comments, etc., should be sent to James P. Lusardi and June Schlueter, *Shakespeare Bulletin*, Lafayette College, Easton, PA 18042. Tel. (215) 250-5245 or 5248.

ACTORS-IN-RESIDENCE EXPANDS

The Actors-in-Residence (AIR) program has announced an expansion of the pool of actors who make visits twice yearly to American campuses. Besides the Royal Shakespeare Company members who have staffed AIR in the past, the groups will now include members of the National Theatre of Great Britain and other distinguished Shakespeareans not tied to any company in England.

For information on residences in 1985-1986, write to Homer Swander, Actors-in-Residence, University of California, Santa Barbara, CA 93106.

SCHOLARSHIP FUND HONORS LILLIAN WILDS

Lillian Wilds, a staunch member of the SAA, who died last January, has been honored by the establishment of a scholarship in her name at California State Polytechnic University, where she taught for several years. Contributions to this memorial may be sent to Dr. Joseph Stodder, Department of English, Cal. State Poly, 3801 West Temple Avenue, Pomona, CA 91768. Checks should be made payable to the California Polytechnic Foundation, with the notation that the gift is for the Lillian Wilds Scholarship Fund.

C. L. BARBER FESTSCHRIFT AVAILABLE

A memorial *festschrift* for C. L. Barber, President of the SAA in 1978-1979, has just been published, under the editorship of Peter Erickson and Coppélia Kahn. *Shakespeare's "Rough Magic": Renaissance Essays in Honor of C. L. Barber* is now available to any member who may be interested from University of Delaware Press, 440 Forgate Drive, Cranbury, NJ 08512. The cost of the volume is \$37.50.

DATA BANK SEEKS ASSOCIATES

Louis Marder has secured the assistance of 49 associates to assist in establishing the Shakespeare Data Bank. However, he is actively seeking the help of other scholars who will agree to work on specific areas of scholarship. Anyone interested should write to Louis Marder, *Shakespeare Newsletter*, 1217 Ashland Avenue, Evanston, IL 60202.

— MEMBERS WHO HAVE NOT YET PAID 1985 DUES ARE REMINDED TO DO SO —

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