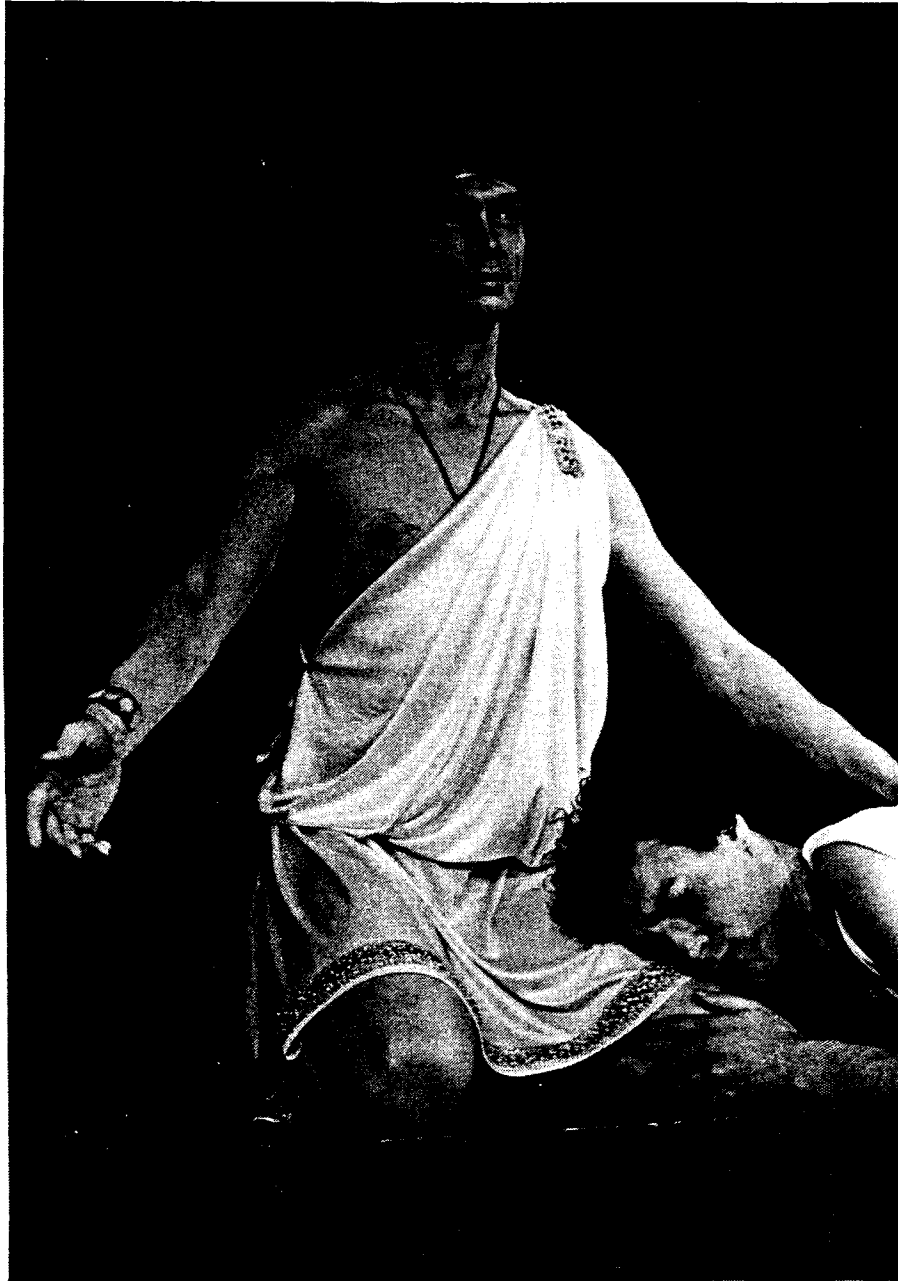


msan

Marlowe Society of America Newsletter

Vol. VI, No. 1, Spring 1986



DOUGLAS OVERTOOM AND WAYNE LEWIS IN
MARLOWE'S DIDO QUEEN OF CARTHAGE

LIGHTBORN'S SPITTE: MARLOWE'S
EDWARD II
THROUGH SHAKESPEARE'S
RICHARD III

An abstract of the paper presented at the MSA Marlowe Workshop, Chicago 1985, by Peggy Endel.

The question of Christopher Marlowe's influence on Shakespeare raises the more difficult question of Shakespeare's influence on Marlowe. Most scholars would agree that in writing Richard II, Shakespeare responds to, and attempts to outdo, Marlowe's Edward II. I would suggest that the climactic death scene in Edward II (V.v) may constitute, in turn, Marlowe's attempt to surpass the climactic throne scene in Shakespeare's Richard III (IV.ii). With characteristic subtlety, Shakespeare evidently develops the pivotal throne scene from the late medieval-early Renaissance tradition linking the King of Hell with anality; with characteristic boldness, Marlowe fashions Edward's extraordinary death scene from the same tradition. Impervious to satire, these two tragic scenes (composed perhaps within months of each other in 1951-52) have no counterpart in the English drama between 1587 and 1622. Their closest analogues are, rather, the great Hell frescoes of the Italian trecento, to whose iconography one must finally refer.



Peggy Endel

MARLOWE SOCIETY OF AMERICA

Matthew N. Proser, President
Constance B. Kuriyama, Vice President
Sara M. Deats, Secretary
Robert A. Logan, Treasurer
Bruce E. Brandt, Membership Chairman and
MSA Newsletter Editor
Edward L. Rocklin, Reviews Editor

All business and organizational correspondence should be addressed to the President:

Professor Matthew N. Proser
President
Marlowe Society of America
Department of English, U-25
University of Connecticut
Storrs, CT 06268

MSA BOOK REVIEWS publishes reviews of books on Marlowe and his period. Reviews, suggestions for reviews, and inquiries should be sent to the Review Editor:

Professor Edward L. Rocklin, Editor
MSA Book Reviews
Department of English
Clarion University
Clarion, PA 16214

MSA NEWSLETTER publishes play reviews, notices of recent or forthcoming publications, and notices of events or items of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he thinks appropriate. The deadline for receipt of material for the next issue of MSAN is October 1, 1986. Send inquiries, announcements, and submissions to the Editor:

Professor Bruce E. Brandt, Editor
MSA Newsletter
Department of English
Box 2275A
South Dakota State University
Brookings, SD 57007

© MSA: All rights reserved to authors.

CORRECTION

The Fall issue of MSAN listed Humanities Press, International as the distributor for Christopher Marlowe and the Metaphysical Problem Play. Since then the Longwood Publishing Group has become the sole U.S. distributor for all Salzburg Studies titles. The series includes several titles of interest to Marlovians. Longwood's address is 51 Washington Street, Dover, New Hampshire, 03820.

MSA ANNOUNCEMENTS

ELECTIONS

This is an election year for the MSA. Sara Deats, MSA Secretary, will head the Nominating Committee, which will be preparing slates of candidates. In accordance with the new constitution, nominations may be put forward by any member of the society, and three such nominations will place a candidate on the ballot. Such nominations should be sent to Professor Deats at 14320 Diplomat Drive, Tampa, Florida 33612. To facilitate the nominating process, a list of the active membership is printed in this issue of MSAN.

1986 ANNUAL MEETING

The MSA will again sponsor two sessions at the MLA Convention, which will be in New York on December 27-30, 1986. One session, entitled "Christopher Marlowe as Translator, Playwright, Rhetorician," will feature three papers: Brian Striar's "Marlowe the Renaissance Ovid," Alan Hager's "Icarus, or Daedalus Gone Wrong: A New Look at Marlowe's Overreacher Allusions," and Jonathan Hart's "Inside and Outside: Marlowe's Use of the Apostrophe." The Respondent for the session will be Clark Hulse.

The other session is entitled "Christopher Marlowe Workshop: Problems in Marlowe's Values and Beliefs." It will feature Richard F. Hardin's "Marlowe's 'Ambiguous Irony' and the Natural Death of Calyphas;" Thomas Cartelli's "Marlowe and the Politics of Demystification," and Mark Thornton Burnett's "Marlowe and the Renaissance Conception of Honor."

1985 SESSIONS AT THE MLA

The two sessions sponsored by the MSA were well-attended and well-received. Abstracts of the papers presented at the MSA Workshop are published in this issue of MSAN. Abstracts from the other session will appear in the Fall issue.

SECOND INTERNATIONAL CONFERENCE

The MSA's Second International Conference will be held June 15-19, 1987, at the University of Hartford. Entitled "Marlowe: Ancient and Modern," the Conference will be given in honor of the 400th anniversary of the first production of Tamburlaine and the 10th anniversary of the Marlowe Society of America. The chairman and contact-person for the Conference will be Robert Logan, who teaches at the University of Hartford: Professor Robert Logan, English Department, University of Hartford, West Hartford, CT 06117-0395. The membership is encouraged to begin making plans for attendance.

AMERICAN SHAKESPEARE REPERTORY

The MSA has contributed \$100 to the American Shakespeare Repertory, thereby making the Society a Patron of the company. This action signifies the MSA's recognition and support for this company, which has undertaken to stage all of Marlowe's plays. A review of their recent production of Dido is included in this issue of MSAN.

ROMA GILL AWARD

Julia Briggs, of Oxford University, is the first recipient of the MSA's Roma Gill Award, a prize of \$100 which is awarded biennially for a significant contribution to Marlowe studies. The award was given in recognition of her article "Marlowe's Massacre at Paris: A Reconsideration," Review of English Studies, 34 (1983): 257-278. This essay, in its well-researched and detailed consideration of newly evaluated source material, develops a more sophisticated and complex view of a play which has been considered as pure propaganda by some, and gives new evidence of the care and accuracy with which Marlowe made use of the material behind his dramatic production.

Richard F. Hardin, of the University of Kansas, was awarded Honorable Mention for his article "Marlowe and the Fruits of Scholarship," Philological Quarterly, 63 (1984): 387-400. The Judging Committee was impressed with the care, intelligence, and excellence of presentation in the essay, which places Marlowe in relationship to the complex and conflictive evolution of humanistic study in the late sixteenth century.

1985 BUSINESS MEETING

The 1985 Business Meeting of the MSA was held on December 28 at the MLA Convention in Chicago. The Treasurer's Report indicated that as of 12 December 1985 the MSA had a balance of \$1,032.48 with projected 1986 expenses of \$600. Since the Society should be building a reserve of at least \$1,500 for the 1987 International Conference, the Treasurer wishes to encourage the membership to make additional contributions beyond that of the membership fee. Such contributions are tax deductible.

Other business included discussion of a membership drive in the United Kingdom which would be conducted by Roma Gill, the report from the committee for the 1987 International Conference, and the procedures for the 1986 elections.

CONSTITUTION

The new constitution has been ratified by the membership. A copy of the new constitution was enclosed with the Fall 1985 issue of MSAN, and all MSA activities will now be conducted in accordance with this document.

DIDO QUEEN OF CARTHAGE

Presented at the American Shakespeare Repertory Theater, New York City, by the resident company, November 1-17, 1985. Directed by Janet Farrow.

The final performance of the American premiere of Marlowe's Dido Queen of Carthage took place at the American Shakespeare Repertory Theater on Sunday afternoon, November 17, 1985. According to the ASR, the purpose behind all its productions is "to discover classical and Elizabethan drama as relevant living theater for a contemporary audience." If this aim be accepted as the chief criterion for the production of Dido, then, clearly, it was a success.

The production achieved its aim with ingenuity and even daring. Once the lights dimmed, the actors nimbly positioned themselves on what must be the smallest, most cramped playing area in a New York theater. The chatter of the audience was immediately stilled by the satisfied sounds of orgasmic release coming from the completely darkened stage. As the lights came up, the scene revealed members of Jupiter's court in the midst of a sexual orgy. At the center of the stage on a throne sat Jupiter and Ganymede, scantily clad, in a suggestive homoerotic position, described in Marlowe's stage direction much less explicitly and interestingly as Jupiter's "dandling" of Ganymede. Thus began what Carol Dearman, the Dido of the play, was to call in the discussion that followed the performance, a "hot" production. Investing the play with an open sensuousness and physicality that one is more likely to associate with the court of Cleopatra than that of Dido were the streamlined, revealing costumes, boldly colored; the undulating belly dancer at Dido's court; the Queen's sultry singing; her throwing off her clothes as she passionately embraced Aeneas and they entered the cave; the violent physical fight between Venus and Juno; and the frank eroticism of Anna as she tried to seduce Iarbus.

If it sounds as if the sensationalism was intended merely to shock or distract us, it wasn't. It helped to give psychological credibility to the situation of the lovers. Moreover, beyond the sensationalism lay an integrity and an intelligence that informed the entire production. To begin with, relatively few lines were cut from the text and those largely of Ascanius and Cupid, played in this production by a toddler, Nikolaus Overtoom, who, as the program notes explained, "is presently studying the art of walking and speech." Secondly, the director, Janet Farrow, understood that the play depends less upon interaction and exchanges among the characters than it does upon speechifying and direct addresses to the audience. Consequently, such set speeches as Aeneas' description of the Fall of Troy were affectingly delivered to the audience as a dramatic monologue. In reading the text, one's attention is largely drawn to the rhetorical manner of expression, not to the emotion of the hero who speaks it. Here, by the end of the tale, tears were streaming down Aeneas' face, thereby giving a welcome emotional dimension to the description.

Douglas Overtoom, who founded the ASR and who is both actor and manager, played Aeneas with an ease of manner, a stately bearing, and a regal authority that suggested a more imposing Aeneas than some have thought the text yields. Overtoom never went over the mark into affectation or stagey mannerisms, the two traits which, perhaps, have most helped to extinguish the contemporary theater-goer's enthusiasm for Renaissance drama. The Dido of Carol Dearman was played with similar intelligence. As the play progressed, her characterization took on greater variety and depth. She became more womanly, more emotionally alive, until, at the end, she overcame her victimization by the gods and by Aeneas by asserting her majesty and, with considerable dignity, engineering her own demise.



Carol Dearman as Dido

Two other actors must be singled out for praise: Mark Schulte who showed his versatility by playing both Ganymede and Iarbus and James Deschenes whose good looks and persuasive manner as Jupiter were evenly matched by his strong presence as Sergestes. Only the overacting of Wayne Lewis as Achates and the underacting of Elizabeth Striker as Anna can be cited as flaws, and those merely of inexperience.

Given the severe limitations of the playing area, the production was especially impressive. The spare stage and strongly focused lighting effects highlighted the actors and their words, enabling the audience to understand what was being spoken. The bright costumes (by Janet Farrow), the moderately fast pace and, above all, the deft and ingenious blocking assured the audience of a liveliness of spirit and energy throughout. Through sustained sheer inventiveness, the company made clear that the play is well worthy of production and that the critics who devalue it may do so because they have not seen it played.

Clearly, the ASR is a company to be encouraged and supported. Marlovians can look forward to a new production of Tamburlaine in the spring of 1986 and Shakespeareans to All's Well That Ends Well, Richard II, Twelfth Night, and Hamlet. For more detailed information, one can write to the ASR at 54 W. 22nd St., New York, NY 10010, or call (212) 279-9321.

Robert A. Logan
University of Hartford

HEROES AND VILLAINS

The Medieval Association of the Midwest will host its Second Annual Conference on Medieval and Early Renaissance Art and Thought at Iowa State University on 27 September 1986. The theme of the conference is "Heroes and Villains." The call for papers which was sent to MSAN requested abstracts by May 1, which was too early for our May issue. Those interested in the conference should contact Professor John McCully, Department of English, Iowa State University, Ames, Iowa 50011.

NOTICE TO MEMBERS

MSA members are invited to announce recent and forthcoming publications and any other items or meetings of interest to the the membership in MSAN. We also solicit reviews of Renaissance, and especially Marlovian, drama. Reviews should be approximately 800 words long and should supply the prefatory information shown here. Materials for the November issue of MSAN should be received by October 1.



William Stull

MARLOWE'S ADLERIAN HEROES

An abstract of the paper presented at the MSA Marlowe Workshop, Chicago 1985, by William Stull.

The "individual psychology" developed early in this century by Alfred Adler (1870-1937) throws new light on Christopher Marlowe's protagonists in Tamburlaine, The Jew of Malta, Doctor Faustus, and Edward II. Marlowe's persistent interest in personal and political "dominion" invites Adlerian analysis, which considers power rather than sexuality as humankind's principle motivation. Moreover, the Adlerian concepts of "guiding fiction," "psychical compensation," and "as if" behavior illuminate the development of Marlowe's heroes.

This presentation will briefly set forth the principal tenets of Adlerian psychology and bring them to bear on Marlowe's protagonists. It may well be that the concept of "guiding fiction" is a useful term not only for Marlowe's individualistic heroes but for the heroes of Renaissance tragedy at large. Adlerian psychology, which like poststructuralist theory focuses on gaps and incompletions in both life and art, may thus offer a fruitful line of inquiry for future studies of Renaissance drama.

ANTONIO'S REVENGE

Presented by the English Department, King's College, the University of London, February 5-7, 1986. Directed by David Heath.

Strong performances and fine moments were among the features of this production of Marston's rarely performed Antonio's Revenge. The ghost of Andrugio was played by the rich-voiced, white-faced David Heath, who appeared on an upper level of the stage and demanded revenge of the other characters. Susan Carter brought an interesting dimension of self-satisfaction to the part of Maria. Balurdo (Carl Hicks) was entertaining, with his high-pitched voice and ridiculous foppery. Too cowardly to involve himself in the murder of Piero, he stood aside while his accomplices executed the bloody deed. Comedy, too, characterized Antonio (Murray Botes), who, as the fool, imitated Piero's grotesquely megalomaniac gestures. The most accomplished performance was that of Simon Ings as Pandulpho, who struck a fine balance between suppressed anger and impassioned declaration. When he cradled his dead son in his arms, rather than expressing his grief in a conventional manner, he conveyed it through Titus-like laughter.

There were extremes of feeling and incongruities of mood, moments of high seriousness undercut by comic episodes. The death scenes were melodramatic and farcical, and Strotzo (Stephen Price), small and red-haired, provoked amusement by performing on cue, feigning grief at his master's command. Many of the characters' gloomy comments on their states of mind also produced a comic effect.

The rare moments when the production succeeded did not, however, compensate for its weaknesses. The low budget meant that the only effects that could be afforded were drums and pre-recorded music. Opportunities for song were avoided, and many scenes took place in near darkness because of the lack of adequate lighting: the caged Mellida could hardly be seen. The ghost wanted eeriness and a sense of the supernatural, and matters were not helped by many of the lines having been cut. Generally, the standard of the performances was not high; Piero (Geoffrey Hart) spoke too quickly and did not allow for the subtleties of the character, while Lucio (Tim Robertson) had no awareness of the Marstonian meter. The scene in which Piero was murdered was poor and obviously under-rehearsed.

Though the production had many shortcomings, it shed considerable light on the nature and quality of Marston's play. Antonio's Revenge emerges as a study of the limits and possibilities of language and verbal expression. Pandulpho, like Antonio, disdains to behave like a tragedian, and Strotzo is forced to act as a flatterer and a sympathizer. Ironically, when he performs best, it leads to his death. How can grief be communicated, through tears or laughter? Such questions the play examines; there are references to the glib tongues of courtiers and to speaking well. Antonio is corrupted by Lucio's gossip about Mellida, and reflects on the empty words in the book he is reading. Balurdo uses language improperly, collecting words indiscriminately. Piero, an exponent of political

rhetoric, has his tongue forcibly removed. The play is primarily concerned with the relationship between language and rule or government. It does not answer the questions it poses, and the characters' withdrawing from the world at the end leaves a rather alarming vacuum in the political structure. This was not a memorable production, but it certainly stimulated us to take greater account of Marston's skills and integrity as a dramatist.

Mark Thornton Burnett
Wolfson College, Oxford

DYING IN STYLE: MARLOVIAN DEATH SCENES

An abstract of the paper presented at the MSA Marlowe Workshop, Chicago 1985, by Karen Cunningham.

Accounts of public executions during the Renaissance offer a particularly vivid perspective on the history of punishment in Western civilization, a perspective represented also in the physical debasement Christopher Marlowe's characters suffer so intensely. I would like first to discuss some of the implications of the Renaissance execution, then to suggest a relation between the public execution and the Marlovian style of dying. The historical threads of my argument draw on two forms of punishment: the trial by ordeal and the Tudor public execution. That the Tudor execution and the Marlovian style of dying share the need to violate the body seems to me to be less a reflection of the ease with which the playwright accepted this form of punishment than the means by which he exposes (and perhaps opposes) such deaths by subjecting them to revision in the theatre.



Karen Cunningham

MEMBERSHIP LIST

In publishing this list, the Executive Committee has felt that it would be better to be inclusive rather than narrowly exclusive, and the list therefore includes all members active since 1984. This means that the list does include members who are currently in arrears for their dues. As Membership Chairman, I would encourage all members to check when dues were last paid, and to use the form enclosed with this issue of MSAN to bring themselves up to date.

Bruce E. Brandt
Membership Chairman, MSA

Frank Ardolino
Department of English
University of Hawaii at Manoa
1733 Donagho Road
Honolulu, HI 96821

Alice Assatourian
410 East 20 St., Apt. 3A
New York, NY 10009

George B. E. Atabong
Department of English
University of Yaounde
B.P. 755
Cameroon

Carol Bachman
39 Fairfield Road
West Hartford, CT 06117

Prof. Bristol S. Baggett, Jr.
1937 Wilde Fall
Memphis, TN 38184

Louis R. Barbato
Department of English, 1805 RT
Cleveland State University
Cleveland, OH 44115

Aurora Leigh Barrett
5801 112 Place, NE
Kirkland, WA 98033

Emily C. Bartels
Lowell House L-14
Harvard University
Cambridge, MA 02138

Roy Battenhouse
Department of English
Indiana University
Bloomington, IN 47405

Kimberly W. Benston
English Department
Haverford College
Haverford, PA 19041

David Bevington
Department of English
University of Chicago
Chicago, IL 60637

Susan Bianconi
3865 Yale Station
New Haven, CT 06520

Prof. Rudolf Bohm
English Seminar
Olshausenstr. 40
D-2300 Kiel
West Germany

Jackson C. Boswell
2805 North Seventh Street
Arlington, Virginia 22201

Bruce Brandt
English Department
South Dakota State University
Brookings, SD 57007

Larry L. Bronson
Department of English
Central Michigan University
Mt. Pleasant, Michigan 48859

William J. Brown
Department of English
Southern Illinois University
at Carbondale
Carbondale, IL 62901

Susan Burchmore
262 Albert Court
Charlottesville, VA 22901

Mark Thornton Burnett
Wolfson College
Oxford
OX2 6UD
England

Rebecca Leslie Caldwell
22 Glencliff Road
Candler, NC 28715

Thomas P. Cartelli
Department of English
Muhlenberg College
Allentown, PA 18104

Maurice Charney
168 West 86 St.
New York, NY 10024

Patrick Cheney
Pennsylvania State University
117 Burrowes Bldg.
University Park, PA 16802

King-Kok Cheung
Department of English
UCLA
Los Angeles, CA 90024

Dorothy Cook
Department of English
Central Connecticut State University
New Britain, CT 06050

Richard Cornelius
Department of English
Bryan College, Box 7556
Dayton, TN 37321-7000

H. R. Coursen
English Department
Bowdoin College
Brunswick, Maine 04011

Sr. Frances D. Covella
College of Mount Saint Vincent
Riverdale, NY 10471

D. H. Craig
Department of English
University of Newcastle
NSW 2308
Australia

T. J. Cribb
Churchill College
Cambridge CB3 0D5
England

Karen Cunningham
English Department
University of California
Santa Barbara, CA 93106

Larry Danson
Department of English
Princeton University
Princeton, NJ 08544

Sara Deats
14320 Diplomat Drive
Tampa, Florida 33612

Carol L. Duane
James Madison College
Michigan State University
South Case Hall
East Lansing, MI 48824

Peggy Endel
Department of English
Florida International University
Tamiami Trail
Miami, Florida 33199

Roy T. Erickson
Institute of English Studies
University of Oslo
Blindern Pb. 1003
Oslo 3, Norway

Brenda Fazio
1017 N. Phelps Ave.
Winter Park, Florida 32789

Andrew L. Floyd
865 Moores Mill Road
Atlanta, Georgia 30327

Kenneth Friedenreich
Division of Humanities
Saddleback College
28000 Marguerite Parkway
Mission Viejo, CA 92692

Albert J. Geritz
Fort Hays State University
600 Park Street
Hays, Kansas 67601-4099

Roma Gill
13 Linden Court
Endcliffe Vale Road
Sheffield S10 3DU
England

Lorraine Rothbard Gleckman
130 South Hamilton Street
Poughkeepsie, NY 12601

William Godshalk
Department of English (69)
University of Cincinnati
Cincinnati, OH 45221

Stephen Greenblatt
Department of English
University of California, Berkeley
Berkeley, CA 94720

Nancy A. Gutierrez
Department of English
Arizona State University
Tempe, AZ 85287

Peggy Guttenberg
4652 SW 14th Street
Miami, FL 33134

Stanford Gwilliam
8 Kingswood Drive
Orangeburg, NY 10962

Alan Hager
Department of English
Loyola University of Chicago
Chicago, IL 60613

Richard F. Hardin
Department of English
University of Kansas
Lawrence, KS 66045

Jonathan Hart
Department of English
Trent University
Peterborough, Ontario
Canada K9J 7B8

William Hawkins
6907 Blue Star Drive
McLean, VA 22101

Jean Howard
401 Hall of Languages
Department of English
Syracuse University
Syracuse, NY 13210

Ronald Huebert
Department of English
Dalhousie University
Halifax, Nova Scotia
Canada B3H 3J5

Clark Hulse
English Department
University of Illinois at Chicago
Chicago, IL 60680

Katherine James
Department of English and
Modern Languages
Atlantic Christian College
Wilson, NC 27893

Hobart Jarrett
315 West 70th Street, Apt. 15J
New York, 10023

Jean Jofen
Germanic, Hebraic, and Oriental
Baruch College
17 Lexington Avenue
New York, NY 10010

Gloria Johnson
Department of English
University of Oregon
Eugene, Oregon 97405

Sharon P. Johnston
6508 Wynglow Lane
Orlando, Florida 32818

Michael H. Keefer
Department of English
Universite Sainte-Anne
Church Point, Nova Scotia B0W 1M0
Canada

Frederick Kiefer
421 Modern Languages Bldg.
University of Arizona
Tucson, AZ 85721

Robert Kimbrough
3206 Gregory Street
Madison, WI 53711

J. P. Kirton
12 Kirkeley Cliff
Lowestoft, Suffolk
NR 33 OBY, United Kingdom

George Klawitter
815 S. 9th Street
La Crosse, WI 54601

Richard Paul Knowles
English Department
Mount Allison University
Sackville, N.B. E0A 3C0
Canada

Roslyn L. Knutson
English Department
University of Arkansas at Little Rock
Little Rock, Arkansas 72204

Arlene E. Kuhner
2150 Campbell Place
Anchorage, Alaska 99507

Constance Kuriyama
2609 76th Street
Lubbock, Texas 79423

Jill Levenson
133 Strath Avenue
Toronto, Ontario M8X 1R9
Canada

Richard Levin
English Department
State University of New York
Stony Brook, NY 11794

William Lewis
206 Neponset Avenue
Boston, MA 02122

Arthur Lindlay
62 Warwick Crest
Arthur Road, Edgbaston
Birmingham, B15 2LH
United Kingdom

Robert Logan
23 Dockerel Road
Tolland, CT 06084

Jack Manning
English Department
University of Connecticut
Storrs, CT 06268

Margaret McDonald
Regis College
3539 West 50th Avenue
Denver, Colorado 80221

M. Andrew McLean
Humanities Division, Box 2000
University of Wisconsin, Parkside
Kenosha, WI 53141

Ronald M. Meldrum
202H Avery Hall
Department of English
Washington State University
Pullman, WA 99164-5020

Morton A. Miller
462 Munger Lane
Bethlehem, CT 06751

Richard A. Mitchell
Box 316 Waterman Road
Delhi, NY 13753

Thomas Moisan
English Department
Arkansas State University
State University, AR 72467

Don D. Moore
English Department
Louisiana State University
Baton Rouge, LA 70803

Janyce Neiman
P.O. Box 947
Arcata, CA 95521

Douglas Overtoom
American Shakespeare Repertory
822 Grand Street
Jersey City, NJ 07304

Lois W. Parker
English Department
Southwestern University
Box 6168
Georgetown, Texas 78625

E. Pearlman
Department of English, Box 175
University of Colorado at Denver
1100 14th Street
Denver, Colorado 80203

Richard Peterson
Department of English
University of Connecticut
Storrs, CT 06268

Yves Peyre
10 Chemin du Rectueur Deltheil
31300 Toulouse
France

Linda J. Phillips
188 Castlefield Avenue
Toronto, Ontario
Canada M4R 1A7

Carmela Pinto
Florida International University
Timiami Campus
Miami, Florida 33199

Vesna Pistotnik
Shakespeare Institute
50 Edgbaston Park Road
University of Birmingham
Birmingham, B15 2RX United Kingdom

Kenneth I. Porter
17/93 Shortland Street
Auckland 1, New Zealand

Philomena Post
130 E. Lancaster Ave., Apt. 813
Rosemont, PA 19010

Dale G. Priest
Department of English
Abilene Christian University
ACU Station, Box 8187
Abilene, TX 79699

Matthew Proser
Department of English, U-25
University of Connecticut
Storrs, Connecticut 06268

Norman Rabkin
Department of English
University of California at Berkeley
Berkeley, California 94720

Dale B. J. Randall
325 Allen Bldg.
Duke University
Durham, NC 27706

Compton Rees
Department of English
University of Connecticut
Storrs, CT 06268

Kelly Reynolds
114 Seahorse Lane
Holmes Beach, FL 33510

Marilyn Roberts
2107 East Linden, Apt. 212
Caldwell, Idaho 83605

Edward L. Rocklin
32 Greenville Avenue
Clarion, PA 16214

Clifford J. Ronan
Department of English
Southwest Texas State University
San Marco, Texas 78655

Samuel Schuman
Guilford College
5800 West Friendly Avenue
Greensboro, NC 27410

James Shapiro
613a Philosophy
Department of English
Columbia University
New York, NY 10027

Michael Shapiro
University of Illinois
208 English Bldg.
608 S. Wright St.
Urbana, IL 61801

John T. Shawcross
Department of English
University of Kentucky
Lexington, KY 40506

William E. Sheidley
Department of English, U-25
University of Connecticut
Storrs, CT 06268

Mary E. Smith
Division of Humanities
University of New Brunswick
P.O. Box 5050
Saint John, N.B. E2L 4L5 Canada

Wilson Snipes
Department of English
Virginia Polytechnic Institute
Blacksburg, VA 24061

Nick B. Spornick
1421 Massachusetts Avenue N.W.
Apt. 804
Washington, DC 20005

Louis Charles Stagg
Department of English
Memphis State University
Memphis, TN 38152

Kay Stanton
2405 Roscomare Road, No. 23
Los Angeles, CA 90077

Roberta Lynne Staples
4100 Park Avenue, Apt. 23
Bridgeport, CT 06604

Kay Stockholder
University of British Columbia
English Department
Vancouver, BC V6T 1W5
Canada

Brian Striar
Dept. of Language and Literature
University of North Florida
4567 St Johns Bluff Road
Jacksonville, FL 32216

William Stull
Department of English
University of Hartford
West Hartford, CT 06117

Nathan Susskind
82-15 Britton Avenue
Elmhurst, NY 11373

Marion Trousdale
3721 Huntington St., NW
Washington, DC 20015

Eleanor M. Tweedie
5151 University Drive
Los Angeles, CA 90032

Louis Ule
27 Mustang Road
Rolling Hills, CA 90274

Jorge H. Valdes
23 Dockereel Road
Tolland, CT 06084

Virginia M. Vaughan
50 Howland Terrace
Worcester, MA 01602

John W. Velz
Department of English
University of Texas
Austin, Texas 78712

Michael J. Warren
Cowell College
University of California
Santa Cruz, CA 95064

Judith Weil
Department of English
University of Manitoba
Winnipeg, Manitoba R3T 2N2
Canada

Lizette I. Westney
1206 Prospect St.
Takoma Park, MD 20912

Doris Wilbert
3427 S. 11th Street
Sheboygan, WI 53081

Susan Winson
P.O. Box 347
Bronx, NY 10475

Harry Zuger
47 Budd Street
Morristown, NJ 07960