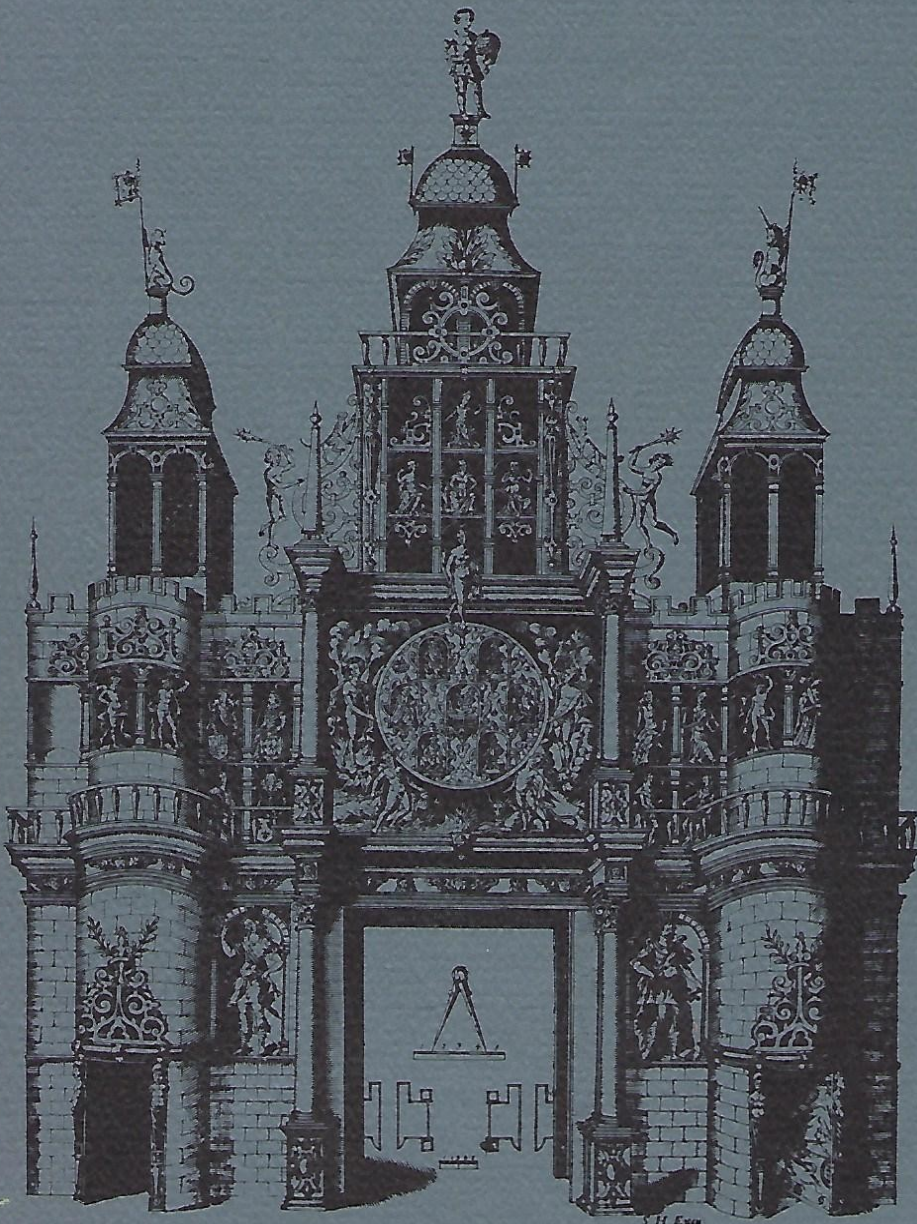


Folger Shakespeare Library Annual Report 1978





THOMAS MORVS QVONDAMSVPREMVS
TOTIVS ANGLIÆ CANCELLARIVS DIGNISS.
*Hic est ill' THOMAS plebis de pulvere magnus.
Qui tulit incanum principis tra caput. B*

Academic Programs

III. ACADEMIC PROGRAMS

The Academic Programs division of the Library endeavors to make the research and educational resources of the Folger as fully available as possible. Through lectures and other public presentations, through seminars, colloquia, and symposia, through cooperation with academic institutions and scholarly organizations of various kinds, and through an active publication program, the Academic Programs division provides ongoing support for a wide range of cultural activities. Such activities make the Folger accessible to readers and resident scholars, to professional associations and learned societies, to universities, museums, schools, and other educational institutions, to Library visitors, and to the general public.

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 an internationally known journal, Shakespeare Quarterly; and (c) publication of book-length editions, facsimiles, critical studies, reference works, and other scholarly and educational materials.

As the following pages will indicate, each of these areas of endeavor underwent significant developments in 1977/78.

A. Folger Institute

The Folger Institute of Renaissance and Eighteenth-Century Studies enjoyed one of its most successful years to date in 1977/78. The seminar program was as multifaceted and distinguished as in previous years, with subjects ranging from "The Twelfth-Century Renaissance" to "Theories of Mind from Elizabethan Humours to Enlightenment Faculties" and seminar leaders coming from as far away as Bryn Mawr College, Columbia University, and the University of Cambridge. The lecture program attracted large and enthusiastic audiences for speakers like Tudor historian G. R. Elton, Renaissance intellectual historian Paul O. Kristeller, theatre historian Stephen Orgel, and literary critic Muriel C. Bradbrook. The two conferences offered valuable new perspectives on "English Theatre and the Sister Arts: 1660-1800" and "Thomas More: The Man and His Age." And the two colloquia continued to flourish as means of bringing scholars together to share the fruits of their research.

A unique collaborative enterprise founded in 1970 to promote advanced scholarship and instruction in the humanities, the Folger Institute enjoyed the sponsorship of twelve Mid-Atlantic universities during the 1977/78 academic year: the American University, the Catholic University of America, the University of Delaware, Georgetown University, George Washington University, Johns Hopkins University, the University of Maryland, the University of North Carolina at Chapel Hill, North Carolina State University, Princeton University, the University of Virginia, and West Virginia University. Beginning with the 1978/79 academic year, the Institute will welcome its thirteenth affiliate, the Pennsylvania State University. Each affiliate of the Institute is represented by a member on the Institute's Central Executive Committee, which administers the Institute's resources in such a way as to offer academic programs of a kind that would be difficult if not impossible for any single institution to provide unaided.

In addition to the support and participation it receives from its university co-sponsors, the Folger Institute also benefits from the generosity

of the National Endowment for the Humanities (which is presently funding the Institute's lectures, conferences, and colloquia and subsidizing some of the Institute's essential administrative costs), the Andrew W. Mellon Foundation (which recently awarded the Library a substantial endowment grant to assist the Institute in its long-range development), and the Surdna Foundation (which has provided the Institute with some much-needed support for its program of fellowships for participants in the seminar program). For all of this valuable assistance, the Folger is most grateful.

The Folger is also pleased to take this opportunity to thank the twelve university representatives who served on the Folger Institute's Central Executive Committee in 1977/78: Pierre Han (Department of Literature, American University), Elizabeth T. Kennan (Department of History, Catholic University of America), Jay L. Halio (Department of English, University of Delaware), Robert W. Ayers (Department of English, Georgetown University), John P. Reesing (Department of English, George Washington University), Stephen Orgel (Department of English, Johns Hopkins University), Francis C. Haber (Department of History, University of Maryland), Alan C. Dessen (Department of English, University of North Carolina), Larry S. Champion (Department of English, North Carolina State University), Thomas P. Roche (Department of English, Princeton University), Mary B. McKinley (Department of French, 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 seminars. In 1977/78, a total of seventy-seven graduate students and faculty members enrolled in eight seminars. Comments from participants were enthusiastic:

"I found Professor Elton's Workshop on Tudor Government to be stimulating and exciting... Professor Elton was

dynamic, creative, and yet thoughtful... I think it is most important for undergraduate instructors (such as myself) to broaden ideas by coming into contact with major scholars ...such an opportunity for academic dialogue and interchange is most profitable ...Did the Folger not offer such a program, I as a teacher would have little access to major scholars..."

"I found Professor Dempsey's seminar on 'Iconographic Genres in the Renaissance' invaluable for several reasons. First, after several years of teaching it was an exhilarating experience to be able to gather together and discuss with a knowledgeable group one's research interests. Second, Professor Dempsey was a marvelous mentor. His seemingly endless knowledge about a wide range of subjects and his invaluable lessons on methodology were of great importance to the mature development of my work...."

"I thoroughly enjoyed Dr. Dawson's bibliography seminar. He is an extraordinary teacher, and was very patient with us beginning bibliographers. I came to the class with a favorable predisposition toward bibliographic work; I left it inspired, frankly, to continue studies in the field. I am enrolling in a Sunday morning class in bookbinding and preservation next semester, something I would not have done had I not been introduced to the wonders of rare books in this course...."

Seminar leaders were also pleased. Typical of their comments were the following remarks by Charles Dempsey of Bryn Mawr College:

"The interdisciplinary membership of the seminar was wonderful, and I only wish there had been more of it... I would have liked to have been able to see more of seminar participants outside the seminar itself. Otherwise, I have nothing but praise for the Folger and its programs, which are excellent. The atmosphere is both serious and friendly, the staff is first-rate, and I can imagine no more congenial a place to work. I was also impressed by the close working relationship with other Washington institutions. The Folger has a wonderful thing going for it, and this was especially shown to me by the high caliber of people attending my seminar."

Fall 1977 Seminars

ANALYTICAL BIBLIOGRAPHY: THE PRINTED BOOK

Giles E. Dawson
Professor Emeritus, Howard
University, Former Curator
of Rare Books and Manuscripts,
Folger Shakespeare Library

This seminar examined books as manufactured articles--what can be learned about a book's history and its text from the observation and interpretation of its characteristics, with special emphasis on printing-house procedures.

THE TWELFTH-CENTURY RENAISSANCE

Elizabeth T. Kennan
Associate Professor of
History, Catholic University

This seminar treated the intellectual, legal, psychological, and religious changes associated with the great twelfth-century Renaissance in Europe.

ICONOGRAPHIC GENRES IN
THE RENAISSANCE

Charles G. Dempsey
Professor of the History
of Art, Bryn Mawr College

Concentrating primarily, though not exclusively, on classical themes in painting, members of this seminar explored the development of iconographic genres in the fifteenth, sixteenth, and seventeenth centuries.

WORKSHOP: SOME CURRENT
PROBLEMS IN TUDOR SOCIETY
AND GOVERNMENT

G. R. Elton
Professor of English
Constitutional History
University of Cambridge

The workshop, divided into four sessions, investigated four topics of Tudor history: Parliament; Politics and the Court; Government Finance; and Local Administration and National Affairs.

Spring 1978 Seminars

THE IDEA OF THEATRE
IN THE RENAISSANCE

Stephen Orgel
Professor of History
Johns Hopkins University

This seminar considered theatre as a social, cultural, and political phenomenon in the Renaissance, examining such materials as legislation regarding theatres and actors, building contracts of playhouses, and treatises on acting.

THE MIND OF NATURE: THEORIES
OF MIND FROM ELIZABETHAN
HUMOURS TO ENLIGHTENMENT
FACULTIES

Daniel N. Robinson
Professor of Psychology
Georgetown University

This seminar explored, through examination of representative literary and scholarly works, the curious partnership among naturalistic, religionistic, and materialistic perspectives as Western thought evolved from the Age of Spirit to the Age of Matter.

RESEARCH TECHNIQUES IN
RENAISSANCE INTELLECTUAL
HISTORY

Paul Oskar Kristeller
Frederick J. E. Woodbridge
Professor Emeritus of
Philosophy, Columbia
University

Discussion among participants focused on such subjects as reference bibliography, the study of manuscripts and early editions, paleography, textual criticism and interpretation, literary genres, and intellectual traditions.

WORKSHOP: DRAMATIC
CONVENTIONS OF THE
ENGLISH RENAISSANCE

Muriel C. Bradbrook
Fellow of Girton College
University of Cambridge

The workshop, divided into eight sessions, dealt with conventions of the playhouse, changes in the function and form of the playhouse, the evolution of the London stages between 1559 and 1603 and the evolution of the different dramatic forms: tragical and comical history, revenge tragedy and romantic comedy.

The four fall seminars drew a total of twenty-four participants; the four spring seminars drew a total of forty-three participants. (See Appendix 7b for a list of seminar registrants.) Three fall participants received Folger Institute Fellowships; nine spring participants received fellowships. (For a complete list of Folger Institute fellowship recipients, 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 scholarship carried on the seminars is made available to the general public.

Attendance at the lectures remained strong in 1977/78. Understandably, lectures with broad public appeal drew the largest audiences. Muriel C. Bradbrook's talk on "Shakespeare and his Fellow Elizabethans" was extremely well attended, for example, both because of Professor

Bradbrook's scholarly reknown and because of the suitability of her topic for a non-specialist audience. In 1978/79, the Institute plans to include more such lectures, recruiting speakers from the cultural community in Washington (e.g., from the staff of the National Geographic Society) as well as from the ranks of seminar professors at the Folger.

As the following list will indicate, topics for the 1977/78 Folger Lecture Series fully captured the diversity of the Institute's other offerings.

1977/78 Lecture Series

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| September 26 | "Some Uses of Dreams: Learning to Live in a Medieval Monastery." Elizabeth T. Kennan, Associate Professor of History, Catholic University of America |
| October 24 | "Some Considerations of Renaissance Hieroglyphics." Charles G. Dempsey, Professor of the History of Art, Bryn Mawr College |
| November 7 | "The Sixteenth-Century--An Age of Reform?" G. R. Elton, Professor of English Constitutional History, University of Cambridge |
| December 12 | "Elizabethan Marriage in Fiction and in Fact." Giles Dawson, Professor Emeritus of English, The Catholic University of America |
| January 30 | " <u>Religio Medici</u> : Stoic Piety in the Haunts of Science." Daniel N. Robinson, Professor of Psychology, Georgetown University |
| February 20 | "Rhetoric and Philosophy in the Renaissance." Annual Mellon Lecture, Paul Oskar Kristeller, F. J. E. Woodbridge, Professor Emeritus of Philosophy, Columbia University |
| March 13 | "The Renaissance Artist as Plagiarist" Stephen Orgel, Professor of English, Johns Hopkins University |

- April 24 "The Commonwealth of Poets: Shakespeare and his Fellow Elizabethans." Muriel C. Bradbrook, Fellow of Girton College, Cambridge (Annual Shakespeare's Birthday Lecture)
- May 22 "Surrey's Translation of the Aeneid and the Invention of English Heroic Verse." O. B. Hardison, Jr., Director, Folger Shakespeare Library

3. Conferences

The Folger Institute's fall conference dealing with "English Theatre and the Sister Arts, 1660-1800" took place November 18-19, 1977. The premise of the conference was that the rich relationship between the musical and visual arts from 1660 to 1800 contributed, on the one hand, to the development of new techniques of production in Restoration and eighteenth-century theatre and, on the other hand, to the enhancement of painting, book illustration, ceramics and various forms of music not formerly related to the theatre. The two-day conference featured three 2 1/2-hour sessions involving lectures and discussions, as well as an afternoon workshop designed to identify areas in need of further research.

The opening session on the morning of Friday, November 18, considered several important aspects of "Theatre and Staging" in the Restoration and eighteenth century, with emphasis on establishing a context for detailed consideration of interdisciplinary influences. In "The Stages, Scenery, and Machinery," Richard Southern, theatre consultant and author of many books on the history of the theatre, described some of the mechanisms used in mounting plays--shutters, machinery for flying, elaborate scenic devices--and showed how the development of the proscenium stage helped determine the shape of the auditorium. Arthur H. Scouten of the University of Pennsylvania spoke on "The Anti-Evolutionary Development of the London Theatres." Scouten argued against the concept of unbroken continuity, asserting that changes in the physical shape of English playhouses over the centuries have been affected more by

contemporary influences and fashions than by any internal evolutionary impetus. Judith Milhous of the University of Iowa examined "The Multimedia Spectacular on the Restoration Stage," particularly the "English opera" or "semi-opera" subgenre at Dorset Garden Theatre between 1674 and 1692. Milhous contended that the disproportionate expense entailed in staging these productions was justified only because "these shows gave the audience a total experience unlike that of anything in the normal repertory." Her consideration of operatic elements in Restoration drama served as an appropriate introduction to the afternoon session on "The Musical Arts."

The afternoon session focused on the state of the musical arts at the turn of the eighteenth century, with special emphasis on Peter Motteux's influence on the musical theatre. Stoddard Lincoln of Brooklyn College, in a lecture provocatively entitled "Motteux as Early Busby Berkeley," described Motteux's elaborate and inventive stage devices, as suggested in Motteux's stage directions and his essay on dance. Lincoln argued that Motteux's multimedia spectaculars introduced a new kind of entertainment to the eighteenth-century stage. In "Motteux and the Classical Masque," Lucyle Hook of Barnard College, Columbia University, dealt with a closely related subject: the development of the operatic masque at the turn of the century. Hook detailed Motteux's adaptation of elements from the musical theatre to the masque. John Merrill Knapp of Princeton University concluded the afternoon session with a lecture on "Eighteenth-Century Italian Opera Before Handel: 1705-1710." Knapp observed that English musical entertainment on the London stage was gradually supplanted by the Italian opera during the first decade of the eighteenth century. By 1711, therefore, when Handel arrived, the public was prepared for his Rinaldo, "which had a remarkable success, even though attacked by Addison and Steele in The Spectator and by others, who were provoked by the Italian artistic invasion." Following Dr. Knapp's lecture, the Folger hosted a reception in the Exhibition Gallery, where a small collection of theatre memorabilia was on display. Later in the evening, conference participants attended a special concert of eighteenth-century theatre music, featuring three vocalists and harpsichordist Stoddard Lincoln. Because the Folger Theatre was being used for

a dramatic performance, the concert took place at the Lutheran Church of the Reformation, across East Capitol Street from the Library.

The morning session on Saturday, November 19, considered the relationship between theatre and the visual arts. Kalman A. Burnim of Tufts University spoke on the rich interchange between "The Actor and the Artist," particularly in the eighteenth century. As an illustration of theatre's influence on portrait painting, and as an instance of the interpretation of one artistic medium by another, Burnim discussed a collection of eighteenth-century portraits of Garrick. Robert Halsband of the University of Illinois then spoke on "Stage Drama as a Source for the Pictorial and Plastic Arts." Halsband traced the influence of theatre on book illustration, on the major genres of painting, on the development of what we today call "publicity" (e. g., printed accounts of actors as private people), on caricatures, and on ceramics.

The afternoon workshop, moderated by Shirley Strum Kenny of the University of Maryland and Philip H. Highfill of George Washington University, dealt with "Folger Holdings Related to Theatre, Musical Arts, and Visual Arts." Participants discussed the many ways in which materials at the Folger--promptbooks, playbills, account books, music, authorial manuscripts, pirated editions of plays, and a variety of other kinds of items--are useful to the researcher. Several participants gave reports on current research projects of importance, and the session ended with a discussion of research opportunities in interdisciplinary eighteenth-century studies. Among the suggestions for future projects were more detailed study of the use of music in the theatre, analysis of the development of staging techniques, examination of the relationship between the economic aspects of mounting plays and the evolution of dramatic form, and compilation of a catalog of terms related to staging.

"English Theatre and the Sister Arts, 1660-1800" attracted over 200 people to the Folger. The audience for the conference included students and faculty members from a wide variety of educational institutions. In addition to participants from

Institute-affiliated universities, there were members of thirty other college and university communities, mostly in the Mid-Atlantic region. Because of the interdisciplinary focus of the conference, the audience included a broad spectrum of students and scholar-teachers interested in extending the range of their own specialties. Many participants commented on the special benefits of interdisciplinary symposia for teachers, who often find too few opportunities for intellectual exchange with colleagues in allied fields. The workshop was particularly popular; it synthesized the major themes of the three lecture sessions and provided practical directions for future scholarship.

The spring conference on "Thomas More: The Man and His Age," which took place June 22-25, was a special four-day celebration of the 500th anniversary of the birth of Thomas More--humanist, scholar, statesman and martyr. With the help of a grant from the Division of Research Grants of the National Endowment for the Humanities, several sponsors--Georgetown University, the Folger Shakespeare Library, Holy Redeemer College, and Yale University Press--put together what was probably the most ambitious meeting of More scholars and enthusiasts in recent times. The speakers and discussants, all distinguished More scholars, came from universities and centers of learning throughout Europe and America. Richard S. Sylvester, Professor of English at Yale University, Executive Editor of the Yale edition of The Works of Thomas More, and eminent authority on More's literary and political career, was highly instrumental in planning the conference; he delivered the keynote address on the evening of June 22. In recognition of Professor Sylvester's accomplishments, Georgetown University awarded him an honorary degree in a ceremony prior to the lecture. Other special events included a production of Shakespeare's Richard III by the Folger Theatre Group, a display of the Yale edition of The Works of Thomas More, a major exhibit of Moreana at the Folger Shakespeare Library, a specially arranged Sarum Rite liturgy at the National Shrine of the Immaculate Conception, and receptions at Georgetown University, the Folger Shakespeare Library, and the College of the Holy Redeemer.

The first day of the conference concentrated on the theme "The Man and His Age" and took place at Georgetown University. After registering in the morning, participants were welcomed to the afternoon session by the Rt. Rev. Francis X. Murphy, C.S.S.R., of the College of the Holy Redeemer, and Joseph D. Duffey, Chairman of the National Endowment for the Humanities, both of whom spoke of the contemporary importance of Thomas More as an exemplar of the man of integrity caught between the demands of public office and individual conscience. Terence Murphy of American University then introduced Charles Trinkaus, Professor of History at the University of Michigan and author of numerous studies of Italian humanism, who spoke on "Thomas More and the Humanist Tradition." Trinkaus' wide-ranging lecture described the Western tradition of humanism originating in the classics and related More to his English and Continental humanist predecessors. A panel discussion, moderated by Michael Foley of Georgetown University, followed the lecture. Participants were G. K. Hunter of Yale University, Anthony Levi of St. Andrews University, Scotland, and Margaret Mann Phillips of University College, London. One of the major issues examined was More's place in the tradition of humanist literature. Is Utopia, More's famous philosophical romance, rightly defined as a work of imaginative literature, or is it more properly seen as a polemic? How does the literary form of Utopia compare, or contrast, with other great works of satiric fiction, works such as Gulliver's Travels? As in all the panel discussions following the major lectures during the conference, the audience was invited to join in the exchange of views.

The evening program began with the formal presentation of a Doctor of Humane Letters degree to keynote speaker Richard S. Sylvester. Reverend Aloysius P. Kelley, S. J., Executive Vice-President for Academic Affairs at Georgetown University, was Master of Ceremony; O. B. Hardison, Director of the Folger, read the citation authored by Joan Holmer of Georgetown University; and Reverend Timothy S. Healy, S.M., President of Georgetown University, awarded the degree. Dr. Healy's affectionate tribute to Sylvester called attention not only to his accomplishments as a scholar-teacher, but also to his

personal grace, his wit, and his unassuming courage in contending with serious illness. Sylvester's keynote lecture, entitled "A Man for All Ages," presented an ample portrait of the complex man Sylvester has spent much of his professional life studying. Though he described the integrity with which More sacrificed his life for his principles, Sylvester did not neglect the other qualities that have made More the man a fascinating subject of study for generations of scholars--his acerbic wit, his earthy humor, his practical skill in statecraft, his sophisticated and sometimes intolerant intellectualism, his affection for and devotion to the members of his family. At the conclusion of his lecture, Sylvester received a standing ovation from the many friends, colleagues, and admirers who had come to hear and to honor him. An outdoor reception, hosted by Georgetown University and featuring music by the Georgetown Consort, completed the evening's festivities.

On Friday, June 23, the symposium moved to the Folger Shakespeare Library, where the theme of the day's program was "The Author and His Age." In the morning session, Joan Holmer of Georgetown University introduced Louis L. Martz, editor of Thomas More's Prayer Book (1960) and co-editor of the Yale edition of The Works of Thomas More. Professor Martz spoke on "More the Author." Concentrating on More's Confutation Against Tyndale, Martz analyzed More's brilliant use of irony and understatement to undercut the sweep and power of Tyndale's prose. Martz pointed out that the literary styles and sensibilities of More and Tyndale were, in fact, complementary; he found it regrettable that these two great Biblical scholars could not have collaborated on the project so important to both of them, the preparation of the Bible in English. Jeanne A. Roberts of American University acted as moderator for the discussion that followed Martz's lecture. Harry Berger, Jr. of the University of California, Santa Cruz, reintroduced the subject of More's literary purpose in Utopia, arguing that More's model of the supposedly ideal society is in fact a model of what More would have considered a dystopia, or monstrous world. Virginia W. Callahan of Howard University commented on More's literary style in his translations of the classics, and Stephen J. Greenblatt of the University of California,

Berkeley, suggested ways in which More used dialogue in his discourses as a literary device.

John Reesing of George Washington University chaired the afternoon session, which featured a lecture by H. S. Herbruggen of the University of Dusseldorf, West Germany. Speaking on the topic of his book, Utopie und Anti-Utopie (1960), Herbruggen traced the history of Utopia as a literary genre, originating in the classics and extending to the modern age in such works as Huxley's Brave New World, with special attention to More's pivotal position in this chronology. The panel discussants, chaired by Estelle Taylor of Howard University, were Robert Elliott of the University of California, San Diego, J. H. Hexter of Yale University, and Elizabeth M. McCutcheon of the University of Hawaii. One of the chief issues addressed by the panel was the limitation inherent in any purely literary analysis of the work, since Utopia was preeminently a social phenomenon, with historical and apocalyptic dimensions that have only peripheral importance in the litterateur's critical theory.

At the conclusion of the afternoon session, the Folger Shakespeare Library and the Yale University Press hosted a special reception for approximately 300 persons, during which an exhibit of Yale's authoritative edition of The Works of Thomas More was on display in the Folger Reading Room. O. B. Hardison, Director of the Folger Shakespeare Library, welcomed the conference participants and invited guests and introduced three distinguished speakers: the Honorable Richardson Preyer, U. S. Representative from North Carolina; Harold Cannon, Director of the Research Grants Division of the National Endowment for the Humanities; and Chester Kerr, Director of the Yale University Press. Congressman Preyer addressed the audience on the appropriateness of commemorating Thomas More as an exemplar of the principled statesman, and Mr. Cannon and Mr. Kerr emphasized the value of perpetuating More's literary and historical importance through publication of his collected works.

The symposium returned to Georgetown University on Saturday, June 24, for an examination of More's contributions to public life under the general topic "The Man and the State." In the morning session, John L. Lievsay, Professor Emeritus of Duke University, introduced Richard J. Schoeck, Professor of English at the University of Colorado, member of the advisory board of the Yale edition of The Works of Thomas More, and author of several studies of Renaissance law. Professor Schoeck spoke on "Thomas More and the Law." Schoeck's lecture outlined the main features of More's career as a lawyer, stressing his central place in the tradition of Common Law and drawing parallels between his theory of law and that of Christopher St. Germain. Reverend John E. Lynch, C.S.P., of Catholic University, moderated the panel discussion that followed; other participants were John Headley of the University of North Carolina; Dennis Hutchinson of the Georgetown University Law Center; and Richard C. Marius of the University of Tennessee, Knoxville. One of the questions addressed by the panel was the place of conscience in the affairs of men, particularly in the operation of the state, and the extent to which men in public life must compromise between the demands of private conscience and the demands of public responsibility. One panelist argued that the hagiographical tradition surrounding the martyrdom of Thomas More often obstructs a realistic assessment of More's complicated response to the pressures of public life.

The afternoon session, chaired by Jon Quitslund of George Washington University, featured John Guy, Assistant Keeper of Public Records at the Public Record Office, London, and author of The Cardinal's Court (1977). Mr. Guy spoke on "More's Public Career," arguing that, contrary to much critical opinion, More was an active councillor under Wolsey at the English court from 1517 to 1529, and that in many ways Wolsey exploited More's "scrupulousness ...and aversion to intrigue" for his own purposes--a pattern of manipulation that More may or may not have recognized. Guy also contended that More's decision to accept the Lord Chancellorship in 1529 was a response to the early moves of a radical faction at court which threatened the interests of the Church; for several years More was, in fact, quite successful in containing the radicals. The panel, comprised of Nicholas Barker of the Royal

British Library, J. J. Scarisbrick of the University of Warwick, and Arthur J. Slavin of the University of Louisville, was unanimous in testifying to the importance of archival research such as Guy's as a means of laying to rest some of the prevalent myths in More scholarship. There was, however, disagreement on several issues, including the extent of Wolsey's exploitation of More, and the sophistication of More's political vision at the time he accepted the Lord Chancellorship.

The last session of the conference, devoted to "The Man and the Church," was sponsored by Holy Redeemer College and took place at Catholic University on Sunday, June 25. John F. Andrews of the Folger Shakespeare Library introduced Germain Marc'hadour of the Université Catholique de L'Quest, Angers, France, author of a five-part study of The Bible in the Works of Thomas More (1969-72), and editor of the journal Moreana, speaking on "More's Spirituality." L'Abbè Marc'hadour described More's career in terms of the medieval concept of the knight--the man of piety and virtue who must nonetheless be prepared to do battle, to engage in conflict. Marc'hadour pointed out that More often used images of battle to describe his public role as guardian of the church, and that aggressiveness was a necessary part of the spiritual integrity of this latter-day "knight," who was also private, penitential, aloof, and even self-effacing. Mayo A. Mohs of Time magazine moderated the panel discussion that followed; other participants were T. M. C. Lawler of the College of the Holy Cross, Frank Manley of Emory University, and Clarence Miller of St. Louis University. The panelists agreed that the quality of More's spirituality was complex, and related to seemingly disparate elements in his personality. Manley commented on the calm with which More finally confronted death, the prospect of which had tormented him for months, and on the extent to which More's wit and sense of absurdity helped him to reconcile the psychological pressures of his private and public selves.

The Thomas More symposium came to a celebratory close at 3:00 p.m., in the National Shrine of the Immaculate Conception, where His Eminence William Cardinal Baum officiated at a Sarum Ritual

mass, the type of rite that More himself attended in his own time. Reverend James A. Devereux, S. J., presided over the mass; Rt. Reverend Francis X. Murphy, C.S.S.R., was homilist; and Patrick W. Jacobson was cantor. The congregation, comprised primarily of conference participants, was invited to sing the responses to the Mass and join in public prayer. At the conclusion of the ceremony, participants attended a final reception, hosted by Holy Redeemer College.

Approximately 200 persons attended the Thomas More symposium; they came primarily from universities in the United States and Europe, from local and international Thomas More societies, and from religious and civic communities. The general public was invited to attend, free of charge, Professor Sylvester's keynote address, the liturgical ceremony at Catholic University, and the exhibition of Moreana at the Folger Shakespeare Library. The symposium generated a great deal of interest in the local and national press, prompting, in several cases, a "More retrospective." Among columnists writing on More and his commemorative symposium in Washington were Pulitzer-prize winning essayist George F. Will, syndicated in The Washington Post and numerous other newspapers; Ruth Dean, The Washington Star; Israel Shenker, The New York Times; Frank E. Manuel, The New Republic; and Paul Hendrickson, The Washington Post. Members of Congress, representatives of the White House, and officials from a number of other Washington cultural institutions attended the Folger-Yale reception. Although the Thomas More symposium was of primary interest to More scholars, it clearly had significance for persons in many other professions who admire Thomas More and find his life and works pertinent to the practical concerns of our own age.

4. Folger Institute Colloquium

The Folger Institute Colloquium enjoyed a banner year in 1977/78. A total of ninety-five scholars participated in the program, with an average of twenty-five attending each month's evening dinner meeting. The program committee, chaired by Ellen Ginsberg of the Department of Modern Languages at Catholic University, reviewed over twenty submissions before selecting

eight exceptional papers, representative of a variety of disciplines, for discussion at the monthly meetings. Members of the program committee were Philip Benedict, University of Maryland (History), Robert Bennett, University of Delaware (English), Diane Bohlin, National Gallery of Art (Curator of Italian Drawings), Ann Kelly, Howard University (English), Jeanne A. Roberts, American University (English), James Slevin, Georgetown University (English), and Barbara Taft, Bryn Mawr College (History). Previously known as the Washington Renaissance Colloquium, the evening program's new name reflects a shift away from its past emphasis on Renaissance studies alone; the 1977/78 Folger Institute Colloquium featured two papers on eighteenth-century topics.

Program of the 1977/78 Folger Institute Colloquium

October 23 "The 'Figuring Forth' of Astrophil: Sidney's Use of Language" Wendy Goulston Heligman, Department of English, American University

Goulston's thesis was that Sidney creates, by means of the poems of Astrophil, an exemplum of language which mirrors, or "figures forth," a poet-lover's corrupted mind. Astrophil uses language brilliantly but in the pursuit of a self-centered love; each sonnet and song creates only a frustrating revelation of his own base desire, and of the conventional, inevitable limits of his language acts.

November 15 "Remaking of a Poet: Henry Vaughan in Breconshire, 1645-1655" Thomas O. Calhoun, Department of English, University of Delaware

Noting the image of pastoral calm with which Vaughan's Poems (1646) concludes, Calhoun explored the shattering of that image and the development of Vaughan's poetry during

the tumultuous decade in which the English monarchy and the English Church were overthrown.

December 8

"Mannerism and Baroque: Problems in the Transfer of Concepts from the Visual Arts to Literature" Robert N. Nicolich, Department of Modern Languages, Catholic University of America

Nicolich took up the question of distinctions between Mannerism and the Baroque, both in art history and in literary history. Acknowledging the difficulty of transferring terminology from one domain to the other, he stressed the need for literary historians attempting such transfers to consider not only thematic and stylistic devices but also overall formal patterns of composition, particularly with respect to the conclusion of the literary work.

January 11

"Literacy and Education in Northern England, 1350-1550" Jo Ann Moran, Department of History, George Washington University

Citing the fragmentary and circumstantial nature of much of the available evidence concerning literacy during the period, Dr. Moran suggested that her study of some 20,000 wills probated in the diocese of York sheds light on the possibility of more definitive documentation of literacy and changes in literacy. She also used documentary evidence to show that the changing economic interests of the Church affected education and literacy.

February 2

"A Sentimental Journey and the Syntax of Things" Martin C. Battestin, Department of English, University of Virginia

Battestin contended that Sterne repudiated the Augustan belief in symmetry and rational order and devised a literary form that reflects a subjectivist, and strikingly modern, conception of the world. In relating the adventures of his traveler Yorick in A Sentimental Journey through France and Italy (1768), Sterne affirmed the possibility of human relationship and communion, achieved, not through the exercise of reason, but through sensuous and imaginative apprehension of "the great Sensorium of the world." The comically erratic journey of Yorick away from solipsism and toward sympathetic communion with man and nature is analogous to the narrator's attempt to achieve a closer, ameliorative relationship with the reader; thus both the eccentric structure and the linguistic ambiguities of the novel reflect its philosophical intent.

March 2

"Shakespeare's Undramatic Monologues: A Reading of the Sonnets" Heather Dubrow Ousby, Department of English, University of Maryland

Challenging the current assumption that the sonnets are narrative and dramatic in method, Ousby argued that they are lyric meditations, a record not of experiences in love but of a mind trying to come to grips with those experiences. She pointed out that seeing the Sonnets as lyric rather than as dramatic and narrative helps to explain many of their idiosyncratic qualities.

April 4

"The Rhetorical Design of Boswell's Journal of a Tour to the Hebrides (1785)" Michael Marcuse, Department of English, Catholic University of America

Marcuse's thesis was that Boswell's 1785 work is deliberately and carefully

designed to serve as a prelude to the Life of Johnson. The Advertisement of the Life presented at the end of the Tour offers a series of six pre-lusive arguments that are "proven" by the text of the Tour itself. These range from Boswell's possession of vast stores of valuable Johnsoniana to his claim of intimate friendship with Johnson over more than twenty years. An examination of the Tour's reception shows that Boswell's audience responded to the work's ultimate rhetorical point: that Boswell's Life of Johnson would be well worth-waiting for.

May 4

"Was There a Roman Suicide Convention in Elizabethan Drama?" J. Leeds Barroll, Deputy Director, Research Grants Division, National Endowment for the Humanities

Barroll's argument was that, despite our widely held assumptions that suicide by Roman heroes and heroines is to be regarded as ethically valid, the evidence is ambiguous at best and raises important questions about our approach to Shakespearean and other Renaissance tragedy.

5. Midday Musings

Midday Musings, the lunchtime colloquium begun in spring 1977, is one of the Institute's greatest successes and continues to grow in popularity. During the fall and spring semesters, Folger readers, staff, docents, friends, and other interested persons meet, on the average, twice a month to hear scholars present synopses of their current research; attendance averages about thirty participants per meeting. During the summer months, when there is a heavy influx of scholars working for short periods at the Folger, the Musings take place, on the average, once a week; summer meetings are generally more heavily attended. The atmosphere is relaxed, informal, and social; listeners bring their

lunches and join freely in the discussion. Topics range over the entire spectrum of possible Folger research projects. By bringing together scholars working in related fields, the Musings promote a sense of community among scholars at the Folger and stimulate maximum use of Folger resources.

One of the highlights of the 1977/78 program occurred last March, when members of the cast of the Folger Theatre Group's Hamlet commented on their work and responded to questions and observations. In June a similar program was arranged to facilitate discussion of the Theatre Group's production of Richard III. The exchange of views in these sessions has been so lively, and the sessions themselves have been so well attended, that similar meetings are assured a regular place on the Midday Musing schedule in forthcoming years.

The following list of Midday Musings dates from July 6, 1977, the last midday colloquium reported in the 1976/77 annual report.

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| July 13 | "Prose Works of Robert Southwell"
Nancy Brown, Trinity College |
| | "Elizabethan Herbals"
Elizabeth Jackson, Independent
Researcher |
| July 20 | "Editing Shakespeare"
Joan Holmer, Georgetown University |
| | "Patrons of English Drama, 1558-1643"
David Bergeron, University of Kansas |
| July 27 | "Late Elizabethan Culture"
Katherine Van Eerde, Muhlenberg College |
| | "English Book Illustrations"
Edward Hodnett, Independent Researcher |
| August 3 | "Chancellor Gattinara and the Hapsburg
Hegemony" John Headley, University of
North Carolina |
| | "Poetry and Music in Italy: 1550-1637"
Danilo Aguzzi-Barbagli, University
of British Columbia |

- August 10 "Playhouse and Cosmos"
Kent van den Berg, Ohio State University
- "Will-Making in the English Renaissance"
Eric McDermott, Georgetown University
- August 17 "Culture and Royalism in Early Stuart
England" Malcolm Smuts, University
of Massachusetts
- "Editing Academic Play Manuscripts of
the Early Seventeenth Century" Thomas
Berger, St. Lawrence University
- August 24 "Shakespeare's Mingled Yarns"
Virginia Carr, Clark University
- "Some Questions Relating to Tudor
Specialists" Joseph Martin, Indepen-
dent Researcher
- October 13 "Seventeenth-Century Literature and
Theories of Language" Ann Kelly,
Howard University
- "Voting Lists of the Council of the
Army, December, 1648" Barbara Taft,
Bryn Mawr College
- October 21 "Short Title Catalogue Americana"
Jackson Boswell, University of the
District of Columbia
- "Early English Perceptions of American
Indians" Alden Vaughan, Columbia
University
- October 28 "English and American Watermarks,
1500-1800" Thomas Gravell, Indepen-
dent Researcher
- "Samuel Garth's The Dispensary and the
Mock-Heroic Form" Stephen Ackerman,
Georgetown University and Greg
Colomb, University of Virginia

- November 30 "Problems in Editing Sixteenth-Century Letters" Giles Dawson, Catholic University
- "Pope Urban VIII and the English" Jack Lievsay, Duke University
- December 14 "Lycidas: A Reading and an Analysis" Edward Weismiller, George Washington University
- January 18 "Adultery and Arianism: Some Side-lights on the Reformation" John Fines, British Academy Fellow, Folger Shakespeare Library
- "Richard II: The King Under the Law" Donna Hamilton, University of Maryland
- February 15 "The Spanish Tragedy: Perspective Painting and the Play Within the Play" Eugenie Barton, Princeton University
- "The Influence of Medieval Romance on Shakespeare's Plays" Michael Hays, Independent Researcher
- February 23 "Editing David Garrick" Harry Pedicord, Thiel College
- "The Problem of Non-Comic Drama in the Eighteenth-Century" Calhoun Winton, University of Maryland
- March 10 "In Pursuit of Lady Fortune from Boccaccio to Shakespeare" Rolf Soellner, Ohio State University
- March 23 Members of the Folger Theatre Group discuss Hamlet: Louis Scheeder (Producer), Mikel Lambert (Gertrude), Albert Corbin (Polonius), Peter Vogt (Claudius), and Michael Tolaydo (Hamlet)

- March 29 "Political Readings of Paradise Lost"
Gary Hamilton, University of Maryland
- "Conflicting Traditions in Paradise Lost" Jason Rosenblatt, Georgetown University
- April 19 "Shakespeare's Sonnets in Context: Number Symbolism in Sonnets 1 through 109" Margaret Demorest, Casper College
- April 26 "Shakespeare on the American Stage" Charles Shattuck, University of Illinois
- "Rediscovery of Tragedy and Comedy: Greek and Roman Plays in the Renaissance" Bruce R. Smith, Georgetown University
- May 3 "Hamlet: A Window on Russia" Eleanor Rowe, George Washington University
- May 4 "An Architectural Analysis of Henry VIII's Field of the Cloth of Gold" James Fitzgibbon, Washington University, St. Louis
- June 14 "A New Seventeenth-Century Poet: Dudley, Fourth Lord North" Dale Randall, Duke University
- "Problems of Closure in Shakespeare's Comedies" Gerard Gross, Penn State University
- June 29 Members of the Folger Theatre Group discuss Richard III: Louis Scheeder (Producer-Director), Mikel Lambert (Elizabeth), John Neville-Andrews (Buckingham), Ralph Cosham (Sir Walter Herbert, Tyrrel, the Archbishop of York), Paul Collins (Richard)
- July 6 "'Fatti Maschi, Parole Femine': Deeds are for Men, Words for Women" Margaret Renald, Queen's College, the City University of New York

"Imaginary Toads in Real Gardens"
Doris Adler, Howard University

July 13

"The Many Faces of Livy's Lucrece"
Elizabeth Hageman, University of
New Hampshire

"How to Get and Keep Your Man:
Advice to the Seventeenth-Century
Woman" Susan Falb, Virginia Common-
wealth University

The outlook for 1978/79 and beyond is bright indeed. The Folger Institute continues to grow in membership and in prestige, and it is now being looked to by other cultural institutions as a successful model. One reflection of the Institute's growing reputation is the fact that its present Chairman, John F. Andrews, has been asked to be a member of the advisory committees for two new ventures: the Institute for Humanistic Studies at the State University of New York at Albany, and the Center for Renaissance Studies at the Newberry Library in Chicago. Another indication of the Institute's growing stature is the fact that a major university press has shown strong interest in publishing a series of volumes originating in Folger Institute conferences, with the May 1976 Bicentennial symposium Three British Revolutions: 1640, 1688, 1776 likely to be the initial volume in the series. Long-range funding remains a problem, but thus far the Institute has been successful in obtaining short-range support for programs of proven value. In the years immediately ahead, the Institute will place more emphasis on developing large-scale research projects (a noted Johns Hopkins historian is working with the Institute administration to establish a special program in the history of British political thought, for example, and discussion with the producer of the Folger Theatre Group suggests the possibility of a special program in the study of Shakespeare in performance) and on exploring the advantages of collaboration with other institutes and centers elsewhere in the country (e.g., with the Newberry Library).

The Institute begins the 1978/79 academic year with a new Program Coordinator, Dr. Susan Z. Nascimento, who came to the Folger in May from the

University of Maryland. She succeeds Dr. Brenda B. Szitty, who left the Library after four years of creative and valuable service to take a congressional staff position.

B. Fellowships

The Fellowship Selection Committee met twice during fiscal 1978 and reviewed seventeen applications for Senior Fellowships. Seven senior fellowships were awarded for study during fiscal 1979 under the "Folger - NEH" program created by a grant from the National Endowment for the Humanities. The Folger Library is especially grateful to the 1977/78 Fellowship Selection Committee: Dr. Estelle Taylor, Howard University (Chairman); Professor Valerie French, The American University; Professor Elizabeth Kenan, The Catholic University of America; The Reverend Eric McDermott, S. J., Georgetown University; Dr. Samuel Schoenbaum, University of Maryland.

Four Fellows awarded grants during the previous year were in residence at the Folger during 1977/78: Dr. David S. Berkowitz, Brandeis University; Dr. Jackson C. Boswell, University of the District of Columbia; Dr. Nancy Pollard Brown, Trinity College; and Dr. Harry Pedicord, Thiel College.

Under the English Speaking Union/British Academy fellowship program, two fellowships were awarded during 1977/78.

A list of the Fellows who studied at the Folger or were awarded fellowships in 1977/78 is given in Appendix 4.

C. Publications

Like 1976/77, the year 1977/78 proved to be a period of consolidation and gestation for the Folger publications program. No new titles were published, though work was begun on several that will probably appear during 1978/79. There were no celebratory events or awards ceremonies. And again, there were no major reviews of past Folger publications.

It was, in short, a quiet year--but a year that will be significant in the history of the Folger publication program.

The most important date of the year was October 1, 1977, the day on which the Library officially concluded its ten-year co-publication arrangement with the University Press of Virginia and embarked on a course that will provide more independence and flexibility. As explained in last year's Annual Report, the Library's decision to sever its ties with Virginia was not motivated by any dissatisfaction with the services the Press had rendered, but rather by a sense that the Library's long-term interests would best be served by arrangements that would facilitate more in-house collaboration (involving, say, the Museum Shop, the Folger Theatre Group, Shakespeare Quarterly, and the Folger Institute), where desirable and feasible, and more in-house control. During 1977/78 it was possible to see that both benefits were in fact realizable.

The publication inventory was shipped from Charlottesville in early October, and deposited in the warehouse of the American Council on Education. By special arrangement with Mr. Gary Frantz, Business Manager for the A.C.E., the Folger is now able to have all of its back stock warehoused, inventoried, and shipped upon order for a price that is very close to cost for the warehouse. The Folger is one of several not-for-profit publishers (others include the Urban Institute and the Society for Historic Preservation) that also make use of the A.C.E.'s data-processing firm, Planning Research Company, which maintains all inventory and accounts-receivable information by computer and provides the Folger with the kind of up-to-date analysis of its stock that is essential to sophisticated management and planning. With a new accrual accounting system that will go into effect with the beginning of 1978/79, the Folger publication program is equipped to exercise in-house control over its entire warehousing and order-fulfillment operations.

What is true of the publications program is also true of the Museum Shop and Shakespeare Quarterly warehousing and order-fulfillment operations.

Back stock for both has now been moved to the American Council on Education warehouse--at considerable advantage, both in terms of money saved and in terms of efficiency and speed. This newly integrated system proved extraordinarily valuable during the Christmas season, when the three Library programs joined forces to prepare a joint catalog and mailing effort. By sharing the costs of design, printing, list rental, postage, and order fulfillment, Publications, Shakespeare Quarterly, and the Museum Shop all reduced costs and filled orders more smoothly.

Publications sales were higher than in most previous years, primarily on the strength of the successful Christmas mailing of the joint catalog. Prices for a number of backlist titles were drastically reduced (e.g., for such series as the Folger Documents on Tudor and Stuart Civilization and the Folger Monographs on Tudor and Stuart Civilization), and these sold in quantities far larger than usual. At the same time, however, sales were also strong for titles that remained at list price (e.g., the Folger Booklets on Tudor and Stuart Civilization and such recent titles as The John Philip Kemble Promptbooks and Wenceslaus Hollar: Delineator of his Time). As in the two previous years, the most popular titles were the two newest, John E. Booty's edition of the 1559 Book of Common Prayer and Charles H. Shattuck's history of Shakespeare on the American Stage. By the end of the year, plans were underway for the third printing of the Book of Common Prayer (of which more than 6000 copies have now been sold), probably in 3000 clothbound copies, and the second printing of Shakespeare on the American Stage (of which nearly 3000 copies have now been sold), probably in 500 clothbound copies and 1500 paperbound copies.

Plans are also under way for a number of other reprints, including several of the Folger Booklets that are now either out of stock or rapidly depleting in inventory. It is likely that the Booklets that are reprinted in 1978/79 will be redesigned to make them more visually appealing, and several will be packaged with slide-sets and audio cassettes to provide attractive educational aids for use by teachers and students in search of background materials on the age of Shakespeare. Meanwhile, the publications department is at work on a new, Folger-illustrated

edition of Charles and Mary Lamb's Tales From Shakespeare, an Elizabethan cookbook, and a sequel to Shakespeare on the American Stage (wherein Charles Shattuck will complete the story he carried up to the year 1876 in his first volume), along with several other promising projects.

Most, if not all, of these new publications will appear under the Library's own imprint, Folger Books. The Folger is reserving the option of entering into new co-publication arrangements, however, either on a title-by-title basis or on a series basis. It seems likely that a volume of essays growing out of a recent Folger Institute symposium, Three British Revolutions: 1640, 1688, 1776, will be published by a major university press under an agreement similar to the one in effect with Harvard University Press for The Folger Library Edition of the Works of Richard Hooker. Where it seems clear that the marketing advantages of co-publication (either with a university press or with a commercial publishing house) strongly outweigh the marketing and other advantages of in-house publication for particular projects, the Library will continue to be open to joint publishing arrangements. By so doing, the Folger hopes to obtain the advantages of in-house centralization and coordination (by combining efforts with the Museum Shop and Shakespeare Quarterly on catalog mailings, for example) and external collaboration and diversification.

It would be misleading to suggest in this report that all of the problems related to a successful Library publication program have now been solved. A number of problems have in fact been solved, but others remain. Among them is how best to distribute those titles that are published under the Folger Books imprint. Over the next several years the Library will be working to build up a large and reliable mailing list for use in direct-mail marketing. At the same time, efforts will be made to develop better trade distribution arrangements, for over-the-counter sales in bookstores. In an attempt to improve overseas sales, the Library has recently entered into a two-year contract with Feffer and Simons, a firm that specializes in foreign distribution and sales for American publishers.

Another related question is what extent to build up in-house overhead (by hiring staff designers, editors, marketing specialists, etc.) and what extent to depend, for the time being, on freelance assistance and on contractual arrangements with other firms for such functions as sales representation (as with Feffer and Simons) and warehousing and order fulfillment (as with the American Council on Education warehouse). These and other questions will continue to be weighed in the months ahead as the Publications department moves forward with its current projects. Assisting the department as it confronts these questions will be a new Publications Coordinator, Mr. Wilfred M. McClay, who moved from the Naval Institute Press to the Folger in late September. Mr. McClay succeeds Ms. Martha B. Gibbons, who concluded five years of dedicated and valuable service to the Library when she moved to Cleveland for another position in August.

D. Shakespeare Quarterly

For Shakespeare Quarterly as for Folger Publications, 1977/78 proved to be a year without dramatic new developments, yet at the same time a year of solid accomplishment. The journal continued to enjoy sound fiscal health; expenses were higher, but income was higher than at any time previously. Minor refinements were introduced in the internal layout of the Quarterly, and the journal continued to be praised for its attractive covers and illustrations. The annual theatre issue was made even more comprehensive than in the past. And some steps were taken editorially that will improve the Quarterly's quality and content in years to come.

The largest factor in the Quarterly's improved income record was a 6½% increase in paid subscriptions, from 3,085 subscribers and \$41,977 in subscription income in 1976/77 to 3,284 subscribers and \$44,148 in subscription income in 1977/78. Income from single sales also increased slightly, while income from list rental held steady. Income from advertising in the Quarterly decreased substantially, from \$4,260 in 1976/77 to \$3,287 in 1977/78. In 1976/77, the Quarterly carried twenty-three paid advertisements, eleven of them full-page advertisements,

with twenty-one different advertisers represented. In 1977/78 the Quarterly carried only nineteen paid advertisements, eight of them full-page advertisements, with eighteen different advertisers represented. At the same time, however, the Quarterly carried more in-house advertising than in previous years (with full-page promotions for Folger Books, the Folger Museum Shop, The Folger Theatre Group, and the Folger Traveling Exhibits) and more exchange advertisements (four) with other journals and publishers; these complimentary arrangements (particularly the exchange advertisements) contributed to the Quarterly's increased subscription revenues. It is also worth noting that several of the Quarterly's 1977/78 advertisers were advertising in the journal for the first time ever, including four Shakespearean festivals that placed announcements in the Spring 1978 issue--providing reason for optimism that Quarterly advertising revenues will be higher in 1978/79 than in 1977/78.

Printing costs were approximately 6% higher on the average in 1977/78 than in 1976/77, reflecting increased expenses at William Byrd Press. Even without printing larger and fuller issues, therefore, the Quarterly would have incurred higher expenditures for printing and related services. But since a reasonable surplus had been built up over the two previous fiscal years, the Editor decided, for the second year in a row, to increase the Quarterly's volume size, from 560 pages in 1976/77 (as compared with 516 in 1975/76 and 524 in 1974/75) to 592 pages in 1977/78. As a consequence of this and several other managerial decisions, Quarterly expenditures (\$55,829) exceeded Quarterly income (\$54,535) for the first time in four fiscal years, but not by enough to offset the \$9,095 balance the Quarterly had carried over from the previous fiscal year.

Only a small amount of the increased expenditure budget for 1977/78 went into advertising and promotion to increase the single sales and subscription revenues for the Quarterly. After considering various options and analyzing the results of the small effort undertaken in Spring, 1977, the Editor and his staff decided that the Quarterly would not benefit substantially from the kind of

space advertising undertaken a year earlier. As a consequence, more effort was put into a small campaign to persuade Shakespeare festivals around the country to order, display, and sell copies of the Spring 1978 issue on Shakespeare in performance. Once again, therefore, promotional fliers and examination and review copies were sent out to newspaper critics, theatre publicity directors, and drama-oriented bookstores. The results were slightly better than in the previous year. Several festivals and bookstores ordered the Spring issue in quantities of twenty-five or more, and each of them displayed the copies alongside an attractive poster prepared by the Quarterly office. At the same time, a New York wholesaler took several dozen copies of the Spring Quarterly on consignment to test its marketability in the metropolitan New York City area.

Editorially, the most important development took place with the Spring 1978 issue. In an effort to make the Quarterly's annual roundup of Shakespearean productions even more comprehensive than in the landmark Spring 1977 issue, Editor John Andrews decided to increase both the number of American productions reviewed and the number of foreign countries represented. In addition to seventeen different reviews of Shakespeare productions in the United States, therefore, the Spring 1978 issue of the Quarterly contained reviews of productions in England, Canada, and eight countries (Australia, Japan, Israel, Hungary, Belgium, Switzerland, West Germany, and Norway) not previously covered in Quarterly theatre reviews. The new, wider focus was greatly appreciated by readers everywhere, and future performance-oriented issues of the Quarterly will provide reports on significant productions of Shakespeare in virtually every advanced nation in the world.

Partly because of the enlarged Theatre Reviews section, the Spring 1978 issue of the Quarterly was thirty-two pages larger than the previous year's issue on Shakespeare in performance. But it was an issue notable for other features as well. Wrapped in a dazzling, full-color cover highlighting Maggie Smith in the spectacular 1977 Midsummer Night's Dream at Stratford Festival Canada, the issue was, in effect, dedicated to the first quarter-century of the Ontario

theatre's remarkable achievements. It contained, accordingly, a thoroughly researched and highly readable profile of the Festival's origins and succeeding triumphs as recounted by Canadian critic Berners W. Jackson. After he had seen the issue, Mr. Tom Patterson, founder of the Ontario festival, praised and thanked the Quarterly, describing Professor Jackson's account of Stratford Festival Canada as the "most accurate and authoritative" history on record. Also featured in the Spring 1978 issue of the Quarterly were a theoretical analysis of the structure of Shakespearean drama by Columbia theatre historian Bernard Beckerman, an in-depth study of the RSC's award-winning 1977 production of the Henry VI trilogy by California educator Homer Swander, a stage history of King John by Yale scholar Eugene Waith, and reviews of eight new books on Shakespeare in performance by critics of the stature of Stanley Wells, Charles Shattuck, Stephen Booth, Marvin Rosenberg, and John Russell Brown.

The other three issues of 1977/78 were also well received. The Summer 1977 issue led off with two highly controversial articles, Berkeley critic Norman Rabkin's "Rabbits, Ducks, and Henry V" (suggesting that the hero is both "the mirror of all Christian kings" and the consummate Machiavellian politician, even though these portraits are irreconcilable) and Canadian scholar L. T. Fitz's "Egyptian Queens and Male Reviewers: Sexist Attitudes in Antony and Cleopatra Criticism" (arguing that male chauvinism has prevented virtually every major critic of the play from understanding the true intent of Shakespeare's portrayal of Cleopatra). The Autumn 1977 issue featured a larger than usual World Shakespeare Bibliography: 1,531 entries (as compared with 1,393 in 1976) and 124 pages (as compared with 110 in 1976.) And the Winter 1978 issue contained important articles on Richard II (by Northwestern professor Leonard Barkan) and Twelfth Night (by Cornell scholar Barry B. Adams), not to mention valuable notes by former Folger staff member Kent Cartwright (showing that "The Folger 1560 View of London" is without independent authority) and UCLA professor R. W. Dent (demonstrating that the terms "scourge" and "minister," so crucial to an understanding of the theological implications of Hamlet,

were not always used contrastively in Renaissance England).

In the 592 pages of the four 1977/78 issues of the Quarterly, there were sixteen articles (as compared to sixteen in 1976/77, eleven in 1975/76, and nineteen in 1974/75), sixteen notes (as compared to nine, fifteen, and seventeen in the three preceding years), thirty-six book reviews (as compared to twenty-nine, sixteen, and nineteen in the three preceding years) covering a total of forty-six new books on Shakespeare and his age, and twenty-eight theatre reviews (as compared with nineteen, fourteen, and eleven in the three preceding years).

During the year the Quarterly was twice mentioned by Richard L. Coe in the pages of the Washington Post; it was also singled out for favorable comment by New York Post drama critic Clive Barnes in the September 1978 issue of WGMS's Guide to the Arts. Reviewing the Winter and Spring 1978 issues in the August 24 issue of The Jewish Week, Faiga Levine wrote: "Although the Quarterly has a heavy academic flavor, there is enough in it for the casual Shakespeare lover to spend a few pleasant browsing hours. Certainly this is the place to discover the tremendous industry built up around Shakespeare and the Elizabethan literary period in general.... Of special interest to theatergoers is the Spring issue which, each year, is devoted to detailed reviews of Shakespeare productions all over the country. The Spring 1978 issue includes a look at productions in Canada and abroad....I even enjoyed reading the advertisements."

Quarterly subscribers who wrote in were also pleased. A professor at Herbert H. Lehman College said: "In response to your editorial in the Winter issue, I hope I can add...that SQ has already, under your editorship, become less narrowly specialized and far more attractive both intellectually and visually. I'm not sure that it should change markedly from what it is now--just continue to be catholic and lively." A British writer commented: "I'm impressed. A real quality production, my goodness. And I like its whole feeling--very enticing and lively and un-stuffy. Very good lay-out indeed....

Quite suddenly I get a completely different feeling about Shakespeare being a part of life all over the world, a force."

Of the 209 articles and notes submitted to the Quarterly for possible publication in 1977/78 (as compared with 228 submissions in 1976/77, 101 in 1975/76, and 198 in 1974/75), sixteen were accepted (as compared with nine, fourteen, and five in the three preceding years). As the year ended, some forty accepted articles and notes were awaiting publication (as compared with sixty, seventy-four, and 122 in the three preceding years), twenty-nine from the McManaway and Schoeck editorships and eleven from the present editorship.

The Folger wishes to express 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 in Stratford-upon-Avon, 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 C. Dessen of the University of North Carolina at 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 at Berkeley, Professor Charles H. Shattuck of the University of Illinois, Professor Susan Snyder of Swarthmore College, Professor Homer Swander of the University of California at Santa Barbara, and Professor John W. Velz of the University of Texas). All seventeen contributed to the good year Shakespeare Quarterly enjoyed in 1977/78, and all are to be thanked for many hours of indispensable scholarly and critical consultation.

See Appendix 6b for further information about Shakespeare Quarterly.