

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 STATION B • VANDERBILT UNIVERSITY • NASHVILLE, TENNESSEE 37235

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WORKSHOPS, STUDY SEMINARS, RESEARCH SEMINARS ANNOUNCED FOR BOSTON

Members of the Shakespeare Association of America will have a choice of thirty workshops, study seminars, and research seminars at the sixteenth annual meeting, 31 March-2 April 1988 in Boston. This year the Association will hold all seminars and other sessions at the Copley Plaza Hotel. If members' requests warrant such an arrangement, a limited number of rooms will be reserved at the Boston Hilton for those who would prefer accommodations with access to a pool. The Hilton is a seven-minute walk from the Copley Plaza, and the rates charged would be the same. If you are interested in staying at the Hilton, please return the form on page 7 by 15 September.

NEW FORMATS TO CONTINUE

After the successful introduction of both workshops and study seminars at the Seattle meeting, the Trustees of the SAA have chosen to continue offering these particular sessions. In addition to the twenty-one research seminars, three study seminars and six workshops will be scheduled for Thursday, Friday, and Saturday afternoons in Boston.

Members are reminded that the study seminars offer a concentrated course in primary materials, focusing on their application in a particular area of criticism. These seminars are not intended to serve as gatherings of experts in the particular area addressed but rather as opportunities for those who would like to be trained by an expert or experts in that area.

The workshops provide members a format in which to hone existing skills or expand their abilities in an area central to teaching and/or scholarship.

Members are eligible to take part in either a workshop, a study seminar, or a research seminar. Participation in any of these three formats will of course entitle a member to a formal letter of invitation from the SAA for assistance in obtaining funding for attendance. Because of the high number of offerings in Boston, members are requested to give their first four choices on the registration form at the bottom of page 7. Please note that members whose registration forms do not list a range of choices may have to be randomly assigned to a seminar or workshop. All registration forms must reach the SAA administrative offices **no later than 15 September**.

WORKSHOPS

1. **"Speaking Shakespeare's Verse."** Leader, **John Russell Brown (University of Michigan)**. The twin objectives are to develop a fuller awareness of the demands that Shakespeare makes upon

actors and to assist participants towards a better speaking of his dialogue. The workshop is intended for persons with no experience in acting or very little. Participants are asked to study and prepare for presentation a short speech and to write a brief account of the problems they encountered in doing this.

2. **"Shakespeare in the Secondary Schools."** Leader, **Herbert Courson (Bowdoin College)**. The question this seminar asks is — can we as an association influence the teaching of Shakespeare in the secondary schools so the students we inherit will be better prepared for what we have to offer? If so — how? We will explore the use of the BBC TV and other tapes of performances as one approach that might apply to both the secondary schools and the colleges and universities.

3. **"Shakespeare in the Undergraduate Curriculum: North America, 1988."** Leader, **Charles Frey (University of Washington)**. Members will have the opportunity to prepare contributions on such topics as: Whose interests do you think are now served by your teaching of Shakespeare to undergraduates in a North American college or university? What do you want your undergraduates to learn from studying Shakespeare? How will you change your teaching to help undergraduates learn better? I am interested particularly in the relevance of Shakespeare teaching to the affective, somatic, and multisensory learning of students, but I am open to any contributions concerning what is happening in our current teaching of Shakespeare and whether we may justify the presence of Shakespeare in our undergraduate curriculum.

4. **"Using Shakespeare Videos in the Classroom."** Leader, **Bernice Kliman (Nassau Community College)**. A workshop session to explore, demonstrate, and discuss the opportunities and problems posed by the explosion of Shakespeare on video. Our work can begin with (but is not limited to) the following questions: How do we deal with the fact that TV is a passive entertainment when we want our students to be active learners? How do comparisons of scenes help students to understand the choices in the texts? What are helpful and appropriate sequences of activities in the classroom using video? How can video be integrated into the students' writing, performing, and collaborating for discovering meaning? Does video have a place in advanced classes and in graduate courses? What are the research opportunities that video affords us and our students? How can our own research on video affect the classroom? Can student-made videos be used as teaching devices?

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WORKSHOPS, SEMINARS FOR BOSTON, *continued*

5. "Approaches to Shakespeare by Black Scholars." Leaders, **Garnett Lloyd Mack (Virginia State University)** and **Doris Adler (Howard University)**. This workshop has a dual focus: 1) approaches to Shakespeare by black scholars and 2) why the SAA continues to be seen as irrelevant to this professional group. What methods — thematic, critical, structural, problematic, or comparative — generate maximum success both in the classroom and in research? Does the SAA seem to be on alien ground, another arena for rejection by minorities? An honest exploration by black scholars is invited for the benefit of all members of the Shakespeare profession.
6. "Editing Shakespeare." Leader, **George Walton Williams (Duke University)**. The workshop will consider the handwriting of the Elizabethan period (and the attempts made to describe the characteristics of Shakespeare's handwriting) and the various classes of dramatic manuscripts, those especially that served as printers' copy for the first printed editions, quarto and folio, of Shakespeare's plays; it will also examine the mechanical processes that produced the printed books — composition, press-work, and paper. The workshop will seek to show how a knowledge of the physical aspects of book production can guide the editor in the preparation of his text. Preparation for the workshop should include familiarity with Philip Gaskell, *A New Introduction to Bibliography* (Oxford 1972, 1974), pp. 1-186, and Appendix A, and MacD. P. Jackson, "The Transmission of Shakespeare's Text," in *The Cambridge Companion to Shakespeare Studies* (Cambridge, 1986), pp. 163-85.

STUDY SEMINARS

7. "Finding your way to primary documents about the Renaissance stage." Leaders, **Herbert Berry (University of Saskatchewan)**, **John Astington (University of Toronto, Erin-dale)**, **William Ingram (University of Michigan)**. This seminar will introduce primary documents about the theatrical industry of Shakespeare's time to people who would like to begin using them and to people who would like to know how to appraise the work of those who do use them. Each member will identify and write an essay to review the documentary basis of received ideas about an aspect of that industry. A list of topics will be available in the fall. The leaders will discuss the use of documents at the Public Record Office, county record offices, and elsewhere by explaining their provenance, nature, availability, and limitations. There will be no time to study Renaissance handwriting.
8. "Shakespeare and Materialist Criticism." Leader, **Michael Bristol (McGill University)**. This seminar will consider issues central to the Marxist/materialist critique of literature (in general) and of Shakespeare (in particular). Readings will include selections from the writings of Marx and Engels, important developments in Marxist/materialist theory drawn from writings in English and from important contributions in both French and German. The seminar will be concerned not with the 'application' of this tradition to Shakespeare but more centrally with the reorientation and redefinitions of the Shakespearean problematic suggested by this theory. Each participant will be asked to write a critique of an example of Marxist/materialist Shakespeare interpretation; these papers will be used as the basis for a discussion of the organization of inquiry and of research suggested by the materialist critique.
9. "Gender-Related Approaches to Shakespeare." Leader, **Mary Beth Rose (Newberry Library)**. This seminar will explore the construction of gender as an ideology in the English Renaissance and will focus on representations of gender in the

drama. The Shakespearean text will be highlighted among multiple forms of writing, including relevant current scholarship, examples of Renaissance sexual discourse, and non-Shakespearean plays.

RESEARCH SEMINARS

10. "Popular Uses of Shakespeare." Leader, **John Andrews (National Endowment for the Humanities)**. This seminar will focus on Shakespeare as an aspect of popular culture. Among the topics that might be explored are (a) the role of the academy in various forms of popularization; (b) the academy's responses to various forms of popularization, including its analyses of popularization as an aspect of Shakespeare studies; (c) the academy's responsibilities vis-a-vis various forms of popularization; and (d) historical trends in popularization as manifestations of larger cultural, political, and social patterns.
11. "Shakespeare and Beaumont and Fletcher." Leader, **Lee Bliss (University of California, Santa Barbara)**. This seminar will explore both connections and distinctions among these influential and popular dramatists, but will avoid the kind of comparison by which Beaumont and Fletcher are cited only as low-water marks on the highway to bardolatry. We will focus on the conjunction of these dramatists at a particular "moment" in English theatrical, as well as social and political, history (1609-1613). Papers may address their common engagement with the King's Men, influence (or appropriation and transformation) in either direction, differences and similarities within any of the represented genres that range into other Shakespeare and Beaumont-Fletcher texts, or aspects of influence on later seventeenth-century drama.
12. "Shakespeare and Renaissance Political Thought." Leaders, **Rebecca Bushnell (University of Pennsylvania)** and **Constance Jordan (Northwestern University)**. This seminar will consider new ways of looking at the relationship between Shakespeare's plays and contemporary political thought, including issues such as civic humanism and republicanism, legal traditions (civil and common law), and Protestant and Catholic formulations of obedience, resistance, and toleration. We will try to arrive at a clearer sense of what we mean when we speak of "politics" in Shakespeare's time, by focusing on specific political texts as well as political history. Innovative approaches are encouraged, especially discussions of the relationship of genre, performance, and the formation of the subject to such concepts in political thought as tyranny, absolutism, mixed government, authority, allegiance, patriarchy, and rebellion.
13. "Shakespearean Violence." Leader, **William Carroll (Boston University)**. The seminar will investigate the nature, staging, and purposes of violence on the Shakespearean stage. Among the questions to be considered: Is there a poetics of violence which links together Shakespearean instances? To what extent can performance-oriented or iconographic approaches illuminate stage violence? Does stage violence present the most radical challenge to traditional notions of representation? Can Shakespearean stage violence be distinguished from or related to spectacle in Jacobean drama generally, and to Kyd, Marlowe, Webster, and Tourneur specifically?
14. "Three *Hamlets* vs. Three *Hamlets*." Leader, **Thomas Clayton (University of Minnesota)**. The individual New Arden (1982), New Cambridge (1985), and Oxford (1987) *Hamlets* have all come to terms of a kind with the substantive *Hamlets*:

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RESEARCH SEMINARS, *continued*

- Q₁ (1603), Q₂ (1604), F (1623). In doing so, they pose some primary questions: what do we seek in a text — or in texts — of *Hamlet*, and what do we find in the earliest and latest? Are conflated texts of *Hamlet* merely wish-fulfilling, reductions of treble authority to common denominators or treble dis-authority? Should *Hamlet* be printed, interpreted, and performed only in editions of Q₁, Q₂, F? In editions how edited? Attempts to address these and related questions will help us better understand different issues of text and interpretation that are not less often begged than answered by hypothesis.
15. **“Reading *Troilus and Cressida*: Theory, Text, and Context.”** Leader, Paul Gaudet (University of Western Ontario). This seminar invites participants who are willing to engage each other through and across differing theoretical positions and methodologies in considering a play (and its larger implications) that is generally regarded as anomalous, so uncharacteristic of institutional Shakespeare. The seminar will explore a range of problems generated by this “text,” its intensive intertextuality, and the histories of its critical and theatrical reception/reproduction: e.g., what is the authority/validity of the text? what is the relationship between text(s) and performance(s)? what were the determinate conditions at the turn of the century that enabled the writing of *T&C*? what are the determinate conditions of our historical present (cultural, political, theoretical, etc.) that enable our reading(s) of the play both critically and theatrically? how are readers implicated in and by their reading practices? why do readers seek to release certain meanings, while confining or disallowing others? what are the implications of *T&C* for “canonized” Shakespeare?
 16. **“Shakespeare and Tragicomedy.”** Leader, Werner Habicht (Universität Würzburg; Fall, 1987, University of Colorado, Boulder; Spring, 1988, Ohio State University). The terms “tragic” and “tragicomic” are used with increasing confidence in critical discussions of a number of Shakespeare’s plays. In this seminar it is proposed to reexamine some of these plays (especially but not exclusively *Measure for Measure* and the “romances”) in the light of various possible concepts — both Renaissance and modern — of tragicomedy. Patterns underlying mixtures of tragic and comic styles also deserve attention. Short papers dealing with either theoretical or interpretative aspects are invited.
 17. **“Shakespeare and Television: The Work of Elijah Moshinsky.”** Leader, Gordon Jones (Memorial University of Newfoundland). Elijah Moshinsky may be the one true *auteur* of the BBC Shakespeare series; his particular aesthetic sense and approach to televised drama stand out in the televised canon. This seminar will consider the directorial approach, technical aspects, and critical reception of Moshinsky’s BBC productions. In addition to performance studies and technical discussions, issues of textual editing and theoretical approaches using Moshinsky’s work as basis will also figure in the seminar’s perspective.
 18. **“Ovidian Shakespeare/Shakespearean Ovid: The Multiple Legacy.”** Leader, Coppelia Kahn (Brown University). Ever since Francis Meres said that Ovid’s “sweet wittie soule” lived on in “mellifluous and hony-tongued Shakespeare,” critics have stressed Shakespeare’s appropriation of the Latin poet’s light, amorous, lyric mode, slighting other facets of Ovid: the violence and psychological depth of the *Metamorphoses*, the full range of attitudes in the love poems, the view of Roman history and culture in the *Fasti*. Broad affinities between the two writers, as well as Shakespeare’s particular debts to the Latin poet who influenced him most, invite closer scrutiny. Such connections suggest cultural resonances between Renaissance England and Augustan Rome. Comparisons between Shakespeare’s and other writers’ use of Ovid, and the place of Ovid in other areas of Renaissance culture will also be explored.
 19. **“The Role of Chastity in Shakespeare’s Plays.”** Leader, Joan Larson Klein (University of Illinois, Urbana). This seminar will focus on Shakespeare’s views of the importance of chastity as a measure of character and an incitement to action in the plays.
 20. **“Minimal Shakespeare.”** Leaders, James P. Lusardi and June Schlueter (Lafayette College). This session will be concerned with the staging of the plays, in the past and in the present, in a neutral playing area with minimal or stylized scenic devices, properties, and costumes. By “past” we mean to comprehend the Elizabethan and Jacobean past, since most stage historians understand the staging in Shakespeare’s theatre to have been minimal except for costumes. (This view was challenged, however, at the 1986 Berlin Congress by R. A. Foakes’ paper on “Stage Images in *Troilus and Cressida*,” and there may be others who, like Foakes, think that it distorts Shakespearean stage practice.) But we mean also to accommodate the more recent past: Poel’s experiments in the nineteenth century, Evans’ *GI Hamlet* in the 1940s, and Burton’s rehearsal dress *Hamlet* in the 1960s, for example. By “present” we mean to include such mountings as RSC studio productions in The Other Place, like Trevor Nunn’s 1976 *Macbeth*, fringe and regional productions on both sides of the Atlantic, and the endeavors of touring groups like ACTER. What are the interpretive consequences and theoretical implications of a minimal approach to staging Shakespeare?
 21. **“Chambers Revisited.”** Leader, Scott McMillin (Cornell University). *The Elizabethan Stage* turns sixty-five in 1988. Is it eligible for retirement? Have some sections already been retired? Are others likely to go on forever? Participants are asked to compose their latest research into revisions of specific sections of *The Elizabethan Stage*, in hopes of demonstrating progress since 1923. A “section” can be variously interpreted: perhaps the entry for a playhouse, company, or actor; perhaps an entire (shorter) chapter (“The Actor’s Economics,” “The Court Play”); perhaps one of the appendices in Vol. IV (“A Court Calendar,” “Plague Records”). Each participant will also be asked for one page of remarks about the general organization of *The Elizabethan Stage*: if it could be revised, which headings should be kept, and how should they be arranged?
 22. **“Restoration Shakespeare: 1660-1700.”** Leader, Nancy Maguire (Folger Library). How and why did “pure” Shakespeare become Restoration Shakespeare? Seminar participants are encouraged to look at theatrical, textual, and socio-political issues, singly or (more interestingly) in combination. We might address such questions as: What changes did the new theatrical situation (new stages, actresses, scenes and machines, a theatrical monopoly, censorship) demand of the old texts? What variants occur in the editions of Shakespeare printed in the Restoration? (Are the Restoration editions affected by the adaptations?) What were the theatrical expectations of the newly reorganized audience? How do we account for the spate of adaptations written in the 1680s? What’s the explanation for the generic shift which took place when “pure” Shakespeare was translated to “improved” Shakespeare? What was the relationship between the restored texts and the restored political system?
 23. **“Shakespeare and Television: The Work of Jane Howell.”** Leader, Mary Maher (University of Arizona). Jane Howell’s distinctive production style and approach in the BBC Shakespeare series offer a constructive basis for studying Shakespeare on television. This seminar will consider the directorial approach, technical aspects, and critical reception of Howell’s BBC Shakespeare productions, whether singly or as a group. Attention might particularly be paid to Howell’s rendition of the *Henry VI-Richard III* tetralogy. Theoretical studies that focus on Howell’s productions and textual analyses of Howell’s work will be as useful as technical and performance considerations.

RESEARCH SEMINARS, *continued*

24. "Shakespeare and History: Theorizing Practice." Leader, Karen Newman (Brown University). This seminar will investigate the theoretical implications of the use of history, or more properly histories, in recent Shakespeare studies: family and social history, marxist history and histories of the state and colonial expansion, cultural history, textual history, literary history, and histories of the subject. The focus will be theoretical and should include examinations of recent critical practices in the context of post modernist critiques of history.
25. "Women's Responses to Shakespeare." Leader, Marianne Novy (University of Pittsburgh). This seminar will study the role of gender in the transmission and reception of Shakespeare by assembling and analyzing examples of how women have responded to Shakespeare, from the Renaissance to the present. We will consider the writings of a variety of women to explore, especially, what they made of Shakespeare's presentation of gender in the context of their own culture, and ask what might be the relations of past women's responses to post-1970 feminist criticism. We will also consider women writers' relations to Shakespeare as a literary predecessor, and ask whether they might provide exceptions or support to the claim made by Sandra Gilbert and Susan Gubar that the male precursor's images of woman "by reducing her to extreme stereotypes (angel, monster), drastically conflict with the woman writer's own sense of her self." The responses discussed in seminar papers may be those of specific ordinary women readers and spectators, or of directors, painters, actors, critics, or writers (including rewritings of Shakespeare in novels, plays, or poems).
26. "Shakespeare on Film: Retrospection and Re-Assessment." Leader, Kenneth Rothwell (University of Vermont). Another look at the Shakespeare films made throughout the world from 1900 to the 1960s. "Alternative" approaches with post-structuralist methodologies (marxist, feminist, psychoanalytical, semiology, etc.) are encouraged. Of particular interest will be examinations of the intertextuality and ideologies of filmed Shakespeare. Although participants may draw on movies made anywhere here or on the continent from the earliest silents through and including the productions of Reinhardt, Cukor, Olivier, Burge, and so forth, the seminar will be primarily concerned with, and dedicated to, the work and memory of the late Orson Welles.
27. "Shakespeare on the American Stage." Leader, Susan Spector (Baruch College). If it is true that the audience is a key component in shaping production values — casting, the text, scenography and staging — then Shakespeare on the American stage in the 20th century should be different from Shakespearean production elsewhere in the world. This seminar will explore how the American audience — diverse ethnic or regional populations, the avant-garde art world, the students in academic and professional schools, etc. — has influenced productions in the United States and Canada and what distinguishes the results from productions abroad.
28. "Othello: New Perspectives." Leader, Virginia Vaughan (Clark University). The "most painfully exciting and most terrible of Shakespeare's tragedies," A. C. Bradley wrote of *Othello*. From Samuel Johnson to the present, critical controversy has addressed the play's central characters and their relations to each other. And now — spurred largely by post-structuralist approaches — critics explore *Othello's* social concerns, particularly race, class, and gender. This seminar welcomes working papers on all aspects of *Othello*, including textual studies and stage history.
29. "Shakespeare and Television: The Work of Jonathan Miller." Leader, Susan Willis (Auburn University at Montgomery). This seminar naturally opens itself to a consideration of the directorial approach, technical aspects, and critical reception of Jonathan Miller's BBC Shakespeare productions, both individually and collectively. Yet because Miller served as producer as well as director in the BBC Shakespeare series, issues of Miller's general attitudes toward Shakespeare and television and his contributions to the series through hiring directors and aesthetic values should also prove useful, in addition to overall assessments of the Miller years. Broader studies of the benefits and liabilities of television for Shakespeare using Miller's productions as focus are welcomed. Thus technical, theoretical, textual, and performance emphases will all prove valuable.
30. "Entering the Maze: Shakespeare's Art of Beginning." Leader, Robert F. Willson, Jr. (University of Missouri, Kansas City). The questions to be explored include the following: Can we classify opening scenes into categories, such as trials, plays within, debates? What metaphoric notes are struck in the openings, and do they grow into imageric chords as the plays progress? What special demands does the playwright make on his audience's attention as the play begins? What relationship can be traced between opening and closing scenes?

A REGISTRATION FORM IS ON PAGE 7.

CALL FOR PAPERS

Papers of 10-12 pages (20 minutes reading time) on any appropriate topic may be submitted for consideration for the 1988 program in Boston. Once submitted, all papers will be given a blind reading by a committee led by a Trustee whom the President has selected.

Members may offer only one paper and those selected to speak at Seattle are not eligible to submit a manuscript for 1988. Two copies of each paper should be sent to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, Tennessee 37235. All papers should arrive **no later than 30 September**.

NOMINATIONS FOR 1988

Trustee J. Leeds Barroll, head of the Nominating Committee, will be happy to receive any suggestions from the membership for 1988-89 officers. A slate of nominees will be presented in the January *Bulletin*. As specified by the Constitution, a signed petition from 25 members will also result in a nomination for the candidate so advanced. Such petitions should reach the Executive Secretary no later than 1 January 1988.

MAIL BALLOT ON VICE-PRESIDENCY

After considerable discussion at the Seattle meeting, the Trustees of the SAA voted unanimously to offer an amendment to the Constitution to provide for the election of a Vice President who would, in the first year, serve as a Trustee and as an *ex officio* member of the upcoming Program Committee. In the second year the Vice-President would succeed to the Presidency. In the third year the individual would assume the duties of a Trustee. A number of other scholarly organizations have adopted similar methods of increasing continuity in the role of the Presidency, thus enabling the Vice President to become familiar with the organization's procedures and the duties of the Presidency before assuming that office.

Enclosed with the *Bulletin* you will find a ballot stating the Trustees' recommendation for an amendment to the Constitution. Please check the appropriate block with your vote — yes or no — and return the ballot in the accompanying envelope with your signature by **15 September**.

SEATTLE MEETING

Attendance at the SAA's fifteenth annual meeting exceeded four hundred members, spouses, guests, and aides. From 9-11 April 1987 those who journeyed to Seattle could choose from a wealth of panels, lectures, discussions, seminars, and workshops ranging from the insights of Michael Reardon, architect of the *New Swan*, to the questions and conclusions of analysts of Shakespeare and political criticism, to an exploration of the tenets of psychoanalytic approaches to literature.

Thursday evening delegates and their guests gathered in the Spanish Ballroom of the Four Seasons Olympic for a gala reception sponsored by a consortium of area colleges and universities.

At the Friday luncheon, President Jeanne Roberts announced the election of Maurice Charney as her successor for 1987-88 and of Trustees Alan Dessen and Steven Urkowitz. Those Trustees retiring from the Board of the SAA, Jonas Barish, Anne Lancashire and Eugene Waith, received the thanks of the membership for their service to the organization. President Roberts then announced the selection of a new Executive Secretary, Nancy Elizabeth Hodge, because of Ann Jennalie Cook's resignation from the position. Amid a standing ovation, Ann Cook came to the podium to speak of her years with the Association and her confidence in its continued growth and intellectual vigor.

Saturday evening two hundred revelers boarded a ferry for a picturesque cruise to Kiana Lodge, site of a series of remarkable totem poles. Medieval and Renaissance music provided by The Collegium Musicum singers and players accompanied a charcoal grilled salmon dinner. A scenic return by bus and ferry concluded an outing few in attendance are likely to forget.

Sponsors of the 1987 meeting included Evergreen State University, Lewis and Clark College, North Seattle Community College, Oregon State University, Seattle Pacific University, Seattle University, St. Martin's University, Simon Fraser University, University of British Columbia, University of Oregon, University of Puget Sound, University of Victoria, University of Washington, Washington State University, Western Washington University, and Whitman College. Charles Frey and Sara van den Berg deserve special thanks for coordinating so effectively the efforts of the Local Arrangements Committee. Because of the beauty of the setting and the graciousness of our hosts, many members are already lobbying for a return to the Pacific Northwest.

PROGRAM IDEAS SOLICITED FOR 1989

The Program Committee for the 1989 meeting would welcome your suggestions about public sessions, seminars, or workshops. What topics or areas do you feel have been underrepresented in recent years? Have you participated in a seminar that you feel could lead to a good public session? Do any recent public sessions seem fruitful beginnings for seminars or workshops? Whom would you like to see on the program as a speaker or seminar chair? Ideas about formats would be especially welcome. For example, the response to the recent questionnaire revealed a desire for more sessions devoted to pedagogy and performance, but how are these (or other) issues to be explored? Papers? Forums? Workshops? Something new? Do you have suggestions about "cross-over" formats or topics wherein, for example feminists and performance-oriented critics might jointly address the 1st scene of *Shrew*? What is or could be an appropriate topic for plenary session?

Please send any comments or suggestions to Nancy Hodge or to a member of the Program Committee: Alan Dessen (chair), Lena Orlin, Meredith Skura, and Paul Werstine.

YEARLY PROGRAM PLANNING

Planning and organizing each SAA annual meeting require the work of many individuals for well over a year. The President selects a Trustee to coordinate the efforts of the Program Committee. Maurice Charney has requested Alan Dessen to undertake this assignment for the 1989 meeting.

The leader of the Program Committee then selects representatives of the membership to join with the incoming and outgoing Presidents and Executive Secretary in soliciting colleagues' suggestions about topics, formats, and speakers. Members are also urged to submit their recommendations directly to members of the Program Committee or to the SAA administrative offices.

The Program Committee convenes at the annual meeting, usually on Thursday afternoon and Friday morning. At this time the committee formulates a list of proposed topics, leaders, and recommendations from the ideas submitted prior to the meeting, those gathered on Thursday at the meeting, and those they have generated themselves. The Trustees then evaluate, modify, and add to the proposals during a meeting held Saturday morning.

After receiving the list of speakers, subjects, and formats approved by the Trustees, the Executive Secretary begins to secure commitments from the individuals the Trustees have selected. Because of prior obligations or the pressure of academic assignments, some individuals simply cannot undertake the assignments to which the Trustees hope them to consent. For this reason, the Executive Secretary works from a list of approved topics longer than those actually required 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.

Because seminars and workshops must be announced in the summer *Bulletin*, the Executive Secretary organizes these sessions first. Once this portion of the program is set, the other sessions can be arranged. By late summer or early fall, those individuals who are taking part in sessions other than workshops or seminars have begun their work in either organizing or preparing a paper for a forum or session.

Extremely important contributions to each program are the papers selected through open submission. Evaluated by a committee chaired by a Trustee, these papers undergo blind readings by committee members and are evaluated strictly on the basis of content. Each year these papers prove to represent some of the best work in progress of the members and are free of the constraints inherent in having to address a preselected topic.

In addition to these considerations, the Trustees attempt to achieve a balance of age, sex, geographical representation, and professional experience with scholarly excellence, current interest, and an array of stimulating topics. The Trustees continue to encourage the membership to consider these annual meetings as a forum in which a wide variety of opinions can spark dialogue, debate, and lively controversy. In the interests of fairness the Trustees refrain from speaking in major sessions or serving as seminar or 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 welcome. To insure their careful consideration, please submit them to any Trustee or the Executive Secretary.

A THANK YOU TO ANN COOK

After twelve years as Executive Secretary of the Shakespeare Association of America, Ann Jennalie Cook submitted her resignation to the Board of Trustees, effective at the conclusion of the Seattle meeting.

During her tenure, Ann Cook organized or co-organized three world congresses, planned twelve annual meetings of the SAA, and represented the Association at conferences here and abroad.

In large part because of her recognition of quality and her belief in the value of new voices, the annual gatherings of the SAA feature the work of both known and unknown scholars. A variety of sessions have evolved, insuring members' participation in a dialogue continually invigorating and extending Shakespeare scholarship. She devised and refined the seminar, probably the most productive format offered each year. Work prepared for seminar presentation has resulted in the highest proportion of publications emerging from the SAA's annual meetings.

In addition to her attention to the scholarly excellence of the Association's gatherings, each year Ann Cook sought to create a gracious and collegial atmosphere. Members have journeyed from New Orleans to Boston, San Francisco to Nashville, Ashland to Stratford, Toronto to Berlin, always experiencing both distinctive and memorable local entertainments, sumptuous food, and sophisticated accommodations.

We have been treated to the best. For her enduring commitment to the Association and to scholarship, Ann Cook deserves our gratitude. We are deeply in her debt.

SUMMARY OF 1986 SAA QUESTIONNAIRE

The following report was submitted by Trustee Jean Howard:

Last year the Trustees prepared a questionnaire asking SAA members about their degree of satisfaction with various aspects of the annual meeting and soliciting suggestions for changes or improvements. 178 members, or approximately 21.5% of those canvassed, responded, which is 8 to 10% above the average rate of response for such questionnaires. Respondents ranged from those who only infrequently attend the annual meeting to those who have attended all five of the last conventions. Below is an abbreviated summary of major findings.

Largely for religious reasons, 29 respondents were dissatisfied with holding SAA meetings on Easter weekend, despite the reduced hotel rates available at that time. The Trustees are considering the possibility of having SAA meetings fall on Easter only every third, rather than every second year.

In regard to the program format, greatest satisfaction was expressed with the seminars and short paper sessions, the least satisfaction with plenary speakers, though improvements were suggested for every type of session. Typical suggestions were that respondents not be allowed to dominate seminar discussion, that seminar leaders exercise greater control over discussion so that no one's work is completely ignored, and that speakers at major sessions be enjoined to observe stipulated time limits in order to leave room for questions and audience participation.

In regard to new program initiatives, 112 of 178 respondents favored a few seminars — study seminars — that do not require papers but are designed to explore a body of existing critical material; and 104 respondents favored incorporating workshop sessions that do not require papers but are participatory and pedagogical. There were 111 favorable responses to the idea that such workshops deal with teaching problems, 83 favorable responses to the idea that they deal with performance issues. The Trustees intend to continue to experiment with such sessions and to monitor their effectiveness.

There was also general approval for the idea that SAA meetings explore the intersection between Shakespeare studies and other areas of literary and non-literary scholarship. The four most frequently cited areas of interest were history and historiography (42), art, including iconography (27), critical theory (23), and psychology/psychoanalytic theory (23). These and all other specific program suggestions, of which there were many, have become part of a permanent file of program suggestions to be drawn on in future years, and next year's program will incorporate many of them.

In general, the questionnaires indicated a very high level of satisfaction with the organization. Many respondents said that the SAA convention was the best one they attended. Of course, not all comments were positive. A few respondents thought the organization was stuffy, elitist, and unfriendly to new members. Some felt the Trustees' luncheon was not a useful way to interact with the members. Some criticized the program for highlighting safe, middle-of-the-road work. The Trustees will continue to try for a varied program which will be responsive to the needs of those interested in teaching and in performance, as well as in traditional and emerging areas of scholarship. For the immediate future the Trustees' lunch is being discontinued and replaced with a coffee hour on the first day of registration. A major purpose of this event will be for Trustees to meet new members of the Association and to introduce them as widely as possible to members who have belonged to the organization for a longer time.

In general, there was a very high level of satisfaction with the hotels chosen for the SAA conventions, the social events, and the general efficiency with which the conventions have been run.

Members wishing to see a more complete tabulation of questionnaire results, compiled by Paul Gaudet, can request the full report from Nancy Hodge, the new Executive Secretary, at the Association office in Nashville.

PREFERENCES FOR 1991 ISA CONGRESS IN TOKYO

- I would be unable to attend the Tokyo Congress in 1991 under any circumstances.
- I would plan to attend the Tokyo Congress in 1991 under the following circumstances (please check as many as apply):
 - If the Congress were held in April immediately after our meeting
 - 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
- My spouse would also attend the Congress in Tokyo.

Please return this form by **15 September** to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

Comments and suggestions:

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DIRECTORY INFORMATION
(please print)

Please note: if you wish neither to change the present mailing label address nor to list phone numbers, you need not return this form.

Name: _____

Address: _____

Is this listing different from your mailing label? yes no.
If so, do you wish your mailing label changed? yes no.
If you wish to include phone numbers, list below:

Telephone (area code first) Home _____

Work _____

Please return Directory Information by **15 August** to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

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HILTON RESERVATION REQUESTS

I would prefer to stay at the Hilton (with access to a pool) if such accommodations were available in Boston, 31 March-2 April.

Name _____

Address _____

Date of arrival _____ Date of departure _____

Return this form by **15 September** to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

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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 _____

Institutional Affiliation _____

Mailing Address _____

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 1987.

SHAKESPEARE STUDIES 18 ON ITS WAY

According to the publisher, Volume 18 of *Shakespeare Studies* (listed on the 1986 dues form) will shortly be in the hands of those SAA members who ordered it.

FOLGER FELLOWSHIPS OFFERED

The Folger 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 June 1988 to May 1989. The deadline for completed applications is 1 March 1988.

In addition, a limited number of NEH Senior Resident Fellowships and Folger Senior Fellowships will be available to senior scholars who are pursuing research appropriate to the collections of the Folger. These Fellowships are for a period of six to nine months, carry stipends of \$13,750 and \$20,625, respectively, and are available between September 1988 and August 1989. 1 November 1987 is the deadline for application.

For applications and further information, write Fellowship Committee, Folger Shakespeare Library, 201 E. Capitol Street SE, Washington, DC 20003.

1991 WORLD CONGRESS IN TOKYO

The Executive Committee of the International Shakespeare Association has accepted with pleasure the Shakespeare Society of Japan's invitation to hold the 1991 World Congress in Tokyo. Although no specific dates have as yet been set, the ISA has requested that the SAA assist in coordinating the seminars to be held at that week-long meeting.

Many members of the SAA were able to meet the distinguished representatives of the Shakespeare Society of Japan, Professors Jiro Ozu and Tetsuo Kishi, who attended the Seattle meeting in order to confer with representatives of the ISA and past and present Trustees of the SAA.

Accompanying the registration form for seminars for 1988 in Boston is a questionnaire concerning attendance and preferred dates for the 1991 Congress. Please take the time to return your responses so that the planners may have a reasonable idea of SAA members' interest and probable participation in the Tokyo meeting.

DUES REMINDER

Members are urged to pay their dues for 1987 as soon as possible. This fall's edition of the directory will list only current members. Your mailing label will indicate whether you have paid 1987 dues. The Association will respond promptly to those who have questions about their membership status.

NEH ANNUAL REPORT AVAILABLE

The 21st Annual Report of the NEH is now available, containing brief descriptions of programs as well as a listing of all grants for fiscal year 1986. For a free copy while the supply lasts, write NEH 1986 Annual Report, Room 409, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506.

1988 MLA SHAKESPEARE AND MILTON SESSION

The SAA and the Milton Society of America plan to submit a joint proposal for the 1988 MLA meeting. Papers which deal with some aspect of both writers or proposals for session topics will be welcome. Papers should be 8-10 pages. All papers must be received by 15 March. Send one copy of either paper or proposal to each of the following:

Professor Al Labriola, Department of English, Duquesne University, Pittsburgh, PA 15282

Professor Jeanne Roberts, Department of Literature, American University, Washington, DC 20016.

NEW VARIORUM SEEKS EDITORS

Under the sponsorship of the MLA the New Variorum Shakespeare has recently published editions of *As You Like It* (1977) and *Measure for Measure* (1980). *Antony and Cleopatra* is near completion, and seventeen other editions are actively underway. Yet because of deaths and resignations, five editions are short-handed or dormant. On most, substantial work has already been done. Inquiries from qualified persons interested in completing these will be welcomed by R.K. Turner, Golda Meir Library, University of Wisconsin-Milwaukee, P.O. Box 604, Milwaukee, WI 53201.

1987-88 DIRECTORY TO FEATURE PHONE NUMBERS

A new SAA Directory is due to be issued this fall. At the recommendation of the Trustees, the Directory will furnish the work and/or home phone numbers of those members who wish to include that information. In addition, some members may wish to use a different listing than that used for mailings from the SAA Administrative Offices.

Please note that only members who have paid dues for 1987 will be listed in the Directory. To ascertain whether your 1987 dues have been paid, simply check to see that the number in the upper right corner of your mailing label is an "87."

Address corrections and phone numbers should be listed on the form on page 7 and returned (no later than 15 August) to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 STATION B • VANDERBILT UNIVERSITY • NASHVILLE, TENNESSEE 37235

ADDRESS CORRECTION REQUESTED

DATED MATERIALS ENCLOSED