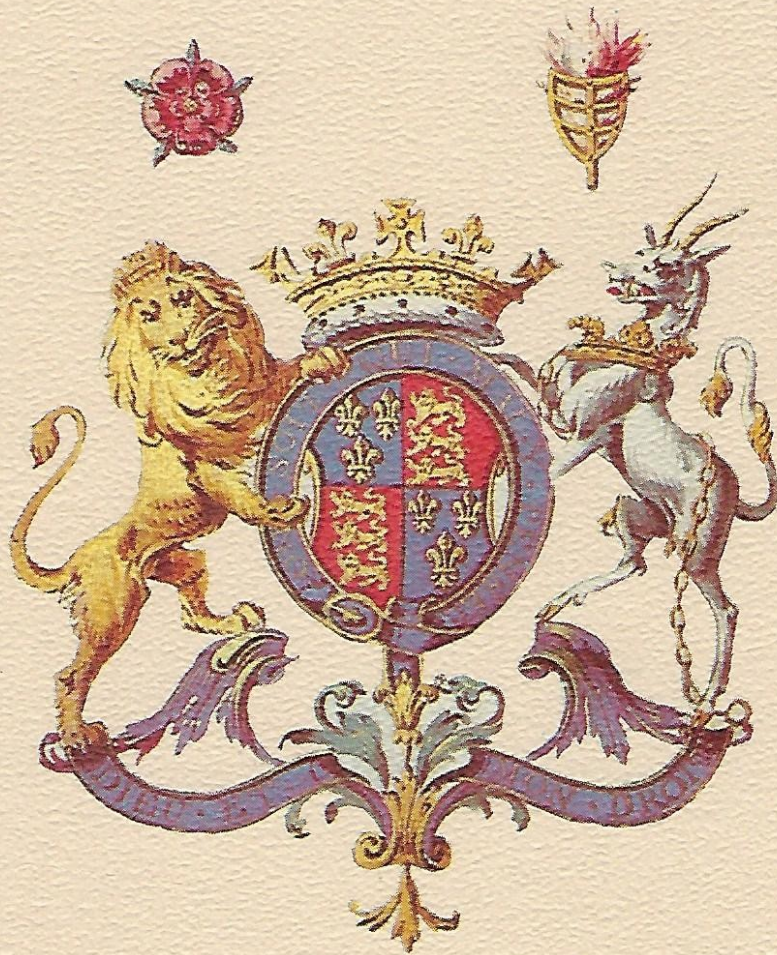


Folger Shakespeare Library Annual Report 1979



III. ACADEMIC PROGRAMS

The Academic Programs division of the Folger enjoyed another strong year in 1978/79. As in the past, the division offered a number of activities and publications designed to make the research and educational resources of the Folger as fully available as possible, and those offerings are described in the pages that follow. The report echoes the administrative structure of the Academic Programs division, which is organized around three major areas of endeavor: (a) an interdisciplinary program of advanced seminars, workshops, lectures, symposia, colloquia, and fellowships under the auspices of the Folger Institute of Renaissance and Eighteenth-Century Studies; (b) a complex publication program featuring book-length editions, facsimiles, critical studies, reference works, anthologies, and other educational materials; and (c) an internationally-circulated journal, Shakespeare Quarterly. Through endeavors such as these, the Folger is made accessible to readers and resident scholars, to professional associations and other educational institutions, to Library visitors, and to the general public.

A. Folger Institute

The Folger Institute of Renaissance and Eighteenth-Century Studies, a unique collaborative enterprise founded in 1970 to promote advanced scholarship and instruction in the humanities, enjoyed a banner year in 1978/79. In addition to offering an unusually distinguished series of academic programs, the Institute expanded its membership to fourteen major mid-Atlantic universities and was successful in its efforts to obtain a new three-year grant for program development from the National Endowment for the Humanities.

The newest member of the Institute is Rutgers University at New Brunswick, which announced in the spring of 1979 that it would join the thirteen universities that had affiliated with the Institute in previous years: American University, 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, North Carolina State University, Pennsylvania State University, Princeton University, the University of Virginia, and West Virginia University. Each affiliate of the Institute is represented by a member on the Institute's Central Executive Committee, which administers the Institute's resources and endeavors to offer academic programs of a kind that would be difficult if not impossible for any single institution to provide unaided.

The Institute's 1978/79 seminar program included a wide variety of disciplines, ranging from the archival sciences ("Analytical Bibliography") to musicology ("Music and Poetry in the Renaissance") to social history ("Eighteenth-Century Attitudes Toward Adolescence"). Two short-term workshops in the spring were highly successful, attracting unusually large numbers of participants. The Institute's lecture series was also notable, both for its breadth of topics and for the scholarly eminence of such speakers as literary critic Patricia Meyer Spacks, historian J.H. Plumb, and critic/director John Russell Brown. The Fall symposium, co-sponsored by the National Museum of History and Technology, provided interdisciplinary perspectives on "Science and the Arts in the Renaissance," and the Spring symposium brought together a distinguished group of historians to discuss "The Development of British Political Thought, 1500-1700." Both symposia drew large audiences, with participants coming from as far away as the University of Cambridge, Calgary University, and the University of San Francisco. The Institute's two colloquium programs, in which local scholars meet socially to exchange ideas about teaching and research, were better attended than at any prior time in Institute history. As a result, the number of meetings for both programs increased.

In recognition of the Institute's many accomplishments, the National Endowment for the Humanities awarded the Institute a generous three-year grant in June 1979. This grant will contribute to the development of new programs (such as two month-long Summer workshops for the study of "Shakespeare in Performance") at the same time that it strengthens current ones. As a consequence, the Institute will now move forward with plans to collaborate with other institutes on a national basis; eventually the Institute hopes to help establish a network of library-based research centers. The Folger Institute also benefits from the generosity of the Andrew W. Mellon Foundation,

whose endowment grant to the Library assists the Institute and related academic programs in their work.

The Folger takes pleasure in thanking the fourteen university representatives who served on the Folger Institute's Central Executive Committee in 1978/79: Pierre Han (Department of French, Catholic University), Jay L. Halio (Department of English, University of Delaware), Jason Rosenblatt (Department of English, Georgetown University), John P. Reesing (Department of English, George Washington University), Stephen Orgel (Department of English, Johns Hopkins University), Shirley Strum Kenny (Department of English, University of Maryland), Alan C. Dessen (Department of English, University of North Carolina), Larry S. Champion (Department of English, North Carolina State University), Joseph G. Price (Department of English, Pennsylvania State University), Thomas P. Roche (Department of English, Princeton University), Maurice Charney (Department of English, Rutgers-New Brunswick), Mary B. McKinley (Department of French, University of Virginia), and Elizabeth Hudson (Department of History, West Virginia University).

1. Folger Seminars and Workshops

The largest ongoing activity of the Folger Institute is its series of advanced interdisciplinary seminars and workshops. In the words of Paul Oskar Kristeller (F.J.E. Woodbridge Professor Emeritus of Philosophy at Columbia University), the Institute seminars and workshops are "advanced and interdisciplinary in the best sense of the word," providing "guidance for the younger participants and an outlet and platform for the older ones." In 1978/79, a total of eighty-three graduate students and faculty members enrolled in five seminars and three workshops.

Fall 1978

MUSIC AND POETRY IN THE
ENGLISH RENAISSANCE

Philip Brett
Professor of Music, University
of California, Berkeley

A study of the changing relationship of music and poetry from 1520 to 1620 offers insights into the nature of both arts at a particularly rich period of their development. This seminar investigated early court songs, the mid-century partsong and the consort songs of Byrd, the madrigals of Morley, Wilbye, and Weelkes, and the lute songs of Dowland and Campion.

ANALYTICAL BIBLIOGRAPHY:
THE PRINTED BOOK

Giles E. Dawson
Professor Emeritus of English,
Catholic University; formerly
Curator of Rare Books and
Manuscripts at the Folger
Shakespeare Library

The object of analytical bibliography is the knowledge of books as manufactured articles--what can be learned about a book's history and its text from the observation and interpretation of its characteristics. To understand such matters as printing-house procedures, participants in this seminar examined early printed specimens and discussed them in light of suggested readings in modern secondary books and periodicals.

EIGHTEENTH-CENTURY ATTITUDES
TOWARD ADOLESCENCE

Patricia Meyer Spacks
Professor of English,
Wellesley College

The proliferating novels and domestic dramas of eighteenth-century England frequently focus on late adolescents. In the same period, the burgeoning literature of good advice (about manners, morals, and education) often addressed the same age group. Using the perspectives of intellectual history and literary criticism, this seminar examined these images of adolescence to determine their cultural significance and to formulate the methodology for defining relationships between the fantasies embodied in fiction and those of popular morality.

Spring 1979

THEORIES OF REPRESENTATION:
DIDEROT AND HIS CONTEMPORARIES

Michael Fried
Professor of Humanities and
the History of Art, Humanities
Center, Johns Hopkins
University

This seminar explored the theory and criticism of painting and theatre from 1750 to 1800. The emphasis was on Diderot, but texts by Rousseau, Lessing, Burke, and Reynolds were also read. Texts under analysis were related to the art of the time, and the art examined was viewed in light of the writing of the period.

RENAISSANCE PALEOGRAPHY IN
ENGLAND

Laetitia Yeandle
Curator of Manuscripts,
Folger Shakespeare Library

This seminar, which is offered regularly by the Folger Institute, is designed to provide an introduction to English handwriting of the sixteenth and seventeenth centuries and to introduce participants to a wide range of documents of historical and literary interest. Those who were encountering textual problems in their own work were encouraged to discuss them with the class.

THE ORDERING OF MONTAIGNE'S
ESSAIS

Donald M. Frame
Moore Collegiate Professor of
French, Columbia University

After examining theories (such as those of Sayce and Butor) about the order in which chapters of Montaigne's Essais are arranged into books, the seminar explored (with appropriate division of labor among the participants) first the literature concerning the ordering of material within individual chapters, and then finally that ordering itself.

WORKSHOP: THE PURSUIT OF
HAPPINESS: THE BEGINNINGS OF
COMMERCIALIZED LEISURE IN
ENGLAND, 1680-1800

J.H. Plumb
Master of Christ's College,
Cambridge

This was a course of four sessions, each consisting of an introductory lecture and discussion. Participants studied the growth of purposeful leisure in eighteenth-century England, with particular emphasis on the institutions which helped to cater to leisure activities. The major subjects dealt with were: the growth of communication (newspapers, libraries, book clubs), the country inn and travel, theatre and music, educational entertainment, and sport.

WORKSHOP: THE THEATRICAL LIFE
OF HAMLET

John Russell Brown
Professor of English, Univer-
sity of Sussex; Associate
Director, National Theatre,
London

This seminar considered the variety of theatrical life inherent in the text of the world's most enigmatic play. Critical commentary, reference to theatrical history, study of Elizabethan theatre practice, and analysis of original stage directions were all relevant to the discussions. Sound recordings, films, and workshop-rehearsals with professional actors were also included. Sessions were organized around the contributions of participants in the form of papers, reports, and practical demonstrations.

The three Fall seminars drew a total of twenty-seven participants; the five Spring offerings (three seminars and two workshops) drew a total of fifty-six participants. Three Fall participants received Folger Institute fellowships; fourteen Spring participants received fellowships. Comments from participants were enthusiastic:

"For someone in my position, the Folger Institute's seminar program is especially useful. The university where I teach is strictly undergraduate in my area of teaching, art history, and very basic undergraduate at that. It is if not for something like the Folger program, I would have little opportunity to hear about or discuss ideas above the very basic level of my teaching. It provides me with a means of inspiration and communication which in turn improves my teaching."

"I have now participated in three Folger seminars, and led a fourth. I have enjoyed them all, and learned from them all. The flexibility of the Institute Seminar form makes it possible for young graduate students and experienced scholars to work side by side, pursuing a general course that gives their work coherence, each at the same time concentrating on a problem he or she needs to solve. The necessity, and the value, of learning from others does not end when we have our advanced degrees; indeed, we are in increasing danger as our scholarly lives proceed of narrowing and rigidifying our concerns, fitting ourselves arbitrarily into precisely defined areas for which we make ourselves 'responsible,' sealing off paths of inquiry that lead out, paths we should pursue. As often as not, however, to pursue them intelligently, we need expert guides. Books are indispensable, but we cannot ask them questions. I know of no other educational opportunity quite like that afforded by the Folger Seminars. For a person who (like me) wants to go on learning as long as he lives they are a gift of unsurpassed value. And--considering the level on which they operate--I cannot help thinking that they will lead more than a few mature scholars to discoveries that could not, without their agency, have been made."

"The care with which Laetitia Yeandle went over the manuscripts and over our transcriptions of them; her pleasant willingness and ability to satisfy all questions, however picayune or oft-answered; the interest

which she had in our private scholarly projects; and her efforts to direct the course in such a way as to help us in these projects, all served, along with Mrs. Yeandle's great knowledge and experience, to make the course very rewarding.... I continue to like the idea of a mixture of directly taught instructional courses dealing with subjects of a technical nature, such as analytical bibliography and paleography, and more speculative courses."

"This seminar was much more than a graduate course; it was a joint enterprise in which renowned scholars joined with young graduate students new to Montaigne studies, and in which, I think, each appreciated the others' contribution.

Frame is, of course, a wonderful model for those of us already in college teaching--dedicated to his students, encouraging, always encouraging, giving extra time and going to extra trouble to help students along. It was a privilege for me to have him again as a mentor, since he is pre-eminent in Montaigne studies in the United States."

"Professor Brown's workshop was excellent; he brings to his work energy, charm, wide knowledge, and much experience in the theatre; the combination is quite potent. I learned a great deal, had my scholarly batteries recharged, as it were, started an interesting research project, and had an immensely exciting time."

2. Colloquium

In 1978/79, a total of eighty-one scholars participated in the Folger Institute Colloquium, with an average of twenty-one attending each month's evening meeting at the Monocle on Capitol Hill. Members of the Colloquium Review Committee, which selected papers for the colloquia, were: Jeanne A. Roberts, Chairman (Department of Literature, American University), Marvin Breslow (Department of History, University of Maryland), Ellen Ginsberg (Department of Modern Languages, Catholic University), Ann Kelly (Department of English, Howard University), Douglas Lewis (Curator of Sculpture, National Gallery of Art), Terence Murphy (Department of History, American University), John P. Reesing (Department of English, George Washington University), and James Slevin (Department of English, Georgetown University). One of the highlights of the year was a presentation by the distinguished Georgian scholar, Nico Kiasashvili; Professor of English and Director of the Shakespeare Seminar, Tbilisi State University, who visited the Folger in April.

1978/79 Folger Institute Colloquium

- October 18 "Dramatizing the Sonnet: Some Reflections on the Sonnet Form in Love's Labour's Lost and Romeo and Juliet"
Jackson G. Barry, Department of English, University of Maryland.

Barry examined the role played by the sonnet "in the transition from the stiff set speeches which carried most serious medieval drama to the loose improvisational quality of 'realistic' stage speech," showing that the "use of the sonnet in stage speech provides a fascinating test case for the relationship between poetry and dramatic dialogue."

- November 1 "The Fall and Decline of Man: Gulliver's Travels and the Failure of Utopia"
John B. Radner, Department of English, George Mason University

Radner examined the reasons why most of the utopian schemes in Gulliver's Travels fail, and why "some lands and some people seem exempt from what Gulliver calls 'that continual Degeneracy of human Nature.'" He argued that the alert reader discovers in the design of Swift's satire what Gulliver never understands: "that the radical cause for the failure of all utopian schemes is found in the Biblical account of the Fall.... Utopia is impossible, but salvation is not."

- December 14 "The First Half of Othello"
Giles B. Dawson, Department of English, Catholic University, Emeritus

Dawson argued that "no other Shakespearean tragedy confronts us, or confronted Shakespeare, with so great a problem of belief." Shakespeare needed to create a tragic hero who commands our respect and engages our sympathies, yet is capable of believing Iago's inventions about Desdemona; he also needed to create a villain whose motives for relentlessly pursuing the destruction of Othello seem credible.

- January 30 "Apprentices as Adolescents in Sixteenth-Century Bristol"
Anne Yarbrough, Catholic University

Yarbrough examined Erik Erikson's description of adolescence as "'a psycho-social moratorium' in which society allows adolescent behavior to run its course without the expectation that youths should shoulder the responsibilities of adulthood," and argued that "the adolescence of Bristol's apprentices differed subtly and significantly from the stage of life described by Erikson and often identified with modern Western adolescence."

- March 1 "Patronage and Society: Social Relations in Renaissance Florence"
Ronald Weissman, University of Maryland

Weissman showed that the residential structure in fifteenth-century Florence, unlike that of a modern industrial city, was fragmented into "multiple, socially autonomous communities," mirroring those of the thirteenth century. The neighborhood community provided the Florentine patriciate with a political power base comprised of a network of personal relationships.

- March 26 "Calendrical Symbolism and the Unity of Crashaw's Carmen Deo Nostro"
Elizabeth H. Hageman, Department of English, University of New Hampshire

Hageman suggested that the thirty-three poems--one for each year of Christ's lifetime on earth--of Crashaw's Carmen Deo Nostro, Paris, 1652, are arranged in a pattern that reflects the Temporal and Sanctoral cycles of the Roman Catholic ecclesiastical year. In the first half of the volume, Crashaw focuses on God's participation in time and on our following a timely schedule of devotional services honoring Him. By contrast, in the second half of the book, Crashaw leads his readers out of time into experience of "Aeternal worlds."

April 24 "Shakespeare and the Mechanical Civilization of the Twentieth Century"
Nico Kiasashvili, Professor of English and Director of the Shakespeare Seminar, Tbilisi State University, Tbilisi, Georgia, U.S.S.R.

Professor Kiasashvili argued that "the Renaissance concept of Man was founded upon faith in himself, in his unlimited abilities for spiritual perfection," and that Renaissance optimism "was based on the ideal of a harmonious and strong personality building a new society." Although "a sense of incipient disharmony and disintegration may be seen in the work of Shakespeare," Shakespeare's tragic perception "is basically characterized by the Renaissance belief in the harmonious unity of the Universe of Man." Paradoxically, even twentieth-century disenchantment with human perfectibility manifests itself in ways which reach back to the Renaissance ideal as represented by Shakespeare.

May 24 "Romantic Imagination and Eighteenth-Century Taste"
William Edinger, Department of English, University of Maryland, Baltimore County

Edinger examined the eighteenth- and nineteenth-century concepts of imagination and fancy, with particular reference to the Longinian theory of sublimity, and argued for a continuous tradition of critical taste. "Beneath the obvious (and important) differences in theory and vocabulary which separate Romantic and eighteenth-century criticism there lie important similarities in taste and critical perception."

3. Midday Musings

Midday Musings, the informal 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, readers and staff of the Folger Shakespeare Library and other interested persons, usually numbering about thirty, met on the average of twice a month to hear scholars present synopses of their current research. During the summer months, of course, the Library was closed. However, scholars continued to gather informally, and all concerned are looking forward to full-scale resumption of activities when the construction is over.

The 1978/79 Midday Musings sessions were devoted to discussion of the many different kinds of research being carried on at the Folger--textual and linguistic study, studies of Renaissance and eighteenth-century theatrical production, studies in Shakespearean sources and influence, studies in colonial music, studies in literary theory, and studies in intellectual history.

For a complete list of Midday Musings dating from July 13, 1978 (the last lunchtime colloquium reported in the 1977/78 annual report), see Appendix 5.

4. Symposia

a. "Science and the Arts in the Renaissance"

The Folger Institute's Fall symposium, "Science and the Arts in the Renaissance," was co-sponsored with the National Museum of History and Technology at the Smithsonian Institution. On October 27-28, 1978, participants gathered to study the significance of the revolution in astronomy and physics, associated with the names of Copernicus, Kepler, Galileo, and Newton, which took place between 1450 and 1700 and laid the groundwork for the development of modern science. This scientific revolution was a strikingly successful part of a larger movement in the Renaissance--a movement characterized both by the vigorous pursuit of fact in the world of phenomena and by an attempt to bring the resulting wealth of new information under the rule of rational principles and ordering. Mathematics and geometry were developed and applied to the rational ordering. Measurement, observation, experiment, and classification were extended to a variety of new areas, including the fine arts and the practical arts. And even though it was less dramatic in its consequences than the revolution in astronomy and physics, the resulting revolution in the arts had a transforming effect on the understanding of the world of nature and the world of human activities. The nine distinguished lecturers assembled for the symposium explored the reciprocal influences between science and the arts in the Renaissance.

O.B. Hardison opened the morning session on Friday, October 27, welcoming symposium participants to the Folger Shakespeare Library and commenting on the early development of science as a model for the interdependence of the "sciences" and the "arts and humanities" in the twentieth century. John F. Andrews, Director of Academic Programs, then provided participants with a brief overview of the Folger Institute, stressing the importance of the Institute's collaborative projects with area cultural institutions and pointing

to the "Science and the Arts" symposium as an example of the resource-sharing which grows more and more important with each succeeding year.

The first session, moderated by Arthur K. Wheelock, Jr. (National Gallery of Art), included three lectures and a discussion on the general topic "Rationalizing the Order of Things." In his lecture "The Search for Truth and Certainty: Old and New," Alistair C. Crombie (University Lecturer in History of Science, Trinity College, Oxford) argued that the discovery of a body of Greek philosophical and scientific writings in the late fifteenth and early sixteenth centuries provided the Renaissance with a new kind of mathematical rationalism, dominating a whole range of knowledge and practice from physics and the visual and musical arts to ethics and theology. Both experimental science and the constructive arts (plastic, visual, and musical) began with the imposition of reason through mathematics.

Michael Mahoney (Associate Professor of the History and Philosophy of Science, Princeton University) developed one of the central concepts of Professor Crombie's argument in his lecture "Mathematics as an Ordering Principle in Cosmology." According to Professor Mahoney, the development of mathematics during the Renaissance can best be understood in terms of the similarities and differences between the cosmologies of Johann Kepler (1596) and Pierre Varignon (1697). Both mathematize the world and organize it by means of the relations that obtain among quantities and figures. But whereas Kepler's scheme for the universe depends in part on the symbolic content of his "perfect" solids, Varignon's equation describes an observable state of affairs by means of measurable parameters of space and time.

F. David Hoeniger (Professor of English, Victoria College, University of Toronto) concluded the opening session with a lecture on the topic "How Living Things Were Studied in the Later Renaissance." According to Professor Hoeniger, the vigor with which a systematic investigation of the living universe was pursued by a number of men around 1550 had had no parallel in Western civilization since the time of Aristotle and Theophrastus. Although classical works provided a basis and some inspiration for these investigations, the new movement had an energy and direction of its own; less revolutionary than the upheavals in astronomy and physics, it was no less characteristic of the spirit of the late Renaissance.

The afternoon session, moderated by Gabrielle Spiegel (Associate Professor of History, University of Maryland), dealt with the theme "Expanding the World in Time and Space." Nancy S. Struever

(Associate Professor of History, Johns Hopkins University) described "one particularly unproductive quarrel" of the humanities and science as that concerning the discovery of historicity in the Renaissance. In her lecture on this topic, Professor Struever argued that two models dominate the accounts of the discovery of historicity in the Renaissance: the first model reasserts the unity of the disciplines we now regard as "humanistic" and "scientific" in the Renaissance; the other claims that the Renaissance rediscovery of history was a two-stage development in which humanism was succeeded and canceled by science. Professor Struever proposed a third model, best represented as neither a unilinear progress nor a succession of antagonistic stages, but rather as a "curious debate" between proto-disciplines.

John W. Shirley (Fletcher Brown Professor of the History of Science, University of Delaware) addressed another aspect of Renaissance exploration in his paper on "Science and Navigation in Renaissance England." Professor Shirley argued that Britain's rapid development into a world power during the Renaissance was largely owing to the expansion of her naval activities. This expansion provided unprecedented opportunities for the practical application of Renaissance science and technology in solving the problems of navigation, cartography, and shipbuilding, as demonstrated in the manuscript notes of Thomas Harriot, a mathematician who was concerned with the practical aspects of Raleigh's explorations.

The final lecture of the afternoon session was presented by Philip C. Ritterbush (science educator and writer on the history of science) who considered ways in which the voyages of exploration and discovery helped develop awareness of "The Varieties of Human Culture" in the Renaissance. Mr. Ritterbush discussed objects in Renaissance collections of "curiosities" as indications of the growth of public knowledge about cultural diversity.

In keeping with the symposium, the Folger Consort presented a special program of Renaissance music on Friday evening at 8:00 p.m. at the Hall of Musical Instruments in the National Museum of History and Technology. After the concert the Folger Institute hosted a reception for all symposium participants in the beautiful Hall of Ceramics and Glass.

The activities of the second day of the conference, Saturday, October 28, took place at Carmichael Auditorium in the National Museum of History and Technology. Otto Mayr, Acting Director of the Museum, welcomed participants and offered a brief history of the institution, emphasizing in particular the Museum's contemporary role in breaking down conventional distinctions between "science" and "the arts."

The morning session, chaired by Silvio A. Bedini (Keeper of the Rare Books, Smithsonian Institution), was devoted to the general topic "Measurement and the Arts." In his lecture "The Cultural Milieu of the Renaissance Artist-Scientist," James S. Ackerman (Professor of Fine Arts, Harvard University, and Director of the Fogg Art Museum) described the emergence in the fifteenth century of the artist-technician, as represented by Brunelleschi, Leonardo, and Dürer. This class of men was considered socially and intellectually inferior because its members were not educated in universities and because their knowledge was practical rather than theoretical. Professor Ackerman went on to discuss the relationship of these artist-technicians to the two intellectual powers in Renaissance science, the humanists and the scholastics.

Samuel Y. Edgerton, Jr. (Professor of Art History, Boston University) presented a complex and somewhat controversial thesis about the significance of Renaissance scientific illustration in his lecture "The Renaissance Artist as Quantifier." Edgerton argued that by applying the Renaissance artistic tools of chiaroscuro, linear perspective, and figure foreshortening to the "quantifying" of natural phenomena, certain Italian artists of the fifteenth century established new techniques of visual analysis. These techniques eventually passed into the engraved illustrations of the sixteenth century, commonly used in books of science. Edgerton then posed the following question: Did the development of two-dimensional illustrations have any direct cause-effect relationship to technological and scientific discovery during the Renaissance? Edgerton suggested that his question might be answered by comparing Renaissance illustration with illustration in societies outside Western civilization, such as China, whose artists never quantified nature and whose science was inhibited in its development.

The final lecture of the session was delivered by Claude V. Palisca (Professor of Music, Yale University) on the topic "The Science of Sound and Musical Practice." Professor Palisca surveyed what was known and discovered about the science of sound between 1310 and 1590, concentrating on the issues that engaged scientists and philosophers and that proved significant for music, such as the definition of sound, the relationship of sound to numbers, and the propagation of sound.

The afternoon session consisted of two special events. Silvio A. Bedini presented an illustrated lecture in which he described exhibits in the collection of the National Museum of History and Technology that were relevant to the topics under discussion. He invited participants to view these artifacts first-hand and also to visit a special exhibit of rare books in the Dibner

Library of the History of Science and Technology. Participants were allowed ample time to explore the treasures of the Museum before convening for the second event of the afternoon, a summary discussion of key symposium issues which was moderated by Otto Mayr. A reception in the Flag Hall, hosted by the National Museum of History and Technology, concluded the day's activities.

"Science and the Arts in the Renaissance" brought over 180 people to the Folger. In addition to a large number of participants from affiliated universities, the audience for the symposium included students and faculty members from a wide variety of non-affiliated institutions, such as Harvard University, New York University, St. Louis University, University of Michigan, University of Pennsylvania, and Wayne State University.

b. "The Development of British Political Thought, 1500-1700"

The Spring conference on "The Development of British Political Thought, 1500-1700" was designed by J.G.A. Pocock (Professor of History, Johns Hopkins University), and was held April 13-14, 1979, in the Folger Theatre. Among topics discussed by the twelve distinguished scholars who gathered to participate as lecturers or moderators were (a) the intellectual variety represented in the political thought of the period under scrutiny, and (b) the particular writers and thinkers, famous and obscure, who contributed to that rich variety.

Friday morning's session opened with welcoming remarks by O.B. Hardison, Jr. Susan Z. Nascimento, Program Coordinator for the Folger Institute, then addressed the participants on behalf of John F. Andrews, who was attending the annual meeting of the Shakespeare Association of America in San Francisco. Dr. Nascimento provided a brief summary of the conception and development of the symposium, extending special thanks to J.G.A. Pocock for his many labors.

The morning session on "Humanism, Religion, and Law in England and Scotland, 1500-1600" was chaired by Lois G. Schworer (Professor of History, George Washington University). The first lecturer, Quentin Skinner (Visiting Fellow, Institute for Advanced Study, and Professor of History, Washington University), examined "The Social Philosophy of English Humanism" in terms of the discovery by English social theorists of the Stoic (and especially Ciceronian) scheme of concepts and value. Delineating several major Stoic concepts, Professor Skinner concluded that the social vocabulary and scale of values often associated with the Puritan movement was fully

articulated at least a generation before the Reformation in England; he also suggested that the relationship between humanism and the Reformation in England needs to be reconsidered.

Louis A. Knafla (Associate Professor of History, University of Calgary) also asked for a reconsideration of conventional thinking. In his lecture "The Politics of Common Law: The Ancient Constitution Revisited," Knafla proposed a new theoretical model for analysis which would embrace three different Renaissance concepts: (a) the common law as ancient and immemorial in its entirety, and all law in England as subject to it; (b) the immemorial forms of the common law as containing within them the mechanisms for change; and (c) the common law as encompassing all English courts which were native to the land and which operated under the aegis of an immemorial custom--King in Parliament.

Arthur H. Williamson (Adjunct Assistant Professor of History, New York University) presented the final lecture of the session on the topic "Scotland, Antichrist, and the Invention of Great Britain." Professor Williamson attempted to define Scottish and British identities within the pre-modern, largely religious vocabularies of the sixteenth and seventeenth centuries, focusing on the years straddling 1603. Williamson argued that the idea of a national covenant developed only gradually in reformed Scotland and did not appear in Scottish thinking before the late 1580's. The idea of covenanting with England, and thereby of creating a new state and a new British identity, was most attractive to the Scots until late in the century, when Scotsmen found themselves obliged to think in terms of Scottish autonomy.

After a buffet luncheon in the Folger Exhibition Gallery, participants gathered for an afternoon session on "The Crisis of the Constitution, 1600-1660," chaired by Gerald M. Straka (University of Delaware). J.H. Hexter (Distinguished Historian in Residence at Washington University) began the session with a special kind of lecture or monologue entitled "The Look of Things Circa 1611: A Political Soliloquy." Speaking in the voice of a Member of Parliament in 1611 and in language roughly approximating that of early seventeenth-century England, Professor Hexter addressed those issues central to the constitutional crisis--Papacy, King, Parliament, and Law.

The second speaker of the session, Michael J. Mendle (Assistant Professor, Brooklyn College, CUNY), turned his attention to a later phase of the constitutional crisis, analyzing the Long Parliament in terms of one of its contemporary critics. In his lecture "In its 'Prime Estate'? John Lilburne and the Long Parliament

Before the Civil War," Professor Mendle re-examined the reasons for Lilburne's insistence that the Long Parliament reached its high point of moral and political righteousness before the outbreak of the Civil War, and declined thereafter.

The afternoon session concluded with a lecture by Barbara Taft (an affiliate of the Department of History, Bryn Mawr College) on the topic "The Seventeenth-Century Commonwealthmen." Professor Taft described the development of the Commonwealthmen as a political faction and analyzed the social profile of this core group in the Long Parliament. After summarizing the contributions of the Commonwealthmen, she went on to suggest why, despite the richness of their political legacy, they vanished as a political party. After a brief discussion period, symposium participants adjourned to the Folger Exhibition Gallery for a reception hosted by the Folger Institute.

The morning session on Saturday, April 14, was devoted to a consideration of "Post-Restoration Political Culture, 1660-1700." Gordon S. Schochet (Professor of Political Science, Rutgers University - New Brunswick) introduced the speakers and moderated the discussion. Steven N. Zwicker (Assistant Professor of English, Washington University) began the session with an analysis of "Language as Disguise: Politics and Poetry in the Later Seventeenth Century." Reminding his audience that political discourse in the aftermath of the civil wars was characterized by caution, moderation, and legal conservatism, Professor Zwicker went on to demonstrate that the same conditions which governed the use of language in political writings applied to literary works as well. Hence one finds irony and obliqueness as the central mode of expression in the most distinctive and brilliant poets of the time. These literary qualities often act as a guise rather than as a reflection of political or philosophical conviction.

The second lecture of the session, co-authored by Margaret C. Jacob (Institute of Advanced Study, Princeton) and James R. Jacob (John Jay College, CUNY), was delivered by Margaret Jacob. Speaking on "The Anglican Origins of Modern Science: The Metaphysical Foundations of the Whig Constitution," Professor Jacob argued that it was necessary for the Puritan reformers of the 1650's to rethink the social program of English science in light of the threats to religion and polity posed by radical sectaries and Hobbesists. Both factions attacked traditional distinctions between concepts of God, Man and Nature, rulers and subjects. In response, the later Puritan reformers developed a corpuscular experimental philosophy that was not only productive in scientific terms but also supportive of traditional political and religious orthodoxies.

J.G.A. Pocock (Professor of History, Johns Hopkins University) addressed several central themes of the symposium in the final lecture "Whiggism: A Problem in Historical Reassessment." Demonstrating that prior descriptions of seventeenth-century Whiggism have proven inadequate, Professor Pocock attempted to show the necessity of interweaving the debate between "Whig" and "Tory" with the debate between "Court" and "Country" views of the Constitution. According to Pocock, this complex reassessment of the development of British political thought requires, in turn, that we move forward from the world of the 1680's, still engrossed with problems of resistance and authority, to that of the 1720's, concerned increasingly with problems of corruption, oligarchy, and ministerial power.

The symposium concluded with a special Saturday afternoon roundtable discussion to which symposium registrants were invited for further discussion of issues raised during the three regular sessions. Approximately fifty scholars participated in what turned out to be an animated and fruitful session.

The symposium drew 117 participants. Most were faculty and students from fifty-five colleges and universities. Institute-affiliated universities were especially well represented, as were local historical associations. Among the non-local universities represented were Bosphorus University (Istanbul), Bryn Mawr College, Cornell University, Duke University, University of San Francisco, and University of Vermont.

5. Folger Library Lectures

The distinguished scholars who conduct seminars and workshops for the Folger Institute join other scholars to deliver public lectures as part of the Folger Lecture Series. Through the lectures some of the excitement of the intensive scholarship carried on in the seminars is made available to the general public. The 1978/79 lecture series was especially attractive. Attendance was good and audience response positive.

1978/79 Lecture Series

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|--------------|--|
| September 18 | "Marvell as Religious Poet"
Barbara K. Lewalski, Alumni-Alumnae University
Professor of English, Brown University |
| October 30 | "Hamlet and Yorick: Ladies, Gentlemen, and
Skulls"
Roland M. Frye, Professor of English, University
of Pennsylvania |

- November 27 "Claudio Monteverdi and the Concept of the Masterpiece"
Philip Brett, Professor of Music, University of California, Berkeley
- December 5 "Muted Discord: Generational Conflict in Jane Austen"
Patricia Meyer Spacks, Professor of English, Wellesley College
- February 26 "Versions of Belisarius: From Diderot to David"
Michael Fried, Professor of Humanities and the History of Art, Humanities Center, Johns Hopkins University
- March 19 "The Acceptance of Modernity in Eighteenth-Century England"
J.H. Plumb, Master of Christ's College, Cambridge (Annual Mellon Lecture)
- April 2 "Judgement and Sense in Montaigne: Variations on a Theme"
Donald M. Frame, Moore Collegiate Professor of French, Columbia University
- April 16 "Falstaff"
John Russell Brown, Professor of English, University of Sussex, and Associate Director of the National Theatre, London (Annual Shakespeare's Birthday Lecture)
- May 21 "Drake's Circumnavigation in Golden Hindsight"
Merle Severy, Assistant Editor, National Geographic Society

6. Publications

Most of the papers presented in the colloquia and symposia are published--some individually in leading journals, some as portions of book-length studies, and some--the proceedings of the most successful symposia--collectively. In recent years Princeton University Press has undertaken the publication of a series of volumes originating in Folger Institute symposia. The proceedings of the May 1976 symposium on "Three British Revolutions," edited by J.G.A. Pocock of Johns Hopkins University was accepted by Princeton Univer-

sity Press last fall, is ready to go to press, and should be available for distribution within the year. The proceedings of the May 1977 symposium on "Patronage in the Renaissance," edited by Stephen Orgel of Johns Hopkins University and Guy Lytle of the University of Texas, were submitted to Princeton University Press for review in February 1979, and have recently been accepted for publication. Two additional volumes are currently in preparation: (1) the proceedings from the November 1977 symposium on "English Theatre and the Sister Arts," edited by Shirley Strum Kenny of the University of Maryland; and (2) the proceedings from the Fall 1978 symposium on "Science and the Arts in the Renaissance," co-edited by F. David Hoeniger of the University of Toronto and John W. Shirley of the University of Delaware. In addition, J.G.A. Pocock has expressed interest in editing a second volume of essays, those issuing from the Spring 1979 symposium on "The History of British Political Thought, 1500-1700."

7. 1980 Symposium

Plans were launched during this fiscal year for a symposium on "John Locke and the Political Thought of the 1680's," to be held March 21-23, 1980, in co-sponsorship with The Conference for the Study of Political Thought. Concentrating on the writing (1680) and publication (1689) of Locke's Treatises on Government, contributors will attempt to define Locke's relationship to the Revolution of 1688, and, in a broader sense, to the development of the history of British political thought. The three major thematic divisions of the symposium reflect these concerns: "Writing the Treatises on Government: Locke and the Filmerian Controversy"; "Publishing the Treatises on Government: Locke and the Revolution of 1688"; and "Reading the Treatises on Government: Locke in Some Wider Contexts." The symposium will divide into five sessions, each comprising three lectures and a question-and-answer period.

8. Plans for Future Development

It is gratifying to report that the accomplishments of the Folger Institute during its nine-year history were recognized by the National Endowment for the Humanities in a new three-year grant for the third-stage development of the Institute. The new grant (EH-00075), will continue previous NEH support for administrative costs and for one semester of the lecture program. It will add support for the Institute's seminar program, as well as for two special workshops on "Shakespeare in Performance" to take place in the summers of 1981 and 1982. The Institute will assume, on a cost-sharing basis, the

expenses for the continuation of the lecture program, the colloquia, the symposia, and approximately half of the seminar program. With the help of the new NEH grant, the Institute plans to pursue an ambitious agenda for the next several years that should establish it as one of the most distinctive centers for advanced study in the United States. This agenda includes five major objectives.

First, the Institute wishes to continue expanding its membership in order to serve more fully the needs of the major mid-Atlantic universities. Among the universities which have been invited to affiliate with the Institute are several whose faculty and programs would bring strength to the Institute network.

Second, the Institute wishes to develop more formal associations with several other Washington-area institutions, among them Dumbarton Oaks, the Library of Congress, the National Gallery of Art, the various museums of the Smithsonian Institution, and the Woodrow Wilson International Center for Scholars. Over the past several years, the Folger Institute has worked informally with virtually all of these institutions, and in some instances it has entered into formal co-sponsoring arrangements for joint programs. What now seems advisable is to explore the feasibility of ongoing administrative ties that will render it simpler for the Folger Institute to plan its activities and organize its visiting lecture and fellowship programs with full awareness of what other Washington-area institutions are scheduling.

Third, just as the Institute wishes to solidify its relations with Washington-area cultural institutions of similar mission, so it also wishes to build stronger administrative ties with other cultural centers and organizations elsewhere in the United States and abroad. Over the next three years, the Institute will be working closely with such associations and organizations as the Shakespeare Association of America and the International Shakespeare Association, the American Society for Eighteenth-Century Studies, the Renaissance Society of America, and the International Federation of Societies and Institutes for the Study of the Renaissance. In addition to sharing resources, the Institute hopes to initiate joint undertakings which will help represent the humanistic disciplines during a period when they are likely to undergo severe economic pressure.

Fourth, in pursuit of the third objective stated above, the Institute wishes to put special emphasis over the next three years on cooperation with the newly-established Center for Renaissance Studies at the Newberry Library in Chicago. Modeled after the Folger Institute in several respects, the Newberry Center for Renaissance

Studies has organized a small network of midwestern universities and is rapidly developing its programs with the aid of a recent grant from the National Endowment for the Humanities. What now seems called for, and what the Folger Institute and the Newberry Center are currently seeking to establish, is the beginning of a "network of networks"--a national and even international federation of regional Renaissance consortia, each linking a region's major universities to a significant independent research library. As a first step, the Folger Institute and the Newberry Library will collaborate closely during the forthcoming year in several areas of program planning: (a) curricular offerings (ensuring, for example, that basic research-tools courses such as paleography and analytical bibliography are regularly available at either the Folger or the Newberry); (b) joint lectureships and professorships; (c) cooperative arrangements on seminar registrations, fellowships, and the like; and (d) coordinated research and publication projects.

Fifth, as the outgrowth of a great deal of earlier emphasis in Institute programs, the Folger Institute wishes to establish a new Program for the Study of Shakespeare in Performance. Throughout the country, indeed throughout the world, one finds a burgeoning interest in Shakespearean production--an interest that has broken down much of the suspicion that once divided academic Shakespeareans from theatre-oriented Shakespeareans and has fostered a new "ecumenical" awareness of the need for scholars, critics, and theatre professionals to be in closer communication with each other. As the world's foremost repository of archival materials on Shakespeare, as a research center that attracts scholars and critics from all over the world, as the home of the Folger Theatre Group, and as the focus of a university complex that itself includes a number of highly-regarded Shakespeareans, the Folger would seem ideally situated for a new Institute program on Shakespeare in the Theatre. Such a program might eventually embrace several kinds of activities, such as an information-gathering and dissemination service, special seminars, annual conferences, and public lectures. As a first step in these new directions, the Institute will hold a four-week workshop on "Shakespeare in Performance" in the summer of 1981, to be co-directed by Homer Swander (Professor of English, University of California, Santa Barbara) and Audrey Stanley (Professor of Drama, University of California, Santa Cruz). This workshop, and a successor scheduled for the summer of 1982, are among those Institute programs recently subsidized by the National Endowment for the Humanities.

If the Institute is successful in realizing its ambitious agenda for the next several years, its third stage of development will transform it from a research and educational center whose focus is largely local and regional into an institution whose mission and

outreach will be increasingly national and even international. Such a transformation will by no means be to the detriment of the Institute's local and regional constituencies; on the contrary, it will be to their benefit, both by bringing into the region the richest resources to be found elsewhere and by disseminating to the rest of the nation and to the world at large something of the cultural wealth to be found in the community clustered around the Folger Institute.

B. Fellowships

Six fellows were in residence at the Folger during the fiscal year 1978/79: Thomas Berger, St. Lawrence University; Jackson C. Boswell, University of the District of Columbia; Nancy Pollard Brown, Trinity College; Joseph Donohue, University of Massachusetts; Derek M. Hirst, Washington University; Harry William Pedicord, Thiel College; Lois Schwoerer, George Washington University. Additional information regarding Fellowships may be found in Appendix 4.

Because of the closing of the Library's Reading Room for construction, the fellowship program has been discontinued. It is impossible to supply information on future plans until the construction is sufficiently close to completion for an accurate forecast of the reopening date.

C. Publications

Folger Books, the imprint of the Library's publishing program, experienced a year of growth in 1978/79. Several books were printed or reprinted; new arrangements for promotion and marketing were established; the program of editorial development was enlarged, with plans for new titles and projects; new office quarters were occupied; and several new staff members were hired.

Much of the year's growth took place in the shadow, and under the stimulus, of one of the biggest undertakings in the history of the Library, the exhibition Shakespeare: The Globe and the World. The Executive Editor of Folger Books, John Andrews, was involved in many aspects of the exhibition. He wrote, edited, and helped design a sixteen-page, free handout for the show. He also oversaw the production of 2,500 copies of an educational kit for secondary school use. Underwritten by grants from Exxon Corporation and Metropolitan

Life Insurance Company, the kit consists of a sixteen-page booklet, thirty slides, a fourteen-minute audio cassette, and a handsome poster.

But by far the most ambitious publishing project associated with the exhibition was the 208-page catalog developed to accompany it. Written by the world's most eminent Shakespearean biographer, S. Schoenbaum, and edited by John Andrews, Shakespeare: The Globe and the World contains more than 350 illustrations, nearly half of them in color. It has already been described by one reviewer as the most beautiful exhibition catalog ever produced.

Paid for, in part, by the exhibition grant from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting, the catalog for Shakespeare: The Globe and the World is a co-publication of the Folger Shakespeare Library and Oxford University Press. The Library produced the book, holds copyright, and is responsible for all sales directly related to the exhibition. Oxford University Press is responsible for bookstore sales in paper and cloth. A publication that should generate considerable attention and revenue, the catalog was printed in a first run of 65,000 copies by Princeton Polychrome Press.

1. New Titles

Three other new titles were planned for 1979. The first, The Folger Book of Shakespeare Quotations, was published in February. This collection of Shakespeare's quotable sayings was compiled a number of years ago by Burton Stevenson. Folger Books purchased world rights to the title from Thomas Y. Crowell, Publishers.

The Quotations book brings together passages from the plays and poems, organized alphabetically by play (or poem), act, scene, and line. Each quotation is numbered, and the numbers are correlated with index entries for easy reference.

A new jacket was designed for this Folger edition, and 5,000 copies of the book have been printed. To date, about 1,200 copies have been sold, and sales are expected to continue steady for many years. Verbatim, the Language Quarterly, is featuring the title as a selection for its book club, and it was reviewed in Figaro (April 23, 1979) as "the handiest, most useful reference book of its kind."

The most ambitious project for Folger Books in 1978/79 was the preparation of a new edition of Tales from Shakespeare by Charles and Mary Lamb. This edition of the nineteenth-century children's classic is lavishly illustrated, a showcase for art work in the Folger collection. Picture research, begun in April 1979, yielded a final selection of almost one-hundred illustrations, both color and black-and-white, depicting scenes and characters described in the Lambs' twenty stories. Exhibiting a wide variety of styles, periods, artists, and media, this new 'gallery' ranges from eighteenth-century engravings produced for Boydell's Shakespeare Gallery, to nineteenth-century watercolors, to turn-of-the-century drawings of scenes from famous Shakespearean theatre productions, to ink and watercolor renderings from such popular children's book illustrators as Walter Crane and Arthur Rackham. The large format and the handsomely designed cover and page layout make for an unusually attractive volume, and the Folger has high hopes for it. Scheduled for publication in November 1979, it will be produced in 1,500 hardcover and 3,500 paperback copies, with 2,500 copies remaining in flat sheets to be bound for future sales.

A new title has been in progress, and will be added to an existing series, the Folger Documents of Tudor and Stuart Civilization, toward the end of 1979. It is entitled Humanist Scholarship and Public Order: Two Tracts Against the Pilgrimage of Grace, by Sir Richard Morison, and a Collection of Related Contemporary Documents, and was prepared and edited by David Sandler Berkowitz, Professor of History at Brandeis University and a long-time Folger reader. This critical, modern-spelling edition, based on original editions of Morison's works at the Folger and at the Huntington Library, makes available two tracts, A Lamentation and A Remedy for Sedition, which were written at the time of the Roman Catholic uprising known as the "Pilgrimage of Grace." Related source materials include two letters written by Henry VIII, published here in their first modern edition, and reports and proclamations that convey the reactions and attitudes of Henry and his advisors to the uprising. Berkowitz's graceful editorial introduction recreates Morison's intellectual environment, analyzing the impact of humanistic studies on his scholarship and political theory. A bibliographical essay investigates the sources and resources available to Morison, and footnotes and glossary notes provide helpful additional information. Plans call for Humanist Scholarship and Public Order to be produced in hardcover; about 1,500 copies are presently envisioned. Humanist Scholarship will be the first Documents series title published by Folger Books; previous titles have been co-published with university presses.

2. Current Titles

Folger Books' best seller continues to be John E. Booty's critical modern-spelling edition of the 1559 Book of Common Prayer. As of last year, 6,000 copies had been sold since the book's publication in April 1976, and an additional 1,100 copies were sold in 1978/79. Recently recommended in the Anglican Digest to "those who love and cherish the Book of Common Prayer," the Folger edition of "The Elizabethan Prayer Book" was described as "attractively bound" and "immensely satisfying."

Another April 1976 publication, Shakespeare on the American Stage by Charles Shattuck, also remains popular not only with students and libraries, but also with the general reader. In January 1979, it was reprinted in 1,200 paperback and 500 hardcover volumes. The second volume of Professor Shattuck's definitive stage history is now taking shape and promises to be just as appealing as the volume covering the years "From the Hallams to Edwin Booth."

Also reprinted in early 1979 was A Selective Bibliography of Shakespeare: Editions, Textual Studies, Commentary, with 2,000 paperback copies and 1,000 in hardcover. A popular book for libraries and a useful student handbook, it should remain a steady seller.

A long-popular pamphlet series, the Folger Booklets on Tudor and Stuart Civilization, has been redesigned and retitled, and will henceforth appear as Folger Guides to the Age of Shakespeare. The new title represents an attempt to emphasize the appeal of the series to students and to general readers and is especially appropriate when interest in Shakespeare's life and times is being stimulated by the BBC plays on television and by the Folger traveling exhibition. The new format offers more illustrative material on the covers, a different color for each cover, and better integration of illustrations with text. The first twelve redesigned guides will be issued in Fall 1979, and thirteen more will follow.

Other titles in the Folger list, such as those in the Documents and the Facsimiles series, continue to appeal to libraries, scholars, and students with a special interest in Renaissance studies. Some of these titles are now out of print, and at this point decisions on whether or not to reprint are pending. Factors being weighed are the availability of the original film negatives and the response generated by catalog mailings featuring these titles.

3. Promotion and Marketing

A greater emphasis on promotion and marketing during 1978/79 increased sales considerably. Over 60 percent of the mail orders coming into the Folger Books offices were generated by three efforts initiated at the beginning of 1979. A mailing piece focusing on three Shakespearean titles--the Quotations book, Shakespeare on the American Stage, and the Selective Bibliography--went out in April to about 75,000 individuals and institutions including bookstores, public libraries, and school and college libraries. About 26 percent of the orders received since January 1979 have been in response to this mailer. A large percentage of mail orders has also been generated by a half-column advertisement in The New Yorker placed twice in May. This ad for The Folger Book of Shakespeare Quotations accounts for about 20 percent of the orders Folger Books has received since January. An advertisement, appearing from February to June in The Episcopalian, for The Book of Common Prayer resulted in 36 percent of the total orders from January to June 1979.

Orders came from a variety of other sources as well--telephone, letters of inquiry, and other advertisements. Folger Books ads ran in the Washington Post, Publishers Weekly, Saturday Review, Theatre Review, and Shakespeare Quarterly.

Retailers and wholesalers of trade and library books continue to account for a portion of Folger Books sales. Representation to the book trade has recently been increased, however, by Folger Books' new membership in the Columbia Consortium. This association of university and non-profit presses offers systematic coverage of bookstores across the country, with representation by the sales force of Columbia University Press. Folger Books became part of the Consortium in January, joining a dozen other members, including the Smithsonian Institution Press, the University of Massachusetts Press, and the Johns Hopkins University Press.

Folger Books also participated in two major national exhibits this year. The American Booksellers Association convention in Los Angeles (May 26-29) featured several Folger Books titles, a poster describing the Lambs' Tales, and Folger Books catalogues. Folger Books were also exhibited in June at the American Library Association meeting in Dallas, Texas. Local exhibitions, book fairs, and other events are also displaying Folger Books. And Folger Books are prominently displayed in the sales shop attached to Shakespeare: The Globe and the World, the traveling exhibition.

Overseas orders are currently being handled by Feffer and Simons, Inc. Negotiations for other kinds of foreign representation

are now being conducted with Canadian, British, and European publishers and distributors. The London and Frankfurt book fairs are also being considered for future exhibits of Folger Books.

Another promotion project for 1979 was the preparation of a new Folger Books catalog and the printing of about 2,000 in May. Most of these were sent to the Columbia Consortium and to Feffer and Simons, Inc., for their sales representatives. A second catalog mailing is being planned for the near future, and flyers for titles and series with specific audiences (such as Lambs' Tales or the Folger Guides) will probably be sent out early in 1980.

Behind the desks in the new offices are several new staff members. Mr. Wilfred McClay, who joined the staff in September 1978 as Publications Coordinator, left in June 1979 with plans to return to school for his doctorate in history. Arnell Hammond, Staff Assistant, left the Folger in March for a position as Promotion Assistant with the Publications Division of the American Association for the Advancement of Science. Now in charge of day-to-day operations at Folger Books is James J. Kery, Publisher, who brings over ten years of experience to his new position. Five years as a trade salesman for Doubleday, a year as sales and marketing manager of Tudor Books, two and a half years as owner of Eclectic House (an international literary agency and translation service), and three years as owner and publisher of an international publishing company with offices in New York and London--this varied background has prepared Mr. Kery for the wide range of responsibilities the position requires. Folger Books has also added to the staff an Editorial Assistant, Sarah Barbour. A recent William and Mary graduate with a degree in English, Miss Barbour is currently enrolled in the Publication Specialist Program of George Washington University, where she is supplementing her publishing experience with courses in editing, design, and production. And a new Staff Assistant, Judy Flanagan, recently came to Folger Books from the West Coast, where she attended the University of California, Santa Barbara. In addition to the permanent staff members, several temporary and part-time free lance assistants have been hired from time to time to handle production and marketing work.

D. Shakespeare Quarterly

Shakespeare Quarterly increased the number of pages in the volume year, with most of the growth concentrated in the Autumn 1978 issue (devoted entirely to an expanded World Shakespeare Bibliography) and in the Spring 1979 issue (devoted almost entirely to an expanded roundup of Shakespearean productions from all over the

world). Once more, there were challenging articles, notes, reviews, and interviews in the other two issues, highlighted by a new analysis of the incest theme in Hamlet and by a provocative study of the New World echoes in The Tempest. Subscription figures increased slightly (going from 3,284 to 3,533), and income from list rentals and paid advertising increased slightly. Once more, however, the Quarterly's total income proved less than its total expenditures. As the fiscal year ended, the Quarterly management was taking steps to improve the journal's financial posture.

For the second year in a row, the total number of pages printed was up by five percent. There were 624 pages in the four issues of 1978/79, as compared to 592 pages in 1977/78, 560 pages in 1976/77, and 516 pages in 1975/76. The World Shakespeare Bibliography for 1977, published in the Autumn 1978 issue, contained 2,184 entries and occupied 165 pages, as compared to the previous year's bibliography, which contained 1,531 entries and occupied 124 pages. Similarly, the annual Spring issue on Shakespeare in Performance contained twenty-eight reviews on productions in eleven countries. Because of the increased space given to other features, the number of notes was down from sixteen to twelve, and the number of book reviews was down from thirty-six in 1977/78 to fourteen in 1978/79. Conversely, the number of interviews increased, with three published in the four issues of 1978/79.

Many readers recognized that they were getting more than their money's worth in the Quarterly, and reviews and mail received in the Quarterly's office continued to praise the journal for its content and design. Singled out for particular mention was the Spring issue on Shakespeare in Performance. The Washington Post's theatre critic emeritus, Richard L. Coe, wrote as follows: "What a perfectly marvelous edition of the Quarterly! I do congratulate you.... The mind boggles, and I suppose it would take a computer to figure out how many productions were covered. I also was pleased to see it on sale at Kramerbooks down the block. It is simply an outstanding job.... Now you've got a tough act to follow. What will you do next?" A noted Canadian scholar expressed similar pleasure with the issue, which he summed up as "splendid.... Attractive, eye-catching, and above all useful." Reviewing a number of journals in Studies in English Literature, Arthur F. Kinney (founder and editor of English Literary Renaissance) said, "Equally impressive and helpful is Andrews' own special theater issue...." And a prominent Shakespearean from New England wrote to say that "SQ is helping create a context wherein we conventional academics can really talk to theater people, a circumstance that the older generation (with the notable exceptions of Sprague and Stoll) could not conceive. Don't back off. Look at the 'competition' and you'll

find that it is simply not producing the exciting dialogue one can tune into in SQ."

Exciting, perhaps, but also increasingly expensive. For the second consecutive year, Shakespeare Quarterly operated at a deficit. One reason for the deficit was that less than the usual amount of subscription income was applied to the books for the 1978/79 fiscal year, in accordance with a new accounting procedure whereby payments pertaining to volumes later than the current one (payments for two- and three-year subscriptions) will henceforth be deferred to the fiscal years of the volumes in question. A more significant reason was simply that costs for printing, supplies, list-maintenance, postage, and assorted services have increased along with everything else in our country's inflationary economy. This, along with the fact that the Quarterly printed more pages in 1978/79 than in previous years (some of them in smaller type, and some of them with design improvements), resulted in a considerably higher budget for expenditures than in years past.

Not that all the fiscal signs were bad, by any means. The Quarterly staff was heartened to see its vigorous promotional efforts rewarded by a substantial increase in advertising income. The total for 1978/79 was \$5,635, an increase of \$2,348 over last year's figure of \$3,287 and an increase of \$1,375 over the record high of \$4,260 in 1976/77. The Quarterly carried a total of 44 advertisements--twenty-nine of them paid, most of the others in exchange for SQ ads in other journals. The number of two- and three-ad placements from publishers continued to grow as well; many publishers are now regularly using the pages of Shakespeare Quarterly to advertise new titles on Shakespeare and the Renaissance, an indication that the journal is coming to be recognized in the publishing world as an important means of communicating with certain audiences. Another good sign, and one with similar implications, is that income generated from the rental of Quarterly mailing lists has also increased substantially (over \$600 in 1978/79, as compared with \$375 in 1977/78).

As the 1979/80 fiscal year begins, the Quarterly is planning carefully for fiscal improvements. One step that will improve things is a subscription increase, effective with the 1980 volume. A one-year domestic subscription will go up from \$12.50 to \$15.00; a one-year subscription from outside the United States will go up from \$15.00 to \$18.00; and similar increases are scheduled for two- and three-year subscriptions. Since subscription rates have not been increased at the Quarterly since 1973, the present adjustment is more than overdue, and the Quarterly staff anticipates no resistance from subscribers. Meanwhile, the

Quarterly will be making efforts to increase the volume of single-copy sales (primarily through displays at the sales shop adjacent to the touring exhibition) and, as a consequence, the number of new subscribers on the rolls. If the response seems to justify it, additional advertising and promotion will also be considered.

Meanwhile, the Quarterly staff will continue to work to improve the quality and interest of material published. Standards are high, and the acceptance rate for articles is carefully monitored. One consequence of this stringent editorial review policy is that the backlog of accepted manuscripts, once a major problem with the Quarterly, has now been reduced to an acceptable level, one which permits articles and notes to be published, under normal circumstances, within a year or less of their date of acceptance. Over the next several months, the Editor, his staff, and the Editorial Board will give serious thought to a number of new directions the Quarterly might take, and it is quite likely that one of the consequences of those planning sessions will be a larger number of commissioned and solicited manuscripts.

There have been several changes in the Quarterly staff. In October 1978, Editorial and Production Manager Dorothy Wickenden left the Folger to take a position as Production Manager at The New Republic. Editorial Assistant Karin B. Stanford moved up to become the Quarterly's capable new Editorial and Production Manager. Shortly thereafter, Carol Anne Jones joined the staff as the new Editorial Assistant. More recently, the Quarterly's Subscriptions Clerk, Judy M. Edelhoff, joined the staff of the Folger Sales Shop; she has been succeeded by Deborah Pawelek. During the summer of 1979, the Quarterly sponsored three interns, Candace Ward and Kristy Koberna of Brigham Young University and Elizabeth Weese of Wake Forest University. The interns were valuable additions to the staff during a busy time; among other things they helped to organize a new archive for the Library on Shakespeare in Performance in our time.

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 Univer-

sity 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 1978/79, and all are to be thanked for many hours of indispensable scholarly and critical consultation.

II. CENTRAL LIBRARY ACTIVITIES

Grouped within the Central Library Division are the departments required for the acquisition, maintenance, and servicing of books and manuscripts for use by scholars all over the world. These departments include principally: Acquisitions-Accessions, Catalog, Reading Room, Reference, Conservation and Photoduplication. The Central Library Division also provides general support for all Folger-related activities through its Business and Personnel Offices and through the building services furnished by the Guard, Engineer, and Custodial Departments.

A. Construction Impact

Construction of the underground bookstack vaults during 1978/79 (Phase I of the building renovation-expansion program) had increasing impact on a number of Central Library Departments. In anticipation of the completion of Phase I, plans were made to move the entire collection of Folger books, manuscripts, and paintings into the safety of the newly constructed vault space. The move had to have been made before workmen could begin the extensive renovation of the building projected under Phase II of the renovation program. The Space Committee--composed of Philip Knachel (Associate Director and Chairman), Lilly Lievsay (Head of the Catalog Department and Curator of Books), Elizabeth Niemyer (Acquisitions Librarian), Nati Krivatsy (Reference Librarian), Suellen Towers (Reading Room Supervisor), Ann Skiff (Hostess), Rachel Doggett (Accessions Librarian), and Patricia Senia (Assistant Reading Room Supervisor)--worked closely throughout the year with the architects and contractor. Detailed planning for placement of the books and manuscripts was entrusted to a special committee headed by Pat Senia,

Assistant Reading Room Supervisor, Joan Morrison, Assistant Head of the Catalog Department, Sandra Powers, Senior Cataloger, and Elizabeth Walsh, Reference Assistant. Predictions by the contractor that the underground vault would be ready to receive books in early May prompted a decision to close the Library to readers on April 30th, so that the books could be returned to the shelves, circulation records cleared and final preparations made for the book move. Later construction delays retarded completion of Phase I and prevented the move of the books as scheduled. However, the Library staff utilized the time to complete plans for the move which will begin as soon as construction allows. (As of this writing it has been completed.) Meanwhile an arrangement was made with the Library of Congress permitting the Folger to transfer a number of books critical to the research of Folger readers and the continuation of their work while the Folger Reading Room remains closed.

Departments in the Central Library Division will be severely hampered in some of their activities by the placement of the Library's collection in the new vault space during the renovation program. Obviously, the Reading Room staff cannot perform its normal functions without readers. Because access to the vault space may be difficult or impossible during some parts of the renovation program, personnel in the Accessions, Catalog and Reference Departments will be restricted in their work as well. For these reasons the Central Library Division has in many instances not filled vacancies in departments most likely to be affected by renovation. In some cases relatively new staff members were advised at the time of their employment that they could not be retained after the closing of the Library. Understandably, then, the volume of work performed by departments with unfilled positions suffers in comparison to years past when these departments were at full strength. This will be reflected in the statistical tables of this report.

B. Catalog Department

After several years of keeping abreast with acquisitions, the Catalog Department fell slightly behind. For a number of reasons the department was not working at full strength for most of the year. As mentioned earlier, the prospect before us of the Library's closing for a year or more and uncertain access to the collection meant that catalogers who left were not replaced. It remains to be seen how much cataloging can be accomplished when the collection is stored in the new underground vaults and is inaccessible to regular use.

Several members of the department spent time planning the move of the books and the arrangement of people and objects during

the renovation. We soon found that one plan did not suffice and that adjustments had to be made and new plans formulated as changes in construction dictated.

With planning and change in the air, it was thought to be a good time to consider different cataloging procedures. After discussion with other departments, it was agreed that there was no need to use the Library of Congress classification for books in closed stack areas. A subject arrangement, while useful for open stacks and browsing, is hardly necessary for books in closed stacks. Since our STC and Wing books are not arranged by subject but by STC and Wing numbers, it was decided that the Continental and English eighteenth-century books could retain their accession number as a permanent number. That part of the collection already cataloged by Library of Congress numbers will remain as is; but beginning in July newly cataloged books in the two categories mentioned above will receive only the accession number as a call number. Post-1800 works shelved in open stacks will continue to receive call numbers based on the Library of Congress classification.

Very much in the minds of many librarians is the future of the card catalog and on-line cataloging. During the year members of the Catalog Department studied the pros and cons of on-line cataloging and weighed the advantages of joining a major network in which the cataloging of many libraries is contained in one data base. In this way cataloging can be shared. This will be particularly useful in modern book cataloging. As yet, few libraries have contributed rare book cataloging to the data bases; in this area Folger cataloging could be a significant contribution to the development of a national data base.

Time spent in planning did not preclude more normal cataloging duties. As usual, new STC titles were cataloged as they were acquired. Inroads were made in Wing and Continental books. In these two areas we were able to catalog more titles than were acquired, meaning a decrease in the backlog. Eighteenth-century titles received less attention so that books of higher priority in the earlier periods could be fully described. In modern reference works we did not keep up fully with the number acquired, but the backlog is not substantial.

The cataloging of Shakespeare prompt books, begun the previous year, continued. It is hoped that when this file is completed it will prove highly useful to those doing theatrical research. Readers will also find helpful the continuing addition of cards to our catalog of prints and engravings. Although largely Shakespearean and theatrical, this collection contains many other subjects of

interest, and there are more and more calls for this material as it becomes more available through cataloging.

Autograph letters were cataloged by members of the Reading Room staff as time permitted. This year letters in scrapbooks were listed and thereby made readily accessible.

C. Reading Room

Circulation and readers statistics were slightly lower than the previous year. The number of books used in 1978/79 was 30,298 compared to 32,781 in 1977-1978, which represents a 7½ percent decline. The number of readers using the Library dropped by 7 percent and the number of new readers declined 12 percent. The closing of the Reading Room on April 30, 1979, probably accounts for the lower figures, with the Reading Room closed to readers for two of the busiest research months of the year, May and June. March 1979 showed a record number of individual readers (204) using the Reading Room in that month with 3,722 books used. Since the Reading Room Supervisor left the Library in March for a position at a local university, the pressure of record numbers of readers trying to use the Library before it closed placed heavy demands on the staff. Staff time was also taken up in the planning sessions for the development of the new stack areas and the renovation of the reading areas, as well as in helping assemble the Folger materials which will travel in the Shakespeare: the Globe and the World exhibition while the Library is closed.

Until the Reading Room closed on April 30th, the staff was occupied with these activities as well as trying to maintain the normal standards of reader services. At times it was difficult to keep up with the everyday servicing and shelving of books. As the closing date approached, readers returned so much material that large areas of books had to be shifted to accommodate the volumes in their appropriate sections of the stack. After checking out the last reader, the staff was faced with the enormous task of shelving all the materials used by the readers. The staff has continued to be involved in the planning sessions and the exhibit preparation since the closing. They have also completed preparation of the collection for the move into the new stack area. A reserve section of Folger books, to be set up at the Library of Congress to accommodate Folger readers during the closedown, had to be prepared for transfer. Besides these activities, the Reading Room has provided assistance to other departments of the Library which needed to use the collection.

D. Reference

The Reference Librarian answers questions from readers and assists them in locating materials for their research. Information is also requested by mail and telephone. During 1978/79 the Reference Librarian answered a total of 171 letters, many requiring considerable research, and 203 phone calls (thirty-three of them long-distance calls).

The Curator of Manuscripts assists readers with paleographical problems. During 1978/79 she replied to 123 letters. The Art Reference Cataloger helps readers find illustrations on a great variety of topics. During 1978/79 she responded to twenty-eight inquiries by mail and forty telephone calls.

E. Visitors

Persons from this country and abroad who want to see the rare book vaults or wish to observe the technical services of the Library are usually escorted by the Reference Librarian or by other staff members from the Central Library Division. During 1978/79 fifty-six individuals and seventeen groups were given special tours of the Library. Our foreign visitors came from Bangladesh, Egypt, France, Hungary, Holland, Spain, and the USSR. Students from the Catholic University Library School, trainees from the National Library of Medicine, members of the Consortium of Libraries Continuing Education Program and a group from the Art Research Libraries were offered tours of the Folger's technical services. A group of Egyptian librarians and members of the British National Theatre who were performing at the Kennedy Center also toured the Library.

F. Conservation Department

This has been a particularly busy and interesting year for the Conservation Department. In October the department received \$15,000 from HEW as part of a Title II C grant. The grant was used to purchase new equipment, and, as a result, the department now houses some of the finest specialized conservation equipment available. Among the acquisitions are a new skiving machine for shaving leather to replace the old, improperly functioning one, a complete set of photographic equipment to enable proper documentation of items before, during, and after restoration, and a sophisticated water filtration system which permits the most effective aqueous treatment for paper.

Also in October, Conservator Frank Mowery established a fund to provide additional support for conservation. The money will be used to purchase additional materials, to provide stipends for internships, and to supplement conservation grants which require matching funds. Among the later contributors have been current Folger staff members.

Throughout the year the department has devoted a large majority of its time to work on the Shakespeare: the Globe and the World exhibit. Highly technical and time-consuming restoration was required on many of the Library's most valuable and often quite fragile items. To insure that all phases of the exhibit were planned with conservation principles in mind, Mr. Mowery actively participated in discussion meetings with the designers, exhibit coordinators, case fabricators, museum transporters, and host institutions. He will be personally responsible for the installation and taking down of the exhibit at each site and will travel once a month to each site to insure that proper conditions are being maintained.

The Conservation Department assisted in the preparation of the two semi-annual exhibits. The books and other items were examined and necessary repairs made. Case cards and prints were mounted, proper display techniques demonstrated, and the installation of the exhibits supervised. The regular traveling exhibits were checked, and a number of repairs were made. Also, this year the department had an exhibit of its own, illustrating, through photographs and explanatory cards, the restoration of the 1897 playbill for the first American production of As You Like It at Stratford performed by the company of Augustin Daly.

Conservation Assistant, Karen Garlick, was awarded a personal grant from the National Museum Act for advanced training in book conservation. While the grant will emphasize the execution of book structures, it will also include an internship in the paper division of the restoration office at the Library of Congress and a trip to the Newberry Library to study box-making on a large scale.

The successful volunteer-apprenticeship program implemented last year was continued. Martha Feldman has continued to receive training in book and paper restoration and proved indispensable in assisting with the extra work from the "Shakespeare" exhibit. Jean Rosston joined the program from September until June and worked exclusively on flat-paper restoration. Partly as a result of her Folger experience, she was accepted into and will attend the graduate program in art conservation at Cooperstown University in New York.

G. Photoduplication

The Photoduplication Department was very much affected both by the closing of the Library to readers on April 30th and by photographic work required in support of the Library's exhibition Shakespeare: the Globe and the World.

In the first instance many readers submitted requests for microfilm of books which they realized would be unavailable once the Library was closed for renovation. Microfilm openings almost doubled in 1978/79 over the preceding year, and Xerox copyflo increased many times over the previous year as well. Because the timing of the book move to new vault space remained uncertain through the final months of 1978/79, there was considerable pressure on the Photoduplication Department to complete this work while the books were still accessible.

The preparations for the exhibition Shakespeare: the Globe and the World led to the employment under the project of an additional photographer, Robert Jackson, for approximately seven months to help prepare the photographs for the exhibition catalog and other requirements. At the same time a considerable amount of this special exhibition work was performed by Horace Groves, Chief of Photoduplication, with assistance from Kelly Hubbell, Photoduplication Assistant. The number of photographs and slides completed on in-house orders was almost three times as much as the amount done for readers--a measure of the extent to which the Photoduplication Department has been involved in the exhibition as well as other in-house activities during 1978/79.

H. Special Projects

1. Shakespeare: the Globe and the World

Preparations for a major traveling exhibition entitled Shakespeare: the Globe and the World absorbed the attention of numerous staff members throughout the Library and especially in the Central Library Division. The exhibition, which will feature the finest books, manuscripts and artifacts of the Folger Library, is intended to illuminate the world of Elizabethan England in which Shakespeare lived and wrote and to celebrate his works and his presence in our world today. Scheduled to open October 5, 1979 at the California Academy of Sciences in San Francisco and to tour five other American cities including Kansas City, Pittsburgh, Dallas, Atlanta, and New York over a two-year period, the exhibition will

be first in recent memory to be based on the treasures of an American institution. It will also mark the first time the Trustees of the Folger have permitted these materials to leave the Library--a decision resulting in part from the closing of the Library for renovation and in part from the extraordinary precautions which will be taken to protect the exhibit items while they are on tour.

Initial planning began in November 1977, under a grant from the National Endowment for the Humanities and from Exxon. An implementation grant funded by NEH, the Metropolitan Life Insurance Company, Exxon, and the Corporation for Public Broadcasting was awarded the Folger in January 1979. Primary responsibility for coordinating and administering the exhibition team, including both outside consultants and in-house support staff, was assigned by Philip A. Knachel, Project Director, to Margaret Welch, who was named full-time Project Coordinator in November 1977.

To mount an exhibition on this scale has required the pooled expertise of many advisors. In some instances the Folger has turned to experts outside the Library for assistance. Major contributors to the exhibition in this category include:

Exhibition Designer: Stuart Silver
 Concept and Scenario Consultant: George Trescher
 Concept and Content Advisor and Catalog Author:
 S. Schoenbaum
 Exhibition Graphics and Catalog Designer: David Barnett
 Exhibition Design Associate: Clifford La Fontaine
 Exhibition Graphics Associate: Doris Neulinger
 Exhibition Text: Michael Feingold
 Catalog Production: Michelle Nahum
 Conservation Consultant: Nathan Stolow
 Audiovisual Consultant: Joseph Empsicha
 Academic Consultants: Charles H. Shattuck,
 Lacey Baldwin Smith
 Photographer: Rudy Muller
 Catalog Indexer: Ann Hofstra Grogg

A very large proportion of the exhibition preparatory work, however, has been performed by members of the Library staff. From within the Central Library Division, virtually all departments have had an involvement often stretching over many months. Elizabeth Niemyer, Acquisitions Librarian, was principally responsible for selection of exhibition materials, but suggestions from other staff members have been invaluable. Jean Miller, Art Reference Cataloger, and Ann Skiff, Hostess, have given particularly

useful assistance in the selection and preparation of art materials. Frank Mowery, Head Conservator, and his staff have spent much of the year repairing and restoring books and manuscripts for display in the exhibition. The Conservation Committee, chaired by Lilly Lievsay, Curator of Books, reviewed all of the selections to determine whether they could be safely placed on exhibition. Horace Groves, Chief of Photoduplication, with assistance from Robert Jackson and Kelly Hubbell, prepared photographs of the exhibit items for use in the catalog and for exhibition graphics. The Reading Room staff, headed by Suellen Towers and Patricia Senia, oversaw the transfer of the many exhibit items from department to department during the various stages of preparation.

Other divisions and departments of the Library have also contributed heavily. John Andrews, Director of Academic Programs, has assumed responsibility for editing the exhibition catalog, for writing the exhibition handout which will be given to all visitors, and for preparing the packet of educational materials to be used in schools, and has provided assistance at every stage of the exhibition. James Elder, Deputy Assistant to the Director, has been instrumental in arranging for the exhibition to visit the museums selected for the tour and has assisted in planning for the exhibition throughout. Leni Spencer, Head of Public Programs, helped plan and support the national press conference announcing the exhibition in the spring of 1979.

A more detailed report of the exhibition will appear in the next annual report. However, by July 1, 1979, the groundwork for the exhibition opening at San Francisco October 5, 1979, has been laid and preparations well advanced. This would not have been possible without the sense of dedication which Margaret Welch, her staff--Nancy Kerns and Louise Hayford--and her associates have brought to the project and without their willingness to devote long hours of very hard work to meet critical deadlines.

2. Title II C Grant

A Title II C grant of \$142,023 awarded October 1, 1978, by the Department of Health, Education, and Welfare helped the Folger up-grade a number of areas in the Central Library Division. The largest proportion of the grant was allocated to the purchase of collection materials, both rare and modern, and its initial effects are reflected in the acquisitions section of this report. However, the grant also provided substantial funds to obtain equipment for the Conservation and Photoduplication Departments.