



Folger  
Shakespeare  
Library

Annual  
Report  
1977



# Academic Programs





### III. ACADEMIC PROGRAMS

The Academic Programs division of the Library endeavors through various means to make the resources of the Folger accessible to visitors, to readers and resident scholars, to professional associations and learned societies, and to the general public. Through lectures and other public presentations, through seminars, colloquia, and conferences, through cooperation with academic institutions and scholarly organizations, and through a variety of publications, the Academic Programs division provides ongoing support for a wide range of research, educational, and cultural activities.

For administrative purposes, the Academic Programs division is subdivided into three major areas of endeavor: (a) supervision of an interdisciplinary program of seminars, lectures, conferences, and colloquia under the general auspices of the Folger Institute of Renaissance and Eighteenth-Century Studies; (b) publication of a learned journal, Shakespeare Quarterly; and (c) publication of book-length editions, facsimiles, critical studies, booklets, and other scholarly materials.

As the following pages will indicate, each of these areas of endeavor underwent significant developments in 1976/77.



### A. Folger Institute

The Folger Institute of Renaissance and Eighteenth-Century Studies enjoyed another banner year in 1976/77. The seminar program was, as usual, varied and distinctive. The lecture program attracted more attention than ever before. The two conferences provided important new approaches to areas of current interest in Renaissance studies. And a new daytime colloquium was established to complement the evening Folger Institute Colloquium.

A unique collaborative enterprise founded in 1970 to promote advanced scholarship and instruction in the humanities, the Folger Institute now enjoys the sponsorship of eleven Mid-Atlantic universities: American University, Catholic University, the University of Delaware, Georgetown University, George Washington University, Johns Hopkins University, the University of Maryland, the University of North Carolina, Princeton University, the University of Virginia, and West Virginia University. Through its academic programs, the Institute serves a broad constituency, not only within the sponsoring institutions, but well beyond them. Participants regularly come to the Folger from major universities throughout the United States and Canada, from cultural institutions in cities as far away as New York, Boston, and London, from community colleges all around the Mid-Atlantic region, and from high schools throughout the Washington area.

In recognition of the Institute's increasingly varied and national constituency, the Andrew W. Mellon Foundation awarded the Library a \$400,000 endowment grant in January. The income from this grant will defray many of the Institute's direct and indirect operating costs. The National Endowment for the Humanities has also continued to contribute to Institute programs. The Institute is now in the second year of a substantial grant that supports conferences, lectures, and colloquia, as well as providing funds for administrative assistance. And the Institute recently received a new grant from the Surdna Foundation; it will be used to support the Institute's seminar and fellowship programs. For all of this generous funding, the Folger is most grateful.



The Folger is also pleased to take this opportunity to thank the eleven university representatives who served on the Folger Institute's Central Executive Committee in 1976/77: Pierre Han (Department of Literature, American University), Guy Lytle (Department of History, Catholic University), Jay Halio (Associate Provost, University of Delaware), Robert Ayers (Department of English, Georgetown University), John Reesing (Department of English, George Washington University), Arnold Stein (Department of English, Johns Hopkins University), Frank Haber (Department of History, University of Maryland), Dennis Donovan (Department of English, University of North Carolina), Thomas Roche (Department of English, Princeton University), Robert Kellogg (Department of English, University of Virginia), and Mortimer Levine (Department of History, West Virginia University).

#### 1. Seminars

The largest ongoing activity of the Folger Institute is its series of advanced interdisciplinary doctoral and postdoctoral seminars. In 1976/77 a total of 80 graduate students and faculty members enrolled in eight seminars. Comments from participants indicate that the 1976/77 program was just as well received as the programs of years past:

"The two Folger seminars in which I have participated have provided me, as a community college professor, with much needed intellectual stimulation and encouragement to continue my research activities despite my wickedly heavy teaching schedule."

"Professor Ranum conducted a stimulating seminar--productive of new ideas and insights. Excellent use of Folger holdings in French materials. Altogether a valuable experience."

"Professor Bevington's seminar was certainly the most stimulating class experience of my academic career. I can recommend nothing to change the Institute's programs, only that they be permitted to thrive."



Seminar leaders were also pleased. Typical of their comments were the following remarks by David Bevington of the University of Chicago:

"The program is serving the Washington area in an admirable and much-needed manner, better than any other comparable program known to me elsewhere. I like the range of topics, the availability of books both rare and not so rare, the comfortable facilities and the unflagging courtesy and expertise of the Folger staff."

Seminar offerings in 1976/77 ranged from "Early Tudor Drama" to "Eighteenth-Century British Literature," from "Patristic Learning in the Renaissance" to "The World of Donatello." The 1976/77 program was as follows:

Fall 1976

LATE MEDIEVAL AND EARLY  
TUDOR DRAMA

David M. Bevington  
Professor of English  
University of Chicago

This seminar explored the development of dramatic genres and their interrelationships in the fifteenth and early sixteenth centuries, with special focus on cyclical drama, moralities, saints' plays, humanist drama, and school drama.

ENGLISH RENAISSANCE POETRY:  
THE ESTABLISHMENT OF THE  
FORMS

Edward R. Weismiller  
Professor of English  
George Washington University

Reading widely in the works of English poets from Wyatt and Surrey through Milton, members of this seminar explored the prosodic origins of English accentual-syllabic verse and the development of English verse forms.



PETRARCH AND THE ENGLISH  
SONNET SEQUENCES

Thomas P. Roche, Jr.  
Professor of English  
Princeton University

This seminar re-examined the nature of sonnet sequences, beginning with Dante and Petrarch and ending with the major English sonneteers: Sidney, Spenser, Drayton, Daniel, Fulke Greville, Shakespeare.

PATRISTIC LEARNING IN THE  
RENAISSANCE: FROM  
PETRARCH TO LUTHER

Francis X. Murphy  
Professor of History  
Lateran University, Rome

This seminar studied the impact of the writings of the Church Fathers (Tertullian, Jerome, Augustine in the West; Origen, Basil, Chrysostom in the East) on Renaissance scholars from Petrarch and Chaucer to Erasmus and Luther.

Spring 1977

THE WORLD OF DONATELLO

H. W. Janson  
Professor of Fine Arts  
New York University

This seminar explored, on the basis of the current state of Donatello scholarship, the master's relation to other sculptors of the first two-thirds of the fifteenth century, his contacts with humanists and humanism in Florence, Rome, and Padua, and his conflict-ridden relationship with his patrons.

LEARNED CULTURE AND REVOLT  
IN THE SEVENTEENTH CENTURY

Orest Ranum  
Professor of History  
Johns Hopkins University

This seminar explored the impact of revolt and violence upon the writings of men of learning and letters in the seventeenth century.



ENGLISH RENAISSANCE  
PALEOGRAPHY

Laetitia Yeandle  
Curator of Manuscripts  
Folger Shakespeare Library

This workshop, which is offered regularly by the Folger Institute, provides an introduction to paleographical research and assists participants with textual problems in their own work.

EIGHTEENTH-CENTURY BRITISH  
LITERATURE AND THE  
PROBLEMS OF LITERARY  
CHANGE

Ralph Cohen  
Professor of English  
University of Virginia

Approaching the problems pertinent to change both historically and critically, this seminar explored the nature of literary change from Milton to Wordsworth.

The four fall seminars drew a total of 38 participants; the four spring seminars drew a total of 42 participants. (See Appendix 7b for a list of seminar registrants.) Seven fall seminar participants received Folger Institute fellowships; ten spring participants received fellowships. (For a complete list of Folger Institute junior fellows, see Appendix 7a.)

## 2. Lectures

The distinguished scholars who conduct seminars for the Folger Institute also deliver public lectures as part of the Folger Lecture Series. Through the lectures some of the excitement of the intensive, scholarly work carried on in the seminars is made available to the general public.

Response to the lecture series continues to be enthusiastic, though the size of the audience varies with the subjects. All past attendance records were shattered on February 21 when over 700 people came to the Folger to hear H. W. Janson lecture on "Donatello and the Antique." A listing and brief summary of the lectures follow:



September 13 "Rhymes and Reasons." Edward R. Weismiller, Professor of English, George Washington University.

Professor Weismiller, an accomplished poet, explored the historical controversy attendant upon the introduction of rhyme to English poetry and reflected upon the nature of rhyme as one of many kinds of repetition central to poetic form.

October 4 "The Dark Side of Love and Magic in A Midsummer Night's Dream." (Annual Mellon Lecture) David M. Bevington, Professor of English, University of Chicago.

Arguing that the light side of A Midsummer Night's Dream should not conceal the potential seriousness of the threats which are averted in this comedy, Professor Bevington emphasized the fearful side of the enchanted forest and of love as Shakespeare here portrays it.

November 22 "Erasmus on Jerome and Augustine." Francis X. Murphy, Professor of History, Lateran University.

Professor Murphy explored the writings of Erasmus of Rotterdam, one of the central figures of the Catholic Church in Reformation Europe, to analyze his views about the great medieval church fathers, St. Jerome and Augustine.

December 13 "Christian Hermeneutics and Bottom's Dream." Thomas P. Roche, Jr., Professor of English, Princeton University.

The flowering of poetry and drama in Renaissance England is often taken as evidence of the rebirth of the human spirit following the Middle Ages. Professor Roche challenged this assumption and, using the drama and poetry of Shakespeare as a basis, asserted that Renaissance English literature is informed by Christian religious assumptions not radically different from those of the Middle Ages.



February 21 "Donatello and the Antique." H. W. Janson, Professor of Fine Arts, New York University.

Professor Janson discussed the influence of classical sculptors on Donatello, using slides to illustrate the classical precedents from which this highly original artist drew in creating some of the masterpieces of the early Italian Renaissance.

March 14 "Literary Change: The Eternal Present and the Irrecapturable Past." Ralph Cohen, Professor of English, University of Virginia

Professor Cohen's question was "Why read eighteenth-century literature?" Acknowledging that responses to past literary works are constantly changing, he observed that despite such changes, there are qualities in major works of literature that are of enduring interest. He went on to argue that, far from being static and "classical," eighteenth-century literature was replete with conflict and energy.

March 21 "Standing Up to be Counted: Dryden, Racine, and Leibniz before Political Authority." Orest Ranum, Professor of History, Johns Hopkins University.

Focusing on three seventeenth-century European intellectuals, Professor Ranum explored the possibilities for independent political action and political dissent in an age of monarchical authority.

April 18 "Possibilities in Shakespearean Characterization." (Annual Shakespeare's Birthday Lecture) Marvin Rosenberg, Professor of Dramatic Art, University of California, Berkeley.

Emphasizing that the characters in Shakespeare's plays are open to a variety of interpretations on the stage, Professor Rosenberg illustrated his remarks with comments on widely differing characterizations of King Lear and Hamlet.



April 25 "Dearly Bought Revenge: Hamlet and Samson Agonistes." John F. Andrews, Director of Research Activities, Folger Shakespeare Library.

After pointing out a number of similarities between the two works and suggesting that Milton's poem is, among other things, a revenge tragedy, Dr. Andrews suggested that Samson Agonistes sheds light on how Milton and his contemporaries interpreted Hamlet.

May 9 "Joseph Crosby: A Forgotten Nineteenth-Century Shakespearean." Laetitia Yeandle, Curator of Manuscripts, Folger Shakespeare Library.

Ms. Yeandle drew upon her knowledge of a large collection of Joseph Crosby's letters in the Folger to sketch a vivid picture of the Zanesville, Ohio, grocer who was one of nineteenth-century America's most eminent Shakespeare scholars.

### 3. Conferences

The Folger Institute's fall conference dealt with the problem of "Interpreting Shakespeare: In the Theatre, In the Study, In the Classroom" and took place in the Folger Theatre on November 12-13. The premise of the conference was that most "professional Shakespeareans" today engage in one or more of three pursuits: (1) interpreting Shakespeare through production of his plays in the theatre; (2) interpreting Shakespeare through scholarly and critical examination of his plays in the study; and (3) interpreting Shakespeare through instructional techniques as the plays are encountered in the classroom. Fifteen panelists assembled for three sessions to explore some of the implications of this tripartite division of labor and to consider its consequences for the professional activities of the performer and director, the teacher, and the scholar-critic.

John Andrews, Chairman of the Folger Institute, opened the first session on Friday morning, November 12.



He indicated that there were several questions to which the speakers and respondents would be addressing themselves in the three sessions: (1) What approaches and methodologies are characteristic of each of the three ways of interpreting Shakespeare? (2) Does a performer arrive at a way of understanding and realizing the text through processes that are different from the processes experienced by the scholar-critic and the teacher? (3) In what ways are the three different kinds of Shakespearean professionals similar in their approaches to the text?

The first session, devoted to "Performance: The Arts of Realization," began with the remarks of Bernard Beckerman, Professor of Dramatic Art at Columbia University, on current trends in acting and directing. Professor Beckerman based his talk on the assumption that there is an essential difference between the arts of contemplation and the arts of realization: the scholar looks back on what others have done, and the director looks ahead to what he will do. Maintaining that we must examine today's trends in order to predict what changes will occur in productions of the future, Professor Beckerman speculated that the next few years will see a more circumscribed role for the director, a more independent role for the actor, and a more showmanlike exploitation of Shakespeare on the stage in individual performances.

Martha Henry, a distinguished member of the company of Stratford Festival Canada, concurred with Professor Beckerman's assessment of the direction in which Shakespearean theatre is moving. Ms. Henry then went on to describe her preparation for the role of Isabella in Measure for Measure, explaining that she was able to analyze and "dissect" the role only because she was no longer playing it. After detailing some of her initial feelings about the character of Isabella, Ms. Henry proceeded through the play, outlining her perceptions of Isabella's mental and emotional states at various points in the action and describing some of the means she adopted to bring those perceptions to life on the stage.

Friday morning's session concluded with the remarks of respondents Jonathan Alper and Stephen Gilborn, both members of the Folger Theatre Group. Mr. Alper, who directed the Folger's productions of Comedy of Errors and



Much Ado About Nothing, agreed with Professor Beckerman's assertion that Shakespearean productions today encourage the actor's freedom and restrict the director's control over the text. The director's role, Mr. Alper said, is to feel the rhythms of the text, both psychological and physical, and to share the actor's discoveries about the play in the hope that a shape will evolve to fit them.

Mr. Gilborn, a performer who had recently interpreted the roles of Prospero and Benedick for the Folger Theatre Group, addressed himself to the actor's specific problem: attaining the intensity and size of Shakespeare's characters by choosing a dominant impulse and working from it. He objected to the academic's tendency to become "too thinky" in teaching Shakespeare. The actor recognizes the primacy of impulse, he said; by conceiving of words as gestures, he finds the simplicity and concrete potency of a line, the energy beneath the words.

Susan Snyder, Professor of English at Swarthmore College, introduced the speakers and respondents for Friday afternoon's session, "Research and Criticism: The Arts of Contemplation." The first speaker was Charles Shattuck of the University of Illinois, who discussed the contributions of the theatre scholar in a lecture entitled "The Play's the Thing." According to Professor Shattuck, the responsibility of the theatre historian is to study the whole recoverable record of a production--reviews, spectators' reports, reminiscences of the artists themselves, promptbooks--and to fix in the tradition what appears truly valuable. Shattuck described the theatre historian as the secretary and treasurer of the interpretive enterprise.

Alan C. Dessen, Professor of English at the University of North Carolina, spoke on "Shakespeare Then vs. Shakespeare Now: The Contribution of the Historian." Professor Dessen described the historical scholar as interpreting Shakespeare through discovering or recovering habits of mind characteristic of the age of Shakespeare but not readily accessible to the modern playgoer or reader, ways of thinking that should affect the kinds of questions we ask about Shakespeare's plays. Only when the cultural historian keeps the full range of "Elizabethan" possibilities in front of the critic or director, Dessen



said, can the richness and complexity of Shakespeare's plays be realized on the stage and on the page.

Joseph Price, Professor of English at Pennsylvania State University, and S. Schoenbaum, Distinguished Professor of Renaissance Studies at the University of Maryland, brought the afternoon session to a close with their comments on the remarks by Professors Shattuck and Dessen. They agreed that a new direction in Shakespearean scholarship has emerged from our increasing interest in the theatre, but they thought it important to remember that other approaches have not been thereby rendered irrelevant.

Saturday morning's session, "Teaching: The Arts of Instruction," was introduced by Jeanne Addison Roberts, Professor of Literature at American University. John L. Styan, Professor of English at the University of Pittsburgh, opened the session with a lecture entitled "Shakespeare Off the Page," asserting that good teaching is itself a kind of performance. After providing a brief history of approaches to teaching Shakespeare in the nineteenth and twentieth centuries, Professor Styan outlined ten strategies for helping students understand Shakespeare's effects by direct participation in the classroom. One of the great discoveries of our age, he said, is that Shakespeare wrote not to be read, but to be acted.

Sherman Hawkins, Professor of English at Wesleyan University, responded by presenting the teacher in a yet more active role than that described by Professor Styan. Like Styan, Hawkins explained the teacher's role as encompassing the skills of an actor as well as the skills of a scholar, but he went so far as to assert that the teacher enjoys advantages over both the actor and the scholar--even in their own fields. The aim of Shakespeare's drama, Professor Hawkins insisted, is to delight and to instruct, and only the teacher is in a position to combine intellectual analysis of the plays with dramatic realization of them in the same presentation.

Professor Jay L. Halio of the University of Delaware and Professor Maynard Mack, Jr., of the University of Maryland served as respondents for the Saturday morning session. Professor Halio spoke in support of Professor



Styan, promoting the idea that students must be made "active learners." On the other hand, Professor Mack took issue with Professor Styan's emphasis on student enactment of the plays, perceiving the classroom less as a stage and more as a "battlefield" where students engage in intellectual dispute. He argued that discursive problems (writing and talking coherently) are an essential element of dealing with Shakespeare in the classroom. He went on to say that the tension between theatre and classroom and between theatre and study, with ignorance and prejudice on both sides, is a healthy one.

The conference ended with a concluding panel at 11:30 a.m. on Saturday morning. John Andrews remarked that the principal question brought forward by the conference seemed to be how to develop a higher order of discourse among theatre professionals, scholar-critics, and teachers. There was general agreement that all three groups of Shakespeareans should be able to learn from each other in their efforts to realize what is embedded in Shakespeare's dramatic texts.

"Interpreting Shakespeare" brought 245 people to the Folger Theatre--the largest and most varied audience yet to attend a Folger Institute conference. Fifteen Washington-area high schools were represented both by students and by teachers. Local colleges such as Howard University, Federal City College, George Mason University, Montgomery College, Prince George's Community College, and Northern Virginia Community College were also represented. Many faculty and students from the eleven Institute-affiliated universities registered for the conference, as did members of 39 other college and university communities, including such institutions as Harvard University, the University of California at Los Angeles, the University of Toronto, and the University of Chicago. But the largest number of registrants were faculty members from smaller colleges in the Middle Atlantic region--e.g., Madison College and Mary Baldwin College in Virginia, Hagerstown Junior College and Salisbury State College in Maryland, Chowan College and Guilford College in North Carolina, Kutztown State College, Shippensburg State College, Ursinus College, and Wilson College in Pennsylvania, and Lambuth College in Tennessee.



The spring conference on "Patronage in Renaissance Europe" was held on May 20-21. Organized to dramatize the need for greater interdisciplinary cooperation, the conference drew together eleven distinguished scholars from a variety of fields to consider the structure, dynamics, and consequences of Renaissance patronage. Focusing on patronage in the fine arts, in literature, in politics, and in religion, the panel explored some of the essential bases of social relationships in Renaissance Europe.

Friday morning's opening session on "Patronage, Society, and Ideology" was moderated by Professor J. G. A. Pocock of the Johns Hopkins University Department of History. In the first lecture, "Some Social and Intellectual Aspects of Patronage in the Renaissance," Werner Gundersheimer, Professor of History at the University of Pennsylvania, noted that scholars in individual disciplines have tended to consider the question of patronage in limited ways, bearing in mind only the analytical objectives of their own particular disciplines. Emphasizing the pervasiveness of the patronage system in Renaissance society, he called for the formulation of a broad interdisciplinary theory of the systemic effects of patronage in European social and intellectual history.

Guy F. Lytle, Assistant Professor of History at the Catholic University of America, lectured on the topic "Patronage, Heresy, and Theology," arguing that a study of ecclesiastical patronage during the age of the Reformation involved not only a study of the changing religious mentality and the increasingly important role of the layman in the church but also a study of both canon law and common law.

Stephen Orgel, Professor of English at Johns Hopkins University, concluded the opening session with a lecture on "The Royal Theatre and the Role of King." Considering kings both as characters portrayed on stage and as members of the audiences watching and hearing performances, Professor Orgel explored the effect of court patronage on the developing theatre of the English Renaissance. His lecture epitomized the kind of interdisciplinary study increasingly demanded by an investigation of patronage, drawing on precise knowledge of



fields as diverse as painting, architecture, physics, theatre history, political theory, and socioeconomic history.

The Friday afternoon session on "Patronage in Renaissance Culture" was moderated by Irving Lavin, Professor of Art History at the Institute for Advanced Study.

Charles Hope, Lecturer in Renaissance Studies at the Warburg Institute in London, delivered the opening lecture on "Patrons, Artists, and Humanist Advisors in the Italian Renaissance." Questioning the current assumption that humanists and literary intellectuals played a major role in the formulation of the design and content of paintings commissioned by patrons in the Italian Renaissance, Dr. Hope argued that painters, not intellectuals, were finally responsible for the conception as well as the execution of the paintings. As a consequence, he said, current esoteric interpretations of the iconography of Renaissance works of art which assume the influence of humanists are often inappropriate.

Lecturing on "The Birth of Artistic License: The Dissatisfied Patron in the Early Renaissance," H. W. Janson, Professor of Fine Arts at New York University, also addressed the question of the artist's autonomy. Pointing out that fourteenth-century Italian artists only rarely departed from the details of a patron's commission, Professor Janson noted that by the fifteenth century, artists such as Donatello had come increasingly to regard themselves and not their patrons as the ultimate authorities in matters of design.

In the concluding lecture of the session, Douglas Lewis, Curator of Sculpture at the National Gallery of Art, spoke on "Patterns of Preference: Patronage of Sixteenth-Century Architects by the Venetian Patriciate." Dr. Lewis discussed prominent Venetian political figures as patrons of architecture, noting that a knowledge of the system of political preferment through family and friends is valuable for art historians wishing to determine more about how major Venetian architects became established, how their practices grew, and why their buildings took on certain forms.



Saturday morning's session, moderated by Lois G. Schwoerer, Professor of History at George Washington University, explored the subject of "Patronage and Politics."

Robert R. Harding, Assistant Professor of History at Yale University, lectured on the topic "Corruption and the Moral Boundaries of Patronage in the Renaissance" and reminded members of the audience that what twentieth-century thinkers view as corruption in the working of Renaissance political patronage may not have been similarly judged by Renaissance standards. Dr. Harding then delineated some of the norms and conventions of patronage as it was practiced in the Renaissance, suggesting that a fuller grasp of such norms would lead historians to a better understanding of why political patronage in England fell into disrepute while patronage in France continued to be regarded as respectable.

An analysis of political patronage in England was offered by Linda Levy Peck, Assistant Professor of History at Purdue University, in her lecture, "Court Patronage and Government Policy: The Jacobean Dilemma." Questioning the current assumption that corruption undermined the system of patronage in the court of James I, Professor Peck noted that Jacobean patronage had both functional and dysfunctional aspects, that although the Jacobean court continued to maintain networks of patronage as the primary means of gaining support among the political elite, the increasing size of that elite made it virtually impossible for the court to offer rewards in sufficient quantities to guarantee continued support.

The conference concluded with a special Saturday afternoon Workshop Session to which all conference registrants were invited for further discussion of issues raised during the three regular sessions. Workshop participants were encouraged to submit, in advance, brief statements of their own particular interests in, or projects involving, patronage, and these statements were the basis for much of the workshop discussion. Approximately 60 conference registrants participated in what turned out to be an animated closing session.

The conference attracted 188 scholars. Many were faculty and students from the 57 different colleges and



universities represented. All eleven Institute-affiliated universities were well represented, and students and faculty from Washington-area institutions such as Howard University, George Mason University, Montgomery College, and the University of the District of Columbia were also in attendance. Major cultural centers such as the Smithsonian Institution, the National Collection of Fine Arts, and the National Endowment for the Arts were represented by staff members, and the National Gallery of Art was represented not only by staff members but also by the Director and the 1977 Mellon Lecturer. Among the non-local universities represented were University College, London, the University of Toronto, Yale University, the University of Pennsylvania, Emory University, the University of Notre Dame, the University of Iowa, the University of Michigan, Boston University, and the University of Wyoming.

#### 4. Colloquia

The Washington Renaissance Colloquium enjoyed its most successful year yet in 1976/77. A total of 92 scholars participated in the program, with an average of 25-30 attending each dinner meeting and discussion. The program committee, chaired by Professor Jason Rosenblatt of Georgetown University, considered a total of twenty submissions before selecting eight excellent papers which provoked consistently high levels of discussion. Members of the program committee were Robert Bennett (University of Delaware), Marvin Breslow (University of Maryland), Ellen Ginsberg (Catholic University), Douglas Lewis (National Gallery of Art), Lois Schwoerer (George Washington University), and Brenda Szittyta (Folger Institute).

Topics for discussion were, by design, representative of varied disciplines.

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|-------------|----------------------------------------------------------------------------------------------------------------------|
| October 19  | "After Eden: Gulliver's (Linguistic) Travels." Ann Kelly, Department of English, Howard University.                  |
| November 18 | "The Globe Theatre Reconsidered." William Empson, Visiting Professor, Department of English, University of Delaware. |



- December 14 "The Saint Bartholomew's Massacre in the Provinces." Philip Benedict, Department of History, University of Maryland.
- January 26 "The Logic of Elizabethan Stage Violence." Alan Dessen, Department of English, University of North Carolina.
- February 22 "On Matters of Manner and Music." Elise Jorgens, Department of Music, The Graduate Center, City University of New York.
- March 15 "The Petition of the Three Colonels." Barbara Taft, Researcher, Folger Shakespeare Library.
- April 21 "Press and Parliament in the Revolution of 1689." Lois Schwoerer, Department of History, George Washington University.
- May 3 "The Secret Agent in Paradise Regained." Georgia Christopher, Department of English, University of Richmond.

Midday Musings, the new lunchtime colloquium, has proven enormously successful. Launched toward the end of the winter, Midday Musings was held twice monthly during the spring in the Folger Library Guest House. Notices of meetings were mailed to regular Folger Institute constituents and were posted at several places in the Folger Library. Thirty to thirty-five scholars normally attended. The usual format was to have two scholars present brief synopses of their current research and then to open the floor for questions and discussion.

The spring sessions were devoted to consideration of the many different kinds of Shakespearean research now being conducted at the Folger--textual and linguistic study, studies of theatrical production during Shakespeare's age, reviews of current productions, studies of filmed versions of the plays, studies of sources of the plays, and studies in such areas as intellectual history and art history as they relate to Shakespeare's works.



Although Midday Musings was scheduled, along with other Folger Institute programs, to conclude at the end of the academic year and to resume in the fall, popular demand necessitated its continuation through the summer on a weekly basis.

Midday Musings provides a much-needed channel of communication among Washington-area scholars, Folger readers, and Folger staff members. On one level, the colloquium is a pleasant, informal social occasion; more significantly, however, it is a means of stimulating fuller use of all the Folger resources--people as well as books and manuscripts. Scholars working on related fields are put in touch with each other, with the result that one scholar can contribute materially to the quality of the work of another.

#### Spring Series

#### Current Directions in Shakespeare Studies

- |          |                                                                                                                                                                                                                  |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| March 15 | Alan Dessen, Department of English,<br>University of North Carolina;<br>William Elton, Department of English,<br>City University of New York;<br>Charles Lower, Department of English,<br>University of Georgia. |
| March 23 | Muriel C. Bradbrook, Girton College,<br>Cambridge.                                                                                                                                                               |
| April 12 | S. Schoenbaum, Department of English,<br>University of Maryland;<br>Susan Snyder, Department of English,<br>Swarthmore College.                                                                                  |
| April 27 | J. Leeds Barroll, Division of Research<br>Grants, National Endowment for the<br>Humanities;<br>Jeanne A. Roberts, Department of English,<br>American University.                                                 |
| May 10   | Joel Foreman, Department of English,<br>George Mason University.                                                                                                                                                 |



- May 24 Doris Adler, Department of English,  
Howard University;  
David George, Department of English,  
Howard University.
- June 1 Jan Simko, Department of English, Kent  
State University;  
Phyllis Hetrick, Environmental Protection  
Agency.

Summer Series

- June 15 "Elizabethan and Jacobean Drama"  
Gail Paster, Department of English,  
George Washington University;  
William Nelson, Department of English,  
Carnegie-Mellon University.
- June 22 "Producing A Midsummer Night's Dream"  
Louis Scheeder, Producer, Folger Theatre  
Group;  
Terry Hinz, Actor, Folger Theatre Group.
- June 29 "Eighteenth-Century Theatre"  
Leo Hughes, Department of English,  
University of Texas;  
Shirley Kenny, Department of English,  
University of Maryland.
- July 6 "Petrarchism and Italian Pastorals"  
Robert Coogan, Department of English,  
University of Maryland;  
James Yoch, Department of English,  
University of Oklahoma.

B. Fellowships

During the 1976/77 fiscal year the Fellowship Selection Committee reviewed 30 applications and awarded six National Endowment for the Humanities/Folger senior fellowships.



The Folger/British Academy fellowships brought three commonwealth scholars to the Folger in 1976/77. The D. C. Branch of the English-Speaking Union has supported one British Academy Fellow per year.

The Folger wishes to express gratitude to the Fellowship Selection Committee for 1976/77; Philip Highfill, George Washington University; Estelle Taylor, Howard University; Robert Kenny, George Washington University; Father Eric McDermott, S.J., Georgetown University; and S. Schoenbaum, University of Maryland.

A list of the 1976/77 Fellows can be found in Appendix 4.

### C. Publications

The year 1976/77 was a period of gestation for the publications program. With the exception of two volumes sponsored and supported by the Folger and published by the Harvard University Press in March, no new titles with the Folger imprint appeared during the 1976/77 fiscal year. Instead, for reasons outlined at the conclusion of the Publications section of the 1976 Annual Report, the Publications department concentrated most of its attention on more urgent matters: (a) promoting the sale of books and booklets published in recent years, (b) reviewing projects contemplated or scheduled for future publication, and (c) analyzing various aspects of the publication program for ways of improving its effectiveness.

Sales continued to be strong during 1976/77. During the summer and autumn of 1976, a number of backlist titles from the series of Folger Documents of Tudor and Stuart Civilization were offered at a significant discount by the University Press of Virginia, with the consequence that many slow-moving titles generated much more income than usual. Several of the newer titles were offered in the Christmas sale catalog, again with gratifying returns. And a steady volume of sales also resulted from an attractive regular catalog prepared in the spring and made available throughout 1976/77.



The Folger's two most recent titles led the list. As of June 30, the Folger edition of the 1559 Book of Common Prayer, published in April 1976, had sold out two printings in the paper edition (for a total of 2,500 paper copies) and was well on the way to selling out the second printing of the cloth edition (for a total of 4,000 clothbound copies). Similarly, Charles Shattuck's Shakespeare on the American Stage: From the Hallams to Edwin Booth, also published in April 1976, had completely sold out in the initial 1,000-copy cloth edition and was nearly sold out in the initial 2,000-copy paper edition. Paper editions of both titles will be reprinted during 1977/78.

Income from University Press of Virginia sales during 1976/77 more than doubled the yearly average for the last decade of the publication program. Only in 1975/76, when income reached an unprecedented total of four times the previous yearly average, had sales been higher.

One reason for the increased revenue was that more effort than usual was put into advertising and promotion. Space advertisements for the 1559 Book of Common Prayer were placed in such periodicals as Episcopalian, Christian Scholar's Review, and Times Literary Supplement. Announcements and review copies were sent to several other key periodicals, including The Anglican Digest, as well as to such organizations as the Society for the Preservation of the Book of Common Prayer. The book was displayed at the important sixty-fifth triennial General Convention of the Episcopal Church, held at St. Paul in September. And as a result of the interest of the National Cathedral Association Book Service, the paper edition of the book was featured throughout 1976/77 as a selection recommended by Cathedral Age, an attractive monthly published by Washington Cathedral.

Space advertisements for Shakespeare on the American Stage were placed in New Republic, Library Journal, New York Times Book Review, Washington Post Book World, Times Literary Supplement, and Drama Review. In addition, Folger Books prepared an attractive six-panel brochure about Shakespeare on the American Stage and mailed it to more than 40,000 institutions and individuals interested in



Shakespearean drama. As a result of these and other efforts (including exhibits at a number of conventions), Shakespeare on the American Stage became the first Library publication widely available in bookstores. Offered at a trade discount (40% rather than the 20% "short discount" normally associated with scholarly books), the book could be found locally at such prominent bookstores as Kramer Books and Trover Shop and nationally at stores operated by chains such as Walden Books. During the summer festival season, it was also displayed at sales shops associated with several Shakespearean festivals around the nation.

Not only did both books continue to sell rapidly, but both continued to receive high critical praise as well. Choice, a major library journal, lauded the publications. Of the 1559 Book of Common Prayer it said: "This edition is highly recommended . . . because of Booty's adherence to high standards of bibliographic excellence and his valuable suggestions for further research." A reviewer in The Living Church described the Folger's 1559 Prayer Book as "an impressive edition . . . most handsomely printed, with rubrics in red, and pages designed in a manner suggestive of a sixteenth-century book." Commonwealth's reviewer was similarly appreciative: "The language of the Book of Common Prayer can be shared by all. After the King James Version of the Bible and Shakespeare's works, it may be the greatest legacy of the English language. . . . Mr. Booty, the Folger Shakespeare Library, and the University Press of Virginia have performed a service."

As the Christmas season approached, Shakespeare on the American Stage was singled out for special mention by three highly respected critics. Prominent reviewer Doris Grumbach, writing in the December Washingtonian magazine, and Pulitzer-prize-winning editor William McPherson, writing for Washington Post's "Book World," featured Shakespeare on the American Stage as a choice gift book for 1976. And drama critic Richard L. Coe, praising Charles Shattuck's work for the fourth time in the pages of the Washington Post, summed up Shakespeare on the American Stage as "the bargain book of the year for Shakespeare and Americana collectors." Other enthusiastic reviews appeared in periodicals as varied as the Los Angeles Times, New Republic, Wilson Quarterly, and Shakespeare Quarterly. Perhaps the highest accolade the book received, however, was its



Honorable Mention for the annual George Freedley Memorial Award of the Theatre Library Association. Cited as one of the two best books on theatre history published in 1976, Shakespeare on the American Stage was honored at a special awards ceremony May 9 atop One Times Square in New York City. The ceremony was aired live over New York radio station WNYC, with Broadway Producer Morton Gottlieb presiding, and Executive Editor John Andrews was on hand to accept the award on behalf of Charles Shattuck, who was unable to attend.

The George Freedley Memorial Award ceremony in May was not the only auspicious note for the Folger publication program. An equally significant event occurred on Friday, March 4, when the Folger joined with Harvard University Press to celebrate the publication of the first two volumes of The Folger Library Edition of the Works of Richard Hooker. Conceived nearly a decade ago, the Hooker edition was preceded in 1972 by a collection of critical and interpretive essays, Studies in Richard Hooker (edited by W. Speed Hill and published by the Case Western Reserve Press), and will eventually consist of eight volumes of text and commentary. The two volumes published in March provide texts of the Preface and Books I-V of Hooker's Of the Laws of Ecclesiastical Polity, with Volume I (containing the Preface and Books I-IV) edited by Georges Edelen of Indiana University and Volume II (containing the massive Book V) edited by the General Editor, W. Speed Hill of Herbert H. Lehman College, City University of New York. Both volumes are meticulously prepared, beautifully printed, and handsomely bound, and Harvard is offering them for what these days is a relatively modest price for scholarly editions: \$30.00 a volume.

To mark the occasion, the Press and the Library sponsored a full day of events, beginning with a press conference at 11:00 a.m. and concluding with a reception at 9:30 p.m. Dozens of distinguished guests were on hand for the celebration, including Harvard English Professor Herschel Baker, to whom the edition is dedicated, and Harvard University Press Director Arthur M. Rosenthal. The formal program began with a two-hour symposium on Richard Hooker in the Folger Theatre (from 3:00 p.m. to 5:00 p.m.). Following welcoming remarks by Folger Director O. B. Hardison, Jr., and General Editor W. Speed Hill, an audience of more than 100 heard a fine lecture on "Thomas



More and Richard Hooker" by Richard S. Sylvester (Executive Editor of The Yale Edition of the Works of St. Thomas More) and provocative comments about the current state of Hooker scholarship by three members of the Editorial Committee. John E. Booty (Professor of Church History, Episcopal Divinity School) answered the question "Who Wrote A Christian Letter"; Paul G. Stanwood (Professor of English, University of British Columbia) spoke on "'True Sons of His Right Hand': Recovering the Three Last Books of Hooker's Polity"; and A. S. McGrade (Professor of Philosophy, University of Connecticut) discussed "The Laws Behind the Laws." The symposium was followed by a reception in the Folger Exhibition Gallery (from 5:00 to 6:00 p.m.). At 8:00 p.m. participants reconvened in the nave of the Washington Cathedral for the lecture that highlighted the day: an address on "Richard Hooker and the Church of England" by Hugh R. Trevor-Roper (Regius Professor of Modern History, University of Oxford). Professor Trevor-Roper was introduced by His Excellency the British Ambassador, Sir Peter Ramsbotham, to whom General Editor W. Speed Hill presented a set of Hooker volumes as a gift to Her Royal Majesty Queen Elizabeth II. Following Professor Trevor-Roper's lecture in the Cathedral, members of the audience attended a reception at the British Embassy. There additional copies of the edition were presented to Professor Trevor-Roper, to Lady Ramsbotham, and to Robert Kingston, Deputy Chairman of the National Endowment for the Humanities (the NEH having provided financial support for the editorial and administrative costs associated with the edition). Professor Trevor-Roper's lecture, which among other things was a gracious review of the Hooker edition, appeared in the November 24, 1977 issue of The New York Review of Books.

In some ways the most dramatic occurrence of 1976/77 was the quietest. At the end of June 1977, the Library decided to exercise the termination clause in the Folger's contract with the University Press of Virginia. As of October 1, therefore, the Folger's ten-year co-publishing relationship with Virginia will come to an end. It is a relationship that has always been amicable and valuable, and the Folger is grateful to the entire staff of the Press for a decade of beneficial cooperation and growth.



The primary reason for the change is that the time now seems to have arrived for the Library to assume a greater proportion of the responsibility for operating its own publication program. For the last seventeen years-- from 1960 to 1967 with the Cornell University Press, and from 1967 to 1977 with the University Press of Virginia-- most of the Library's regular publications (as distinguished from special projects such as the Hooker edition and some of the titles in the Facsimile Series) have been produced and marketed under a co-publishing arrangement whereby the Library handled manuscript acquisition and editing and a university press handled design, production, promotion, warehousing, and order fulfillment. During an era when the Library's publishing program was more modest in scale and its staff correspondingly smaller, such an arrangement was necessary. During recent years, however, the Folger publication program has expanded to include a number of ambitious projects not contemplated in earlier years. And since 1972, the Library has published not only books and booklets but also a scholarly journal, Shakespeare Quarterly, with the consequence that staff have been added to manage many of the functions (design, production, promotion, and fulfillment) heretofore entrusted entirely to personnel outside the Library. At the same time, a number of new programs have been developed at the Folger, and it is conceivable that some of them might be more effectively coordinated with a more autonomous publication program. In the future it seems desirable to have more Folger publications evolve from exhibitions in the Exhibition Gallery, or from seminars and workshops in the conference room, or from lectures and symposia in the Theatre, or from research activities in the Reading Room. And as more books and booklets are produced, it should be easier to market them by combining promotional efforts with Shakespeare Quarterly, the Folger gift shop, and the Folger Theatre Group. A good example of the kind of integration that should become easier now that the Folger publication program has assumed more autonomy is a forthcoming volume of essays on Three British Revolutions: 1640, 1688, 1776, a collection presently being edited by Johns Hopkins historian J. G. A. Pocock and evolving from a conference sponsored in May 1976 by the Folger Institute of Renaissance and Eighteenth-Century Studies.



While the new publication program is being phased in during 1977/78, the Folger will proceed conservatively. Martha Gibbons, who assists the Executive Editor with everything from manuscript acquisition to promotion, will concentrate much of her attention on the development of a new long-range publication plan. Among other things, she will begin following up on recommendations offered in May by a publication consultant, Woodrow Wilson Garey of BCMA Associates (a firm specializing in advice to not-for-profit publishers). She will also be working in close association with Cindy Reuter, Sales Shop Manager, and the Folger Kiosk Committee to achieve closer coordination between Folger Books (the new imprint of the publication program) and the merchandising program of the Folger sales shop. As of now it appears likely that at least two new series will be initiated: first, a series of cassettes making available audio transcripts of major lectures, poetry readings, and concerts at the Folger; second, a series of slide sets or filmstrips providing useful background for the study of Shakespeare's plays and poems. Meanwhile, work will proceed on other forthcoming publications: booklets on Elizabethan cooking, Elizabethan theatres, and Elizabethan printing; facsimiles of rare books and manuscripts in the Folger collection; and volumes of essays on topics explored in Folger Institute conferences, such as Patronage in Renaissance Europe.

See Appendix 6a for a cumulative list of Folger publications.

#### D. Shakespeare Quarterly

For Shakespeare Quarterly, 1976/77 was another year of fruitful development. The journal's fiscal posture continued to improve: for the second straight year the Quarterly emerged with a modest budgetary surplus. Several refinements were introduced in the design of the Quarterly. And important steps were taken to upgrade the Quarterly's editorial content.

One reason for the Quarterly's improved fiscal posture was that during the year the Editor and his staff were able to negotiate a significant decrease in printing



costs. Concerned that charges for composition, litho-preparation, and presswork might be somewhat high, John Andrews and Quarterly Production Manager Ellen Faran arranged for an 8% reduction. But not only was the Quarterly able to reduce costs for the second straight year; once again there were also slight gains in the revenue. At a time when subscriptions might have been expected to drop sharply--owing to the fact that the interest generated by the April 1976 International Shakespeare Association Congress had resulted in a dramatic, but short-lived, increase in subscriptions during 1975/76--there was only a negligible decline, from 3,165 subscribers in June 1976 to 3,085 subscribers in June 1977. Meanwhile, over-the-counter sales of single issues increased markedly; beginning with the Spring 1977 issue, the Quarterly was available not only at the Folger sales shop but also at a number of other drama-oriented bookstores and sales shops around the country. Income from list rental was higher in 1976/77 than in any previous year, an indication that publishers are increasingly aware of the market potential of the Shakespeare Quarterly subscription list. And most gratifying of all, paid advertising accounted for nearly twice as much revenue as in any previous year: \$4,260 in 1976/77, as opposed to \$2,777 in 1975/76 and \$1,960 in 1974/75. In the Spring 1977 issue alone, the Quarterly carried fourteen paid advertisements from fourteen different publishers--including such prestigious commercial houses as Macmillan, Harcourt Brace Jovanovich, Penguin, and the Times of London, and such major university presses as Columbia, Oxford, Princeton, Toronto, and Yale--for a total of \$2,433 in advertising income.

These increases were not entirely accidental. A fair amount of effort was put into promotion in 1976/77, with most of the attention focused on the Spring 1977 issue. Persuaded that its content and improved format would render it more attractive to subscribers and advertisers than previous issues of Shakespeare Quarterly, the Editor and several members of the Quarterly staff (Production Manager Ellen Faran, Editorial Assistant Dorothy Wickenden, Promotion Consultant Martha Gibbons, and Subscription Clerk Arnell Hammond) planned and executed a carefully orchestrated promotion effort. Announcements and press releases describing the issue were sent out well in advance of the publication date, with the result that



several publishers who might not have thought of advertising in Shakespeare Quarterly saw the Spring 1977 issue as a particularly effective vehicle for introducing new titles to readers around the world. Notices about the Spring issue were also sent to a number of periodicals, and as a consequence helpful news items appeared in two widely circulated professional magazines: Library Journal and Publishers Weekly. Paid advertisements calling attention to the Spring issue were placed in four major publications--Times Literary Supplement and Plays and Players in England, and New York Review of Books and Drama Review in the United States--and an exchange advertisement was placed in a fifth, English Literary Renaissance. Then, once the issue appeared, review copies were sent to a variety of interested non-subscribers: drama critics; managers of bookstores and theatre sales shops; directors, actors, and other theatre professionals; and newspaper and book review editors. To encourage single-copy sales, the issue was offered at a special low price--\$2.95 retail--with a full 40 percent trade discount available to dealers and wholesalers. The response, while not as voluminous as might have been hoped, was strong and encouraging. Several bookstores and theatre sales shops (among them the Old Vic and the St. George's theatres in London, and the Oregon, San Diego, and Odessa Shakespeare festivals in the United States) ordered sizable quantities of the issue, displayed them, and sold them. Meanwhile, several dozen readers who saw the Quarterly advertised in one or more periodicals wrote to order copies, many of them telling us to their dismay that they hadn't previously known such a journal existed. In subsequent months, a good number of these readers wrote again to begin subscriptions to the Quarterly.

It was, then, a year in which the Quarterly expanded its outreach a great deal without investing more in promotion costs than the journal's modest budget would bear. But it was also a year in which the Quarterly continued to improve in appearance--and that, too, without additional expense. Beginning with the Winter 1977 issue, the Editor eliminated Bookman Bold typography for article titles and for ornamental initials at the beginnings of articles, substituting in its place the same Times New Roman typography employed for the text of the Quarterly. The result was a gain both in consistency of design (with the exception of department designations such as "Articles" or "Book Reviews,"



which remain in large Bookman Bold italic type, all Quarterly type is now Times New Roman) and in economy (setting display type in Bookman Bold had required more complicated procedures and had therefore been much more costly). And beginning with the Spring 1977 issue, the Editor introduced a new look for the cover of the Quarterly: a smoother, coated stock of paper that affords highly vivid reproduction of color and detail and, because it is varnished to a glossy finish, is resistant to smudging. The new "slick" cover renders the Quarterly more attractive for bookstore and sales shop marketing (for one thing, a copy can now be picked up and handled by customers without becoming soiled in appearance), and it also offers more flexibility in design. With the Spring issue, for example, it was possible for the first time to fill the entire front cover with a four-color photograph, printing the journal logo as an overlay in contrasting color. So far, response to the new, brighter look has been uniformly positive. One reader, in fact, has predicted that within a few years Shakespeare Quarterly covers will be collector's items.

Editorially, the most important step taken during 1976/77 occurred with the Spring 1977 issue. Following a good deal of discussion and correspondence, the Editor and his Editorial Board evolved a new approach to the Quarterly's annual coverage of Shakespeare in performance. First, they decided to devote one entire issue each year to a consideration of Shakespearean production. The Winter 1976 issue had been mostly devoted to production, but it had also included several book reviews that were not production oriented. Second, they decided henceforth to bring the performance issue out in the spring rather than the winter, planning to publish commentary on an entire calendar year of productions, and hoping at the same time to produce an issue that would preview upcoming summer festivals each year. And third, at the suggestion of Editorial Board member Alan Dessen, they decided to supplement coverage of current productions with articles and other material on the history of Shakespeare in performance.

The product of these decisions was an issue with unusual depth, variety, and coherence. The Spring 1977 Quarterly opened with an "Interview" section, consisting of an animated conversation between eminent theatre critics



Robert Speaight and J. C. Trewin, their comments ranging over more than sixty years of Shakespeare on the British stage. The "Articles" section that followed included American actor Morris Carnovsky's reflections on playing King Lear; composer John Duffy's notes on the music he created for John Houseman's 1967 "metallic" Macbeth at Stratford, Connecticut; scholar G. Harold Metz's stage history of Titus Andronicus from the 1590s to the 1970s; and educator Homer Swander's profile of the Oregon Shakespearean Festival and its founder, Angus Bowmer. The "Theatre Reviews" section--containing descriptions and assessments of all major 1976 Shakespearean productions in Britain, Canada, and the United States--was much expanded over previous years and provided the most comprehensive survey of current performances ever assembled in a Shakespearean journal. Illustrated with more than fifty production photographs and organized for the first time in a more attractive and flexible two-column format, this section introduced two valuable new features: compact production records for virtually every performance mentioned, and addresses and 1977 plans for each theatre and company likely to include Shakespeare in its schedule. The Spring issue concluded with a "Book Reviews" section in which six well-known critics evaluated important new books on Shakespeare in performance. Contributors to the issue included such widely recognized Shakespeareans as Gareth Lloyd Evans (University of Birmingham), Marvin Rosenberg (University of California, Berkeley), Berners A. W. Jackson (McMaster University), Stephen Booth (University of California, Berkeley), Alan Dessen (University of North Carolina, Chapel Hill), Arthur C. Sprague (Emeritus, Bryn Mawr College), and J. L. Styan (University of Pittsburgh).

Response to the Spring 1977 issue was enthusiastic. A theatre historian from the University of South Carolina wrote: "This is just a note to say 'congratulations' and 'thank you' for the splendid issue of Shakespeare Quarterly devoted to Shakespeare in the theatre." The theatre manager of the Odessa Shakespeare Festival in Texas described the issue as "a work of art; the cover is most attractive, and the reviews are well written." The director of public relations at the New Jersey Shakespeare Festival said: "We were very impressed with the issue--liked having the total 'round-up' on Shakespeare festivals in this country



and especially appreciated the background article on 'Titus Andronicus,' which arrived just days before we began rehearsal on that little-produced work." The literary manager of Stratford Festival Canada commented that he "found this issue impressive and useful. I was, of course, interested in the reviews of actual productions, and the compressed production credits which accompanied them proved very useful . . . . What I liked overall about the issue, however, was the increasing awareness of how much Shakespeare is to be uncovered and discovered in performance; at times, you seemed to catch the excitement of that discovery." The artistic director of the Great Lakes Shakespeare Festival wrote: "Beautifully presented--extremely helpful--it made me feel part of a great brotherhood and sisterhood of Shakespeare." The publicity director of the Colorado Shakespeare Festival said: "Many of us at the Colorado Festival have read it completely and enjoyed it immensely. You are to be congratulated for a beautiful production." And so it went. There were suggestions for improvement here and there, of course, and occasionally there were queries about particular details. But by and large, there were expressions of unqualified praise and gratitude.

The other three issues published in 1976/77 generated less comment than the Spring 1977 issue, but they too were well received. The Summer 1976 issue featured three contributions of Bicentennial interest: a note by Princeton book collector William H. Scheide on what he believes to be the earliest First Folio in America; an article by University of Texas English professor John W. Velz on a long-forgotten Ohio grocer named Joseph Crosby, a man who can now be appreciated as one of the most important Shakespearean scholars of the nineteenth century; and a provocative commentary on the April 1976 International Shakespeare Association Congress by Berkeley English professor Stephen Booth, a wry review that has probably elicited more notice than any previous publication in Shakespeare Quarterly. The Autumn 1976 issue introduced the "new" World Shakespeare Bibliography; under the editorship of distinguished Penn State bibliographer Harrison T. Meserole, the "World Shakespeare Bibliography for 1975" ushered in a number of key improvements in organization, annotation, coverage, and indexing. The Winter 1977 issue offered a new perspective on Falstaff (Brandeis Classics professor Douglas J. Stewart pointed



out suggestive parallels between Shakespeare's jolly fat man and Chiron, the centaur of Greek mythology) and a new portrait of Shakespeare (discussed in a significant note by S. Schoenbaum, the most thorough biographer the dramatist has ever had). All in all, it was a very full year.

The Quarterly's four issues in 1976/77 contained a total of 560 pages (as compared with 516 in 1975/76 and 524 in 1974/75) and, with the new two-column theatre review format and the smaller type introduced with the Spring 1977 issue, considerably more content than in previous years. Taking the four issues as a whole, there were 16 essays of article length (as compared with 11 in 1975/76 and 19 in 1974/75), 9 notes (as compared with 15 and 17 in the two preceding years), 29 book reviews (as compared with 16 and 19 in the two preceding years), and 19 theatre reviews (as compared with 14 and 11 in the two preceding years). The World Shakespeare Bibliography contained 1,393 entries (as compared with 1,842 in 1975/76 and 1,295 in 1974/75) and was spread over 110 pages (as compared with 137 and 107 pages in the two preceding years).

Of the 228 articles and notes submitted to the Quarterly for possible publication in 1976/77, 9 were accepted (as compared to 101 and 14 in 1975/76, and 198 and 5 in 1974/75). By June 1977, a total of 60 accepted articles and notes were awaiting publication (as compared with 74 in June 1976 and 122 in June 1975).

As the year came to an end, an important personnel change occurred. Ellen Faran, who had served for nearly three years on the Quarterly staff, departed for an editorial associateship at the International City Management Association. During her stay, Ellen had worked, in succession, as administrative secretary, as editorial assistant, and as production manager, and she left a strong positive impression on every aspect of the Quarterly operation. Everyone at the Folger wishes her well in her new responsibilities. Succeeding Ellen as chief editorial and production assistant for the Quarterly will be Dorothy Wickenden, who joined the staff as administrative secretary in December.



The Folger wishes to extend its gratitude to the three non-Folger members of the Shakespeare Quarterly Executive Board (Professor Gerald Eades Bentley of Princeton University, Dr. Levi Fox, Director of the Shakespeare Birthplace Trust, and Professor S. Schoenbaum of the University of Maryland) and the fourteen members of the Quarterly Editorial Board (Professor Bernard Beckerman of Columbia University; Professor David Bergeron of the University of Kansas; Professor David Bevington of the University of Chicago; Professor Maurice Charney of Rutgers University; Professor Alan Dessen of the University of North Carolina, Chapel Hill; Professor Roland Mushat Frye of the University of Pennsylvania; Professor Cyrus Hoy of the University of Rochester; Professor Harry Levin of Harvard University; Professor Jeanne Addison Roberts of American University; Professor Marvin Rosenberg of the University of California, Berkeley; Professor Charles H. Shattuck of the University of Illinois; Professor Susan Snyder of Swarthmore College; Professor Homer Swander of the University of California, Santa Barbara; and Professor John W. Velz of the University of Texas). All seventeen contributed to the successful year Shakespeare Quarterly enjoyed in 1976/77, and all are to be thanked for many hours of valuable scholarly consultation and advice.

See Appendix 6b for further information about Shakespeare Quarterly.