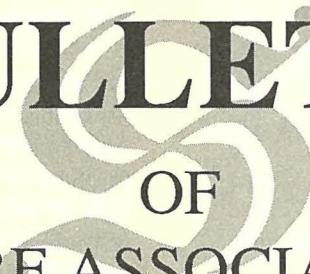


# BULLETIN



## OF

## THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 STATION B • VANDERBILT UNIVERSITY • NASHVILLE, TENNESSEE 37235

VOLUME 13, NUMBER 2, JULY 1989

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## PHILADELPHIA WELCOMES SAA IN 1990

Twenty-four workshops, study seminars, and research seminars will be among the offerings at the eighteenth annual meeting of the Shakespeare Association of America, 12-14 April 1990, in Philadelphia. The Sheraton Society Hill, One Dock Street, will be the site of all workshops, seminars, and major sessions. Serving as chair of the local arrangements committee, Georgianna Ziegler (*The Furness Collection, University of Pennsylvania*) will coordinate the efforts of members in Philadelphia and the surrounding vicinity in preparing the special events during the meeting.

### STUDY SEMINARS, RESEARCH SEMINARS, WORKSHOPS

Members of the SAA have a choice of one study seminar, four workshops, and nineteen research seminars scheduled for Thursday, Friday, and Saturday afternoons in Philadelphia.

Study seminars offer members the chance to concentrate on a set course of primary materials, often with direct application in a particular area of criticism. Workshops offer members an opportunity to tailor existing skills or to develop new abilities in their careers both as teachers and scholars. Both relatively new formats for SAA meetings, study seminars and workshops may be closed to auditors at the request of the leader.

Every member of the SAA is entitled to participate in one study seminar, workshop, or research seminar. The Trustees ask that those who organize or speak in major sessions forego participation in a seminar or workshop.

The SAA will send a formal letter of invitation to all individuals who wish to join one of the seminars or workshops. On page 7 of the *Bulletin* members will find a registration form providing spaces for listing their first four choices. Please note that members who return registration forms without a range of choices may have to be assigned to a seminar or workshop at random. All registration forms must reach the SAA administrative offices no later than 15 September.

### STUDY SEMINAR

1. "Film Style and Film Technology for Shakespeareans." Leaders, Peter Donaldson (*Massachusetts Institute of Technology*) and Jack Jorgens (*American University*). This seminar will introduce Shakespeare scholars to the basic vocabulary of film stylistics and to current issues in film theory with special bearing on the reproduction of Shakespeare's texts in the media of film and video. Critical readings will be drawn from feminist, ideological and *auteurist* approaches, and viewing assignments will include Shakespearean and non-Shakespearean films. Each participant will need access to a videocassette recorder or player, and will write a short critique of a sequence in Shakespeare film as well as a longer essay.

### WORKSHOPS

2. "Acting and Improvisation in Small Groups." Leader, Ralph Cohen (*James Madison University*). The workshop aims to develop strategies and techniques for classroom improvisations which will use student participation as a way of illustrating lectures and/or enhancing discussion. We will stress methods which require no directing skill of the instructor and little or no student preparation and thus lend themselves to the natural flow and the accidental moment of each teacher's classroom experience. The exercises we will work with (and fine tune) will be organized to address a variety of issues ranging from Shakespeare's language to his stagecraft.

3. "Editing Shakespeare." Leader, Jill L. Levenson (*Trinity College, University of Toronto*). From Tonson's presentation of Shakespeare in the eighteenth century to Oxford's in the 1980s, principles for editing the *Works* have rarely stabilized. Which version of the text does an editor present? How much should an editor adjust and explain the text  
*(see following page)*

(e.g., its language, theatrical apparatus) for a modern audience? This workshop will address such general questions by attempting to edit particularly challenging passages from *Romeo and Juliet*, a particularly challenging text. During the fall each participant will receive for editing a (different) twenty-line passage xeroxed from Q1, Q2, and F1. The edited passages, distributed among members before the meeting, will focus our discussion at the workshop itself. For encouragement and instruction, see Clifford Leech, "On Editing One's First Play," *SB* 23 (1970), 61-70; for a summary of textual scholarship on *Romeo and Juliet*, consult John Jowett's commentary in *William Shakespeare: A Textual Companion* (Oxford, 1987), pp. 288-290.

**4. "Teaching Shakespeare's Language."** Leader, Peggy O'Brien (*Folger Shakespeare Library*). The workshop will focus on what can be a foundational problem for students and teachers alike--students' difficulty with Shakespeare's language. Its very richness and complexity at once send even accomplished students to Cliff's Notes or the BBC, and away from the written words which have drawn us into the plays in the first place. What's wrong with this picture? Can we initiate our students so that they don't have to hurdle the language in order to embrace it? We will briefly examine the role of teacher--are we translators? tour guides? critics?--and then move on to the words themselves. Participants will share commentary on the nature of the problem along with practical solutions. We will actively work through at least a couple of passages together, using successful approaches developed at the Folger's Teaching Shakespeare Institute.

**5. "Basic Critical Readings for the Shakespeare Class: Is the One-Volume Anthology Obsolete?"** Leader, Herbert Weil (*University of Manitoba*). In light of the massive increase of books, essays, and anthologies, can we expect that most (or even many) of our students, when they begin graduate or advanced undergraduate courses, will share knowledge of influential critics and approaches? (Should we expect, for example, that they will have read works by Johnson, Coleridge, and/or Bradley? What do we consider essential from the past 85 years?) Even 25 years after Norman Rabkin's useful *Approaches to Shakespeare* (1964), most would agree on needed supplements: gender, genre, film and television, new historicism, much more sophisticated work on performance and on textual studies. Which seem essential but require more extensive reading than one volume permits?

## RESEARCH SEMINARS

**6. "Class Consciousness and Class Conflict in Shakespeare."** Leader, Thomas Cartelli (*Muhlenberg College*). Indications of emerging class consciousness and examples of social disorders organized along class lines are many and varied in the Elizabethan period. Shakespeare's responsiveness to the same is obvious in *Coriolanus* and in his treatment of Jack Cade's revolt in *2 Henry VI*, but also makes its presence felt in less conspicuous ways throughout his career as a playwright. Participants in this seminar will, nonetheless, be asked to approach our project as an exercise in problem-solving which should begin with an interrogation of the relevance of class-

oriented discourse to an understanding of the social and economic conditions of early modern England. They will consequently be encouraged to develop *positions* regarding such questions as Shakespeare's incipient middle-classness rather than to present *readings* of individual plays.

**7. "Renaissance Women as Readers and Writers."** Leaders, Margaret Ferguson (*University of Colorado at Boulder*) and Ann Jones (*Smith College*). An examination of the writing practices of English women writers of the Renaissance in the light of their gender, class, material conditions and cultural restrictions. Which genres, including prose pamphlets, secular and religious, proved most available for women writers and why? What kinds of "double-voiced" discourses were deployed by these women writers? How do they see themselves in relation to traditions? How do we see them in relation to subsequent traditions of women's writing? Particular attention might be paid to how these writers provide a context which alters our conception of Shakespeare. How, for example, do the closet dramas of *Iphiginia in Aulis*, translated by Elizabeth Lumely, Garnier's *Tragedy of Antonie*, translated by Mary Sidney, and Elizabeth Cary's *The Tragedie of Mariam* represent women, female sexuality, the female body, violence, marriage, misogynist discourse, patriarchy? How is the green world represented in Mary Wroth's *Love's Victory*? Does Aphra Behn revise the comedies of Shakespeare with whom she identifies as a playwright "not guilty of much more [learning] than often falls to women's share."

**8. "Feminist Criticism and Shakespearean Performance."** Leaders, Phyllis Gorfain (*Oberlin College*) and Lorraine Helms (*Simmons College*). Feminist methodologies have influenced Shakespeare criticism, but performance studies have not widely acknowledged this critique. Conversely, considering the text as a script can qualify or complicate feminist readings. This seminar will pursue the actual and potential relations between feminist criticism and performance. Does theatrical representation tend to empower or resist feminist interpretations? How can feminist strategies influence theatre practice? How can film or performance theory contribute to a feminist stage history? What are the ideological and theoretical consequences when feminist criticisms are held up to the test of performance choices or when performances are held up to the standards of a feminist project?

**9. "The Oxford Shakespeares: Innovations and Achievements."** Leader, T. H. Howard-Hill (*University of South Carolina*). The two single-volume Oxford Shakespeares and the *Textual Companion* together make a substantial contribution to the modern Shakespearian editorial tradition. The seminar will examine general issues raised by the editions and concentrate on their treatment of groups of texts (rather than small problems of individual works) from a variety of standpoints: e.g., theatre history, stylistic analysis, textual criticism, pedagogy, editorial practice, canon and chronology.

**10. "Historicizing Gender and Sexuality."** Leader, Suzanne Gossett (*Loyola University of Chicago*). An outgrowth of previous SAA seminars on feminism and sexuality, this seminar will strive for a historicized vision of the Renaissance literary construction of both genders. Relevant questions are: must Shakespeare's view of gender be grounded in the material con-

ditions of his world? Can modern gender theory be read into the Renaissance? Should theatrical treatment of gender and sexuality be viewed as ideal injunction, or as social description? What interaction between historical reading and other approaches is fruitful? Papers on Shakespeare and his contemporaries welcome.

**11. "Gender and Formalism."** Leader, Gabriele Bernhard Jackson (*Temple University*). Are gender concerns and formalist considerations at odds in the reading or writing of Shakespeare's plays? How does each modify the other? Can the two be mutually supportive? Should they be? This seminar will discuss positive and negative interactions between formalist and gender orientations, within both the plays themselves and interpretive writing about them. We will explore possibilities for constructing one or more models that modify each concern by the other. Papers may address theoretical or metatheoretical issues or relevant problems of practical criticism.

**12. "Shakespeare and Webster."** Leader, Theodora Jankowski (*University of North Carolina, Charlotte*). Recent criticism of John Webster has examined how his plays help to demystify and challenge some of the dominant ideologies of Jacobean culture. This session will examine Shakespeare's later plays in light of Webster's plays while, hopefully, not seeing Webster as simply an "inferior" version of "late Shakespeare." Participants can address a wide range of critical and theoretical issues, such as: How do the dramatists represent gender and gender relations? How do they use and transform generic forms? What notions of rulership, tyranny, authority, and the state are represented? How is the family constructed? What are the political implications of setting plays in lands outside England? While this topic necessarily allows for and encourages a wide variety of critical practices, theorized approaches to problems or texts are particularly welcome.

**13. "Foreign Shakespeare."** Leader, Dennis Kennedy (*University of Pittsburgh*). Our object will be to examine responses to Shakespeare's texts in non-English-speaking countries in the contemporary theatre. Papers might include investigations of individual companies, directors, designers, or actors; studies of specific performances; theoretical treatments of national or international trends; textual and theatrical implications of translation; intercultural complexities; the effect of politics on style; the position of the Shakespeare canon in international theatre; or the ways in which foreign productions challenge the assumptions of the English-language theatre.

**14. "The Accession of James I and Shakespearean Drama."** Leader, Arthur Kinney (*University of Massachusetts at Amherst*). This seminar will examine Shakespearean plays and productions between 1600-1606 in light of the final years and death of Elizabeth I and the succession of James I. The emphasis will be on issues of political, social, and theater history and papers should touch on such topics as: the theater as a repository of cultural values; the theater as a source of political allusions, theory, or propaganda; the relationship between the King as King and as patron of the King's men; the staging of kings as characters, or their reigns as subject matter; censorship.

**15. "Critical Theory and Theatrical Practice."** Leader, David McCandless (*University of California, Berkeley*). This seminar seeks to answer the question, to what extent are theatrical practice and critical theory compatible? To what extent can a production, wedded as it presumably is to a single, unified vision of the text, accommodate the post-structuralist insistence on multivocality and disunity? To what extent can a production reflect the new historicist concern for exposing and demystifying the contrivances of power? Is it possible that subversions discursively limited in textual analysis may be unleashed and empowered in performance? If so, what productions, actual or imagined, succeed in making Shakespeare the vehicle of "new historicist" cultural critique? The other way of framing the question is: in what way can a theory-based criticism make use of theatrical production? Is there a way in which approaching a theatrical performance as a semiotic object may yield insights into a (possibly culturally derived) process of perception and interpretation?

**16. "The Sources of Shakespearean Comedy."** Leader, Robert S. Miola (*Loyola College in Maryland*). Employing new theories of intertextuality as well as the traditional methods of *Quellenforschungen*, this seminar will examine the sources of Shakespeare's comedy. Participants are invited to submit papers on single plays or on groups of plays, to reexamine an established source or to argue for a new one. They are also encouraged to explore the relation between sources and texts, to illuminate the principles inherent in Shakespeare's creative imitation. We will be primarily interested in literary sources--classical, medieval, continental, and contemporary--in Plautus, Terence, mystery plays, the *commedia dell'arte* and *erudita*, Lodge, Lyly, Greene, Dekker, etc. This broad approach, it is hoped, will strike some unexpected sparks and offer a corrective to simplistic interpretation. One focus of papers will be on Shakespeare's use of sources, his transformation of them into something new.

**17. "Essays in Theater History: What Do Facts Mean?"** Leader, Alan H. Nelson (*University of California, Berkeley*). Historians of the theater, perhaps content with raw facts, sometimes engage more theoretically-inclined colleagues with the sole purpose of undermining the foundations on which their speculations stand. Theoreticians, by contrast, may dismiss traditional historians as naive positivists. Participants in this seminar should approach the apparent impasse from either direction: positivist historians should try to get beyond facts into an exploration of meaning; theoreticians should explore the factual basis (or perhaps the very problem of factual justification) for speculative inquiry. All participants should discuss, with reference to particular locales or events, the interrelation of fact and significance.

**18. "Ludic Elements in the Plays of Shakespeare and his Contemporaries."** Leader, Douglas L. Peterson (*Michigan State University*). This seminar will focus on the various ways in which native "ludic" and classical "mimetic" styles of representation are conflated in the plays of Shakespeare and his contemporaries. Participants are invited to explore the dramaturgy generated by that conflation: scapegoating games, recreations and pastimes; celebrative, (see following page)

explorative, verbal, and subversive play; presentational conventions--playmakers, frames, reflexive and performative dialogue. (Consideration of current theories of play and carnival in the examination of Tudor and Jacobean drama are also within the scope of the seminar).

**19. "Stage Directions."** Leader, D. F. Rowan (*University of New Brunswick*). Building on the premise that all stage directions carry authority, the seminar will consider the grounds of that authority, the use of directions for the resolution of textual and editorial problems, and for answering questions about the dramatic and theatrical exploitation of the physical resources of the playhouses by the playwrights and players. Given the clear utility of stage directions as evidence, consideration may be given to the means, both conventional and electronic, by which a database can be created and used to explore the nature of stage directions per se, and their functioning in a semiotics of theatre.

**20. "Shakespeare's Bawdy."** Leader, William W. E. Slights (*University of Saskatchewan*). Forty years after the publication of Eric Partridge's *Shakespeare's Bawdy*, it is time to press ahead with the study of this highly conspicuous, highly debatable element in Shakespeare's texts. How well has bawdy stood up to shifting senses of humor and morality from Pope to Bowdler to Stanley Wells? What can we learn about a culture so committed to its bawdy? What do feminist critics make of this socially constructed, obviously gendered discourse? How fruitful is the deconstructive pun, bawdy/body? Are Shakespeare's bawdy lines genuinely funny? transgressive? damaging? provocative?

**21. "Acting Funny: Theory and Practice of Comedy."** Leader, Frances Teague (*University of Georgia*). Recent critical theory has neglected the comedies for the most part. This seminar will focus on what happens when a play asks performers to act funny. How well do theories of the comic--from the classical, Renaissance, or modern world--describe what occurs when plays by Shakespeare and his contemporaries are staged? Participants may also want to examine how presenting carnival elements, marginalized characters, or topical humor dismays or delights a particular audience.

**22. "Shakespeare's English Histories: The Quest for Form and Genre."** Leader, John Velz (*University of Texas*). Variety in genre and form among his English history plays encourages the inference that Shakespeare continued to grope unsatisfied for a vehicle suited to his ideas about history and politics. Seminar papers are requested on the plays as a group; on the question of Seneca's, Marlowe's, or the *Mysteries'* or *Moralities'* influence on form and genre in Shakespeare's histories; on individual plays; challenges (say about 1, 2H4; 2, 3H6) invited. We might fairly include *Sir Thomas More*. Thematic or character analysis is welcome as long as it addresses questions of form and genre.

**23. "Using the Computer in Shakespeare Studies."** Leader, Camille Williams (*Brigham Young University*). Seminar participants will submit papers discussing ways in which the study of Shakespeare can be assisted by computers. Those working with computer concordances, bibliographies, or instruction may wish to discuss the challenges of managing and editing a large

database, or problems with presentation. Those using the computer for studies in lexicography, authorship, or style may wish to discuss problems in theory or method. Those compiling a large database of Shakespeare material may wish to outline the needs they have for software to aid them in organizing or presenting their work. The purpose of the seminar is to learn from each other by comparing notes, problems, and successes.

**24. "The Filmed and Televised Lears."** Leader, Robert F. Willson (*University of Missouri, Kansas City*). Since 1971 several renowned *auteurs* have produced ambitious film or video versions of *King Lear*. Peter Brook, Grigori Kozintsev, Akira Kurosawa, Sir Laurence Olivier, and Jean-Luc Godard have created a body of work that constitutes new readings of the play and reveals a striking range of cinematic technique. Seminar participants will explore several issues raised by these productions. Why is this particular Shakespearean tragedy so appealing to these filmmakers? Do the directors identify strongly with the play's hero? Do they find the tragedy a convenient vehicle for exploring postmodern views of history and society? How should we measure these films in relation to the directors' other work and the work of others?

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#### 1991 PROGRAM IDEAS REQUESTED

The 1991 Program Committee welcomes members' suggestions about workshops, seminars, or public sessions. Ideas about speakers, topics for plenary sessions and forums, or possible changes in format comprise only a few of the many avenues in which the SAA's members can shape future programs.

Please send any comments or proposals to the Executive Secretary, Nancy Hodge, or to a member of the Program Committee: Meredith Skura, leader (*Rice University*), A. R. Brahmuller (*University of California, Los Angeles*), Marjorie Garber (*Harvard University*), David Scott Kastan (*Columbia University*). All such materials should be in the hands of the committee no later than 1 April 1990.

#### CALL FOR PAPERS

Short papers (10-12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1990 program in Philadelphia.

All papers so submitted will undergo a blind reading by a committee led by a Trustee selected by the President.

To be included in the open submission competition, members are asked to send a cover letter stating each essay's title and three copies of each paper to the SAA administrative offices no later than 30 September.

## ANNUAL PLANNING OF THE PROGRAM

Each year many individuals work to plan and organize the following year's annual meeting. The President designates a Trustee to head the Program Committee, coordinating and evaluating the proposals received. Carol Neely has asked Meredith Skura to handle this assignment for the 1991 meeting.

The Program Committee leader selects representatives from the membership to join with the Board of Trustees and the Executive Secretary in obtaining members' recommendations and proposals about the program.

On Thursday and Friday mornings the Program Committee convenes, formulating a list of proposed topics, leaders, and speakers from those submitted prior to the meeting and those generated by committee members. On Thursday and Saturday the Trustees evaluate, modify, and add to the proposals they receive.

The Executive Secretary then begins securing commitments from the individuals selected by the Trustees. Because some who are invited to participate simply cannot do so, whether because of prior commitments or the press of academic obligations, the Executive Secretary must necessarily work from a list of approved topics longer than that actually necessary to fill the program at a given meeting. Those approved topics not used one year will be considered for inclusion in the following year's program, should those submitting the proposals so desire.

The mid-summer publication of seminar and workshop listings in the *Bulletin* each year requires that the Executive Secretary organize these sessions first. By late summer or early fall, those who have been asked to lead or speak in a session other than a seminar or workshop have begun work on their own assignments. The selection of open submission papers is completed by the fall as well.

The Trustees are committed to attempting to achieve a balance of age, sex, and geographic distribution in conjunction with scholarly excellence and a broad selection of stimulating topics. They envision the SAA's annual meeting as an occasion for a free exchange of ideas and a forum in which the proponents of those ideas may meet, debate, and agree or disagree. In the interests of fairness the Trustees refrain from speaking in major sessions or serving as seminar and workshop leaders. In addition, they wish to avoid the circumstance in which an individual member serves in these capacities for consecutive years except in very unusual circumstances.

Members' thoughts or recommendations regarding any aspect of the program planning process are encouraged and welcomed. To insure their careful consideration, please submit them to any Trustee or the Executive Secretary.

## NOMINATIONS FOR 1990

Vice President Michael Warren (*University of California, Santa Cruz*), head of the Nominating Committee, will be pleased to receive any suggestions the members may wish to make concerning the slate of 1990-91 officers. The January *Bulletin* will list the nominees designated by this committee. The constitution stipulates a candidate's nomination may also result from a petition signed by twenty-five members in good standing. Please mail such petitions to the Executive Secretary no later than 1 December 1989.

## 1990 MEETING SPECIFICS

For those members who need the following information regarding costs at the 1990 meeting before its normal publication in January, room rates at the Sheraton Society Hill will be \$80 single/\$85 double (reservation cards *will be included* in the January mailing); meeting registration will be \$55 in advance/ \$60 at the meeting; and American Airlines will offer convention airfares to SAA members. Although not guaranteed to be the lowest prices available, these fares will offer many members some savings. Call 615-322-2541 after September 1 and ask for the Starfile number needed to make such bookings.

## 1991 TOKYO WORLD CONGRESS

The work of the Congress Committee of the International Shakespeare Association should be completed by this fall. The January *Bulletin* will contain further particulars of the Congress offerings, including, Committee members hope, specifics on the seminars to be slated.

## FOLGER FELLOWSHIPS OFFERED

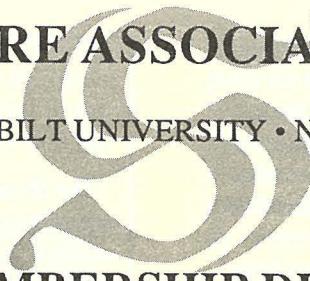
The Folger Library announces it is accepting applications for its fellowships. One to three-month post-doctoral fellowships with stipends up to \$1500 per month will be available in the period from July 1990 to June 1991. In addition, a limited number of NEH Resident Fellowships and Folger Long-Term Fellowships will be available to senior scholars who are pursuing research appropriate to the Folger Collection. These fellowships are for a period of six to nine months to be used between July 1990 and June 1991 and carry stipends up to \$18,500 and \$27,500, respectively. For applications, deadlines, and further information, please write the Committee on Research Fellowships, Folger Shakespeare Library, 201 E. Capitol St., S. E., Washington, D. C. 20003.

## VILLA I TATTI FELLOWSHIPS

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, will award ten or more stipendiary fellowships and a limited number of non-stipendiary fellowships for independent study on any aspect of the Italian Renaissance for the academic year 1990-91. Information and application forms (which must reach Villa I Tatti by 15 October) can be obtained from Professor Dante DellaTerza, Department of Romance Languages and Literatures, Harvard University, Cambridge, Massachusetts 02138.

# THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 STATION B • VANDERBILT UNIVERSITY • NASHVILLE, TENNESSEE 37235



# 1989 MEMBERSHIP DUES FORM

Please fill in the appropriate blanks below, noting that the annual dues figures are determined by yearly income (see story on page 7). Additional payments for *Shakespeare Newsletter*, *Shakespeare Quarterly*, *Shakespeare Studies*, and *Shakespeare Survey* are optional.

## **Annual Dues**

Below \$15, 000 (\$20.00) \_\_\_\_\_  
\$15, 000-\$24,999 (\$30.00) \_\_\_\_\_  
\$25, 000-\$40, 000 (\$40.00) \_\_\_\_\_  
Above \$40, 000 (\$50.00) \_\_\_\_\_

|   |           |  |
|---|-----------|--|
| <i>Shakespeare Newsletter</i>             | (\$12.00) |  |
| <i>Shakespeare Quarterly</i>              | (\$20.00) |  |
| (if mailed outside the U.S.)              | (\$25.00) |  |
| <i>Shakespeare Quarterly Bibliography</i> | (\$10.00) |  |
| (if mailed outside the U.S.)              | (\$15.00) |  |
| <i>Shakespeare Studies</i> , Vol. 21      | (\$28.00) |  |
| (individuals' orders only, please)        |           |  |
| <i>Shakespeare Survey</i> , Vol. 41       | (\$30.00) |  |

**TOTAL PAYMENT DUE**

Payment is enclosed (U.S. funds or credit cards only)

I wish to charge the above sum to one of the credit cards listed below:

This is a renewal new membership.

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Name: \_\_\_\_\_

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Address:

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Phone: (home) \_\_\_\_\_ (office) \_\_\_\_\_

Please return to The Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235

## 1989 AUSTIN MEETING

Nearly four hundred members, spouses, guests, and aides took part in the seventeenth annual meeting of the SAA, 13-15 April. Austin's Four Seasons Hotel served as headquarters for the diverse scholarly explorations which were scheduled. Those in attendance chose from sessions featuring questions of canon formation, considerations of the uses of close reading, discussions of Shakespeare's early Elizabethan contemporaries in the theater, and a number of other panels, lectures, seminars, and workshops.

Thursday evening the University of Texas at Austin hosted a lavish reception at the Peter Flawn Academic Center. There the Early Music Ensemble played Elizabethan and Jacobean melodies while SAA members and their guests enjoyed the sumptuous buffet and took the opportunity to view the exhibit especially mounted for the Association's visit, "Shakespeare For All Time," selected rare holdings from the Pforzheimer Collection and Special Collections of the University of Texas.

At Friday's luncheon President Anne Lancashire (*University of Toronto*) announced the election of next year's Vice President, Michael Warren (*University of California, Santa Cruz*). This year's Vice President, Carol Neely (*University of Illinois, Urbana*), succeeded to the Presidency for 1989-90. Those elected to serve as Trustees for the next three years were Edward Berry (*University of Victoria*) and Meredith Skura (*Rice University*). President Lancashire also thanked those Trustees leaving the Board, Alexander Leggatt (*University of Toronto*), Barbara Mowat (*Folger Library*), and Jeanne Roberts (*American University*), for their work on behalf of the Association. President Lancashire took this occasion to announce the site of next year's meeting, Philadelphia, and to urge intrepid members who wished to propose their cities as the sites of future meetings to contact any Trustee or the Executive Secretary. President Lancashire

also announced the completion of the Trustees' work on revising the constitution, explaining that a mail ballot on the proposed change would circulate to the membership before next year's meeting. At the conclusion of President Lancashire's remarks, Vice President Carol Neely introduced Richard Wheeler (*University of Illinois, Urbana*) who read excerpts from Stephen Greenblatt's (*University of California, Berkeley*) remembrance of Joel Fineman (*University of California, Berkeley*).

Friday evening two hundred and eighty-five Shakespeareans and their guests visited the Salt Lick in Driftwood, Texas. To the tunes of the Olin Murrell Band, hill country barbecue, Texas beer, and Texas wine were served. On the terrace overlooking Town Lake, Texas A & M University hosted a reception with a Southwestern flavor Saturday evening. In addition to a sighting of Canadian geese, members enjoyed the approaching sunset and laid their plans for 6th Street dancehall/beerhall excursions later in the evening.

Host of the 1989 meeting was the University of Texas at Austin. Texas A & M University served as cohost. Sponsoring institutions were the following: Louisiana State University, Shreveport; New Mexico State University; Southwest Texas State University; Texas A&I University; the Department of English, Trinity University; University of Arkansas at Little Rock; University of Houston; the College of Arts and Sciences, University of New Mexico; the College of Arts and Sciences and the Department of English, University of Oklahoma. For the concentrated energies of John Velz, leader of the Local Arrangements Committee (*University of Texas at Austin*), in securing contributions, scouting locations, and coordinating events and aides, the Association wishes to offer special thanks. Members will very likely long reminisce about the offerings of the Austin meeting.

## SEMINAR AND WORKSHOP REGISTRATION

Members may select either a workshop or a seminar session. No one may participate in more than one of these sessions. Please list your 1st, 2nd, 3rd, and 4th choices. Those registration forms submitted without a range of choices may have to be assigned to a session at random.

Name (please print) \_\_\_\_\_

Institutional Affiliation \_\_\_\_\_

Mailing Address \_\_\_\_\_

Telephone number (H) \_\_\_\_\_ (W) \_\_\_\_\_

Workshop or Seminar choices in order of preference: 1st \_\_\_\_\_ 2nd \_\_\_\_\_ 3rd \_\_\_\_\_ 4th \_\_\_\_\_

Return this form to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

**REGISTRATION FORMS MUST BE RECEIVED BY 15 SEPTEMBER 1989**

## ROSE THEATRE CAMPAIGN

Many members are doubtless aware of the recent excavation of the remains of Philip Henslowe's Rose Theatre (1587-1604) in Southwark. Because of the international response to the possible imminent covering of the site, a temporary stay of all work has been ordered by the British Government. If members wish to register their dismay at the possible destruction of the Rose remains, they are asked to send their letters and petitions to:

The Right Honourable Mr. Nicholas Ridley  
Secretary of State for the Environment  
2 Marsham Street  
London SW1 P3 EB

In order to save the Rose, considerable funding will be necessary. Those who wish to contribute to the project are requested to send checks or money orders to:

The Rose Theatre Fund  
Bank of America  
335 Madison Avenue  
New York, NY 10017

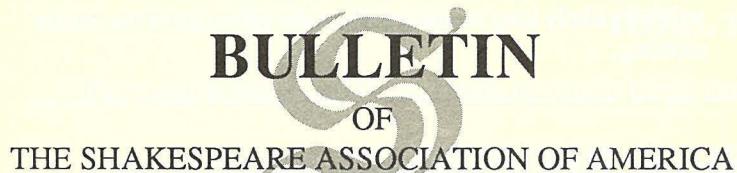
Members should ask that their contributions be credited directly to A/C B 06001 10159, File No. 121/8.

## NEW COLLEGE CONFERENCE

The seventh Biennial New College Conference on Medieval-Renaissance Studies will be held 8-10 March 1990. Those interested in receiving more information should write Lee D. Snyder, Director, Medieval-Renaissance Studies, New College of University of South Florida, 5700 North Tamiami Trail, Sarasota, Florida 34243-2197.

## DUES REMINDER

Members are urged to pay their dues for 1989 as soon as possible. A complete membership form is provided in this *Bulletin* for their convenience. The mailing label will indicate whether 1989 dues have been paid. Please write Lee Moore, Administrative Assistant of the SAA, with any questions about membership status.



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