

*Exercitationes
Virtutum in om-
ni aetate minifi-
cos afferunt
fructus.*

**FOLGER
SHAKESPEARE
LIBRARY**

**ANNUAL REPORT
1980**

Monimentum Ære Perennius

Academic Programs

For the Academic Programs Division of the Folger, 1979/80 was a year of challenge. In response to the challenge, there were a number of successes. But there were also some major setbacks.

The following 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 publication program; and (c) an internationally-circulated journal, *Shakespeare Quarterly*. Through these and related endeavors, 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 of Renaissance and Eighteenth-Century Studies

The rapid and wide-ranging development of the Folger Institute in recent years testifies to its growing importance as a center for advanced research and instruction in the humanities. Founded in 1970 and assisted, over the years, with support from the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the Surdna Foundation, the Institute continues to expand its institutional membership. Four universities affiliated with the Folger Institute in 1979/80—George Mason University, the University of Maryland-Baltimore County, the University of Pennsylvania, the University of South Carolina—bringing to eighteen the uni-

versity membership in this increasingly influential consortium. At present, then, the Institute has seven sustaining-member universities (American University, the Catholic University of America, George Mason University, Georgetown University, George Washington University, the University of Maryland-Baltimore County, and the University of Maryland-College Park), and eleven associate-member universities (the University of Delaware, Johns Hopkins University, the University of Pennsylvania, Princeton University, Rutgers University-New Brunswick, the University of South Carolina, the University of Virginia, and West Virginia University).

In 1979/80, because of the Library's renovation program, the seminars and workshops went "on the road." One seminar was conducted at the Library of Congress, another at the National Gallery of Art. One seminar met at Florida House, across East Capitol Street from the Library; several others met at Appalachian House on Third Street, S.E. And the two-week workshop on "Shakespeare in Performance" was offered with the co-sponsorship of the Library of Congress and the John F. Kennedy Center for the Performing Arts. The Folger is deeply grateful to all of these institutions for their enormous contributions at a time of great need.

The Folger Institute sponsors five regular programs: the Folger Institute Seminars and Workshops, the Folger Institute Evening Colloquium, the Folger Institute Noontime Colloquium, the Folger Lecture Series, and a series of Folger Institute Symposia. As the following report will illustrate, these programs all did well in 1979/80, and each holds exciting prospects for the future.

1. Folger Institute Seminars and Workshops

The largest ongoing activity of the Folger Institute is its program of advanced interdisciplinary seminars and workshops. Each year the Institute offers eight or nine seminars and workshops on topics ranging from Renaissance and eighteenth-century literature and drama, to social and political history, to philosophy and intellectual history, to art history, to the history of science. The seminars normally meet once a week for twelve weeks and are largely research-oriented. The workshops normally meet twice a week for a period of two to four weeks, with the orientation determined by the nature of the topic. Though designed primarily for advanced graduate students and post-doctoral fellows, the seminars and workshops have also attracted a number of qualified participants from non-academic professions. The Institute does not award grades or issue certificates, but graduate students from affiliated institutions usually receive credit from their universities for the work they have completed in Folger seminars.

The seminar program provides its constituents with a number of valuable benefits. It allows professors to offer instruction on topics related to their own research, with the full resources of the Folger collection at hand. It enables faculty and graduate students from participating universities to study with visiting scholars of great distinction both from elsewhere in America and from abroad. And it supplements existing graduate programs with a number of special course offerings based on subjects (e.g., the archival sciences) which would be difficult if not impossible for most universities to provide unaided.

In 1979/80, a total of 82 graduate students and faculty members enrolled in Institute seminars and workshops.

FALL 1979 SEMINARS

THE POET AS PROPHET: SPENSER, MILTON, AND BLAKE

Joseph Wittreich
Professor of English
University of Maryland-College Park

The Book of Revelation, both culmination and consummation of Biblical prophecy, provides the poetic that Spenser, Milton, and Blake adopt and offers the model that, in various of their poems, these poets aspire to. This seminar in-

vestigated, in particular, *The Shepheardes Calendar* and *The Faerie Queen*, *Lycidas* and Milton's epics, and Blake's *Milton* and *Jerusalem*.

LITERATURE AND THE VISUAL ARTS IN EIGHTEENTH-CENTURY ENGLAND

Robert Halsband
Professor of English
University of Illinois

This seminar studied the ways in which poetry, fiction, and drama of the period inspired artists to design book illustrations as well as easel pictures, especially after the establishment of the Royal Academy. The varied literature was examined in its critical contexts to judge how it was regarded by contemporary readers, including those who designed illustrations.

RENAISSANCE PALEOGRAPHY IN ENGLAND

Laetitia Yeandle
Curator of Manuscripts
Folger Shakespeare Library

This seminar provided an introduction to English handwriting of the sixteenth and seventeenth centuries and introduced 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.

SPRING 1980 SEMINARS

SHAKESPEAREAN EXPLICATION

Harry Levin
Irving Babbitt Professor of
Comparative Literature
Harvard University

This seminar, designed particularly for teachers of Shakespeare, interpreted a number of selected texts in terms of the historical, philological, textual, stylistic, and theatrical factors which were relevant to each. Material for analysis was drawn from six plays representing different phases of Shakespearean style and technique.

PASCAL AND THE ARTS OF THE MIND

Hugh M. Davidson
Commonwealth Professor of French Literature
University of Virginia

The work of this seminar was divided into three main parts: (1) an analysis and discussion of all the *Pensées*, with the aim of achieving—insofar as possible—a comprehensive interpretation; (2) a less detailed study of the *Lettres provinciales*; and (3) an attempt to discern in the works read Pascal's habitual approaches to problems of invention, statement, sequence, and unity. Participants gained insight into Pascal's way of conceiving and practicing such arts of the mind as rhetoric and dialectic.

*WORKSHOP: PARLIAMENT AND LIBERTY
1559-1640*

J.H. Hexter
Distinguished Historian in Residence
Washington University

In this workshop students analyzed selections from the proceedings in the Parliaments of Elizabeth I, James I, and Charles I. The selections enabled the students to follow the changes that experience wrought in the perception of threats to liberty, and thus to grasp what Englishmen deemed their fundamental liberties to be in the era when freedom encountered its most threatening challenge.

*WORKSHOP: ACTORS IN RESIDENCE FROM
THE ROYAL SHAKESPEARE COMPANY*

Co-sponsored by the Folger Institute
of Renaissance and Eighteenth-Century Studies,
the Library of Congress, and
the Kennedy Center

Five actors from the Royal Shakespeare Company (Ian Richardson, Ann Firbank, Martin Best, John Nettles, and Sebastian Shaw) and four Shakespearean scholars (Bernard Beckerman, Alan C. Dessen, Joseph Price, and S. Schoenbaum) participated in a two-week program which included six evening recital performances, four public lectures, and ten days of performance-oriented seminars and workshops. The daytime sessions were held at the John F. Kennedy Center for the Performing Arts; the evening performances were held in the Coolidge Auditorium of the Library of Congress. Both the Kennedy Center and the Library of Congress contributed financially and administratively to the program.

*WORKSHOP: MILTON'S AESTHETIC OF
TESTIMONY*

Stanley Fish
Professor of English
Johns Hopkins University

This workshop explored the consequences of Milton's radical internalism—that is, his refusal to identify value with external signs and his insistence on referring all judgments to the presence or absence in a man of a regenerate spirit. The lectures focused on the implications, for a formalist aesthetic, of the extension of this principle to the judging of literary productions.

The three fall seminars drew a total of 21 participants; the five spring seminars drew a total of 61 participants. Five of the fall participants and fifteen of the spring participants received fellowships, totaling \$14,292. Student evaluations were, as usual, enthusiastic, as illustrated by the following comments:

"The seminar on Pascal and the Arts of the Mind, conducted by Professor Hugh Davidson of the University of Virginia, was a very valuable experience for me, since my knowledge of Pascal had been limited to an undergraduate survey course in French Literature. Having participated in and audited many Folger seminars, I can say that Professor Davidson's was a model of the genre, and I praise it most highly. The seminar had an interesting mix of people from different backgrounds in it, and each person was able to contribute to the discussions, thanks to Professor Davidson's judicious mix of discussion, commentary, and Socratic dialogue."

"Two aspects of Professor Hexter's workshop especially pleased me: the limited enrollment and the emphasis placed upon the primary sources for parliamentary history. Because only five of us participated in the workshop, interaction was immediate and easy. We worked together as a group from the start, and I was happy for the opportunity to make contact with other academics interested in the seventeenth century in the Washington-Baltimore area. On the other hand, the differences between our specific disciplines—literature, constitutional history, cultural history—made for a provocative skewing of perspectives and at times lively interchange of ideas. I feel that I learned from this workshop, which in itself distinguished it from many graduate school courses I have taken."

"On the surface, Harry Levin's Folger seminar, "Shakespearean Explication," followed the usual practice of advanced graduate courses, structured as it was on frequent student reports, and supplemented by timely observations and comments from Dr. Levin. Yet this course offered a higher level of discussion than most, in part because of Harry Levin, and in part because the class contained students of exceptional quality, many of whom had considerable experience as well as a deep commitment to the subject matter. Dr. Levin's format, which called for short, tightly-delivered reports focusing on part of a central scene, enabled students to get to the point, to offer insights clearly and simply, and to avoid the "hot air" that often vitiate longer, more elaborate efforts. As a result, the class format sharpened the techniques of its students and helped them to become better teachers."

"Recently I participated in the Folger seminar on Shakespeare directed by Alan Dessen, Homer Swander, and a number of other scholars, and also involving members from the RSC. The week-long program was incredibly full, and I particularly appreciated the mix of discussion and performance. Since the main topic of the seminar was to explore the relationship between scholar and actor, it was, needless to say, very rewarding to have this interaction dramatized in daily exchanges and afternoon and evening recitals. I was teaching a Shakespeare course this semester, and I returned to my class absolutely inspired by a new set of approaches and a much sharper awareness of the possible insights—and also important problems—raised by handling a play as a *script* rather than a *text*."

"The Actors in Residence Seminar at the Kennedy Center was a unique experience in that Actors and Shakespeare scholars had never before convened for the purpose of mutual enlightenment in such a formalized group. It seemed evident that all participants were excited and intellectually stimulated by the confrontation of two such traditionally alienated groups. For my own research and writing this workshop was indispensable. The exposure to the Royal Shakespeare Company gained here enabled me to write my paper for the Stage History seminar of the Shakespeare Association of America meeting in Boston next month. The tie-in was perfect: I wrote a critique of recent RSC theatre reviews in *Shakespeare Survey*; the paper was well received and, in fact, taken back to England by an influential editor and scholar. I think this is an example of the kind of cross-fertilization nurtured by the Folger seminar."

2. Folger Institute Evening Colloquium

The Folger Institute Evening Colloquium is a monthly program in which some twenty to thirty scholars, primarily from the Baltimore-Washington area, meet for dinner at a local restaurant and discuss a paper that has been circulated prior to the meeting. Scholarly contributions for the program are submitted to the Colloquium Review Board, a group of four or five scholars (appointed annually) who select the nine papers that constitute a year's discussions. The papers cover a wide range of Renaissance and eighteenth-century topics and reflect the interdisciplinary composition of the group. Often they represent works in progress, presented by an author who wishes to have his colleagues review and critique his findings in advance of publication. Participants stress the role which the Folger Institute Colloquium has played in creating a coherent intellectual community of scholars in the humanities. Many have remarked that it is the only forum available to them on a regular basis in which it is possible to participate in high-level intellectual exchange.

A total of 197 scholars participated in the Folger Institute Evening Colloquium in 1979/80. Members of the Colloquium Review Committee were Robert W. Kenny, Department of History, Washington University (Chairman); Doris Adler, Department of English, Howard University; Mary McKinley, Department of French, University of Virginia; Michael Marcuse, Department of English, University of Maryland-College Park; Carolyn Newmark, Assistant Curator of Sculpture, National Gallery of Art; John Reesing, Department of English, George Washington University; Joseph Sendry, Department of English, Catholic University; and Susan Nascimento (ex officio), Folger Institute. The papers the Committee selected for discussion were as varied and challenging as at any time in the past.

PROGRAM OF THE 1979/80 FOLGER INSTITUTE EVENING COLLOQUIUM

*DESIRE AND THE STRUCTURE OF
EIGHTEENTH-CENTURY FICTION*
September 26, 1979

Raymond F. Hilliard
Assistant Professor of English
University of Richmond

Professor Hilliard argued that structural similarities among several types of eighteenth-

century fiction—the prose satire, the novel of manners, the Gothic romance—reveal a commonly held view of the nature of desire. In all of these works one encounters protagonists who seek to escape from a place of confinement (a secularized version of the “earthly paradise”) in which they feel either the lack of something they desire (Johnson’s *Rasselas*) or the frustrations of ungratified desire (Richardson’s *Clarissa*, Austen’s *Emma Woodhouse*). Inevitably, however, “the indulgence of desire leads to a more restricted form of confinement.”

*NUMEROLOGICAL STRUCTURES IN
THE TEMPLE*

October 25, 1979

Sibyl Lutz Severance
Assistant Professor of English
Brandywine College

Professor Severance suggested that a numerological system of aesthetics, based primarily on scriptural exegesis, influenced the development of English poetic structure from the Middle Ages through the Renaissance, and “was almost universal in the period 1580-1680.” In establishing correspondences between number and meaning in *The Temple*, therefore, George Herbert followed well-established poetic practice. “The overall three-part structure, the fashioning of individual poems, the linking of lyrics in ‘The Church’ section, and the basic structure of ‘The Church’ reflect in their numerology the course of man’s movement within the Church toward ultimate unity with God.”

*HORATIAN MONSTERS AND
MONTAIGNE’S ESSAIS*

November 29, 1979

Mary B. McKinley
Assistant Professor of English
University of Virginia

Professor McKinley analyzed Horace’s “early role as the arbiter of literary subject matter and style in Montaigne’s *Essais*,” arguing that understanding Montaigne’s use of the Horatian monstrous, or grotesque, provides a means of approaching both the subject matter of the *Essais* and their form and composition.

*SPORT AND CULTURE: THE
EIGHTEENTH-CENTURY CHESAPEAKE
GENTRY*

February 7, 1980

Nancy L. Struna
Lecturer in Physical Education and History
University of Maryland-College Park

Professor Struna’s paper was a provocative analysis of the place of sporting activities in the lives of colonial Marylanders and Virginians. Examining the means by which a society defines its elite, and by which an elite defines itself, it offered interesting parallels between colonial America and eighteenth-century English society.

*THE WARTON FORGERIES AND THE
CONCEPT OF PRE-ROMANTICISM*

March 13, 1980

A.H. Scouten
Professor of English
University of Pennsylvania

Professor Scouten dealt with the topic of periodization. After briefly summarizing the story of the Warton forgeries, he showed how twentieth-century American and British scholars used the poems attributed to Thomas Warton to demonstrate the existence of a distinct and recognizable literary period—Pre-romanticism.

VOX POPULI, VOX DEI

April 8, 1980

John N. King
Associate Professor of English
Bates College

Professor King challenged the traditional assumption that the English Reformation was intrinsically hostile to literature and art. Protestant iconoclasts did destroy what they regarded as idolatrous images and literature, he said, but they balanced that attack by creating new works of art and literature that conformed to a Biblical standard of truth and art. They thereby forged a distinctively Protestant literary tradition that underlies the achievements of the age of Shakespeare, Spenser, and Donne.

*NATURAL PHENOMENA IN
THE FAERIE QUEENE: THE FOUR ELEMENTS*

April 29, 1980

Jon Quitslund
Professor of English
George Washington University

Professor Quitslund’s paper, part of a longer study of the order and flux of Nature as represented in *The Faerie Queene*, interpreted

references to the familiar tetrad of elements which, singly and in various mixtures, constitute the substance and vitality of the created world.

“NO MORE . . . OFFEND OUR HEARING”:
AURAL IMAGERY IN CYMBELINE
May 22, 1980

Peggy Muñoz Simonds
Professor of English
Montgomery College

Dr. Simonds discussed the imagery of ears and hearing in *Othello* and *Cymbeline*, pointing out that the emphasis on the moral seduction of characters through auditory means in the plays should not surprise us, since Genesis records that hearing was the very first of man's five senses to be corrupted by the persuasive aural poison of the serpent.

3. Folger Institute Noontime Colloquium

The Folger Institute of Noontime Colloquium (formerly known as Midday Musings), is a program in which scholars currently engaged in research at the Folger gather informally in the Commons Room of the Folger Guest House to eat lunch and discuss ongoing research projects. Since the establishment of the program in 1978, the meetings have been held once a month during the winter, and on the average of twice a week during the summer, when there is a heavy influx of visiting scholars. Because the Reading Room was closed in 1979/80, the noontime colloquium was suspended in fall 1979. But its popularity among Folger readers insures its resumption and continued success once the Library reopens in the spring of 1981.

4. Folger Institute Symposium

The Folger Institute's major symposium of 1979/80 was underwritten by a special award from the Research Grants division of the National Endowment for the Humanities and co-sponsored by the Conference for the Study of Political Thought. Its title was “John Locke and the Political Thought of the 1680s,” and it took place March 21-23, 1980, in the Theatre of the Folger Shakespeare Library. The symposium was prompted by the general agreement among scholars that Locke actually began writing his *Two Treatises on Government* in 1679/80, soon after the posthumous republication of the works of Sir Robert Filmer (to which the *Treatises* were

a direct response), even though Locke did not publish them until 1689. The chief effects of this redating have been to cast Locke's political writings into a context that differs significantly from that in which they have traditionally been interpreted and, accordingly, to suggest an altogether new understanding of both his intentions and his accomplishments. This reinterpretation has been facilitated by the availability for the past 20-25 years of Locke's extensive manuscripts (including letters to and from him, drafts of essays, and early versions of some of his books and journals) as well as by changing perspectives on seventeenth-century British politics and political thought. The purpose of the symposium was to explore the ‘new’ Locke who is gradually emerging—exploring his political writings in the historical context of the 1680s.

The organizers of the symposium were Professors Gordon J. Schochet (Rutgers University-New Brunswick) and J.G.A. Pocock (Johns Hopkins University), the Program Chairman and Executive Chairman of the Conference for the Study of Political Thought, and Susan Z. Nascimento, Associate Chairman of the Folger Institute. The symposium comprised five panel sessions—each consisting of two 35-minute papers, a comment of 15-20 minutes, and 40-45 minutes of discussion—as well as a concluding roundtable discussion to which symposium registrants were invited for further discussion of issues raised during the five regular sessions. Lecturers included eminent American and European historians and political scientists, whose contributions were organized under three general headings: “Writing the *Treatises on Government*,” “Publishing the *Treatises on Government*,” and “Reading the *Treatises on Government*.” The schedule of the symposium illustrates the range of topics discussed.

Friday, March 21

WRITING THE *TREATISES ON GOVERNMENT*:
LOCKE AND THE
FILMERIAN CONTROVERSY

Panel 1 (9:30-12:00)

Mark Goldie (Churchill College, Cambridge)
“Locke and Toryism”

James Tully (McGill University)
“Locke and His Immediate Audience”

Comment:
Judith Richards (La Trobe University)

Chair:
Philip A. Knachel (Folger Shakespeare Library)

Panel 2 (2:00-4:30)

John M. Wallace (University of Chicago)
"Locke and the Theory of Natural Obligation"

Gordon J. Schochet (Rutgers
University-New Brunswick)
"Locke, Revolution, and Toleration"

Comment:
Julian H. Franklin (Columbia University)

Chair:
Nannerl O. Keohane (Stanford University)

Saturday, March 22

PUBLISHING THE *TREATISES ON
GOVERNMENT*: LOCKE AND
REVOLUTION OF 1688

Panel 3 (9:30-12:00)

Lois G. Schwoerer (George Washington
University)
"Locke and the Revolution Whigs"

Martyn P. Thompson (Universität Tübingen)
"Contract, Constitution and History"

Comment:
Janelle Greenberg (Pittsburgh University)

Chair:
Robert Ginsberg (Pennsylvania State
University)

READING THE *TREATISES ON GOVERNMENT*:
LOCKE IN SOME WIDER CONTEXTS

Panel 4 (2:00-4:30)

Richard Ashcraft (University of California,
Los Angeles)
"Radicalism and Lockean Political Theory"

J.G.A. Pocock (Johns Hopkins University)
"Natural Right and Commerce: Josiah
Tucker's Critique of Locke"

Comment:
Mark Glat (Tel Aviv University)

Chair:
C.B. Macpherson (University of Toronto)

Sunday, March 23

Panel 5 (9:30-12:00)

John Dunn (King's College, Cambridge)
"From Applied Theology to Social Analysis:
The Break between John Locke and the
Scottish Enlightenment"

James Moore (Concordia University)
"Locke and the Scottish Jurists"

Comment:
Richard B. Sher (New Jersey Institute of
Technology)

Chair:
Edmund Leites (Princeton University)

Round Table (1:30-4:00)

Held in the Folger Library
Participants, speakers, commentators, and a
limited number of registered attendants at
the symposium

Since the political events of the 1680s and the ideological debates that accompanied them—events and debates to which John Locke made so profound a contribution—did much to establish the foundations of modern liberal thought and politics, the symposium attracted a varied cross-section, not only of the academic community, but also of the educated general public. Among the members of the audience were 115 scholars and teachers from throughout the United States, as well as from England, Canada, Israel, Germany, and Australia. Universities affiliated with the Folger Institute were especially well represented, as were local historical associations.

5. Folger Lecture Series

The Folger Lecture Series offers to the general public a sense of the intellectual excitement that participants in other Folger Institute programs experience. Ordinarily, six to eight of the lectures are presented by Institute seminar and workshop leaders; one or two are given by other authorities brought in from outside the Institute roster. The lectures take place in the Folger Theatre, usually on Monday evenings, and attendance at times reaches a capacity audience of more than 200 listeners.

1979/80 FOLGER LECTURE SERIES

September 24, 1979

Joseph Wittreich, University of Maryland
"The Poetry of the Rainbow:
Romantic Poetry as Prophecy"

October 22, 1979

Joel Hurstfield, University College, London
"Man as a Prisoner of his Past:
The Elizabethan Experience"

November 12, 1979

Robert Halsband, University of Illinois
"Shakespeare's *Tempest* in a Teapot,
or the Play Depicted in the Eighteenth Century"

December 10, 1979

George Winchester Stone, Jr.,
New York University
"The Essential David Garrick"

January 28, 1980

Susan Snyder, Swarthmore College
"King Lear and the Psychology of Dying"

February 18, 1980

Stanley Fish, Johns Hopkins University
"Interpretive Authority in Milton"

March 31, 1980

J.H. Hexter, Washington University
"What Kind of Apology is That?—
An Anatomy of the Apology and Satisfaction of
the House of Commons 1604"

April 28, 1980

Harry Levin, Harvard University
"Falstaff's Encore"

May 12, 1980

Hugh M. Davidson, University of Virginia
"Pascal's Concept of the Infinite"

6. Folger Institute Essays

The Institute's first publication appeared during the summer of 1980 when Princeton University Press brought out *Three British Revolutions: 1641, 1688, 1776*. Based on a May 1976 symposium on the same topic, *Three British Revolutions* is the first of what the Institute hopes will be a long and distinguished series of "Folger Institute Essays." A second volume of Institute proceedings, "Patronage in the Renaissance," is now at press, scheduled for publication early in 1981. Three other volumes ("Science and the Arts in the Renaissance,"

"English Theatre and Other Arts," and "John Locke and the Political Thought of the 1680s") are currently in preparation.

7. Plans for Future Development

The major thrust of the Folger Institute during its second decade will be resource sharing through closer collaboration with Washington-area institutions, with professional associations, and with centers for advanced learning at private research libraries and elsewhere. As an outgrowth of a great deal of work in earlier Institute programs, the Folger Institute is also in the process of establishing a Program for the Study of Shakespeare in Performance, which will bring together in a variety of new ways the academic and theatrical communities.

The Folger Institute's interest in strengthening its ties with local and regional institutions derives from the success of several jointly-sponsored programs, particularly in recent years, which have opened up new areas of opportunity. The 1979/80 academic year afforded a superb example: the workshop "Actors in Residence from the Royal Shakespeare Company" (AIR), which took place from February 26 to March 8 under the joint sponsorship of the Folger Institute, the Library of Congress, and the John F. Kennedy Center for the Performing Arts. Normally, AIR arranges for RSC actors to work with undergraduate classes at American universities, demonstrating ways of interpreting Shakespeare's plays through performance. Because of the unique opportunity afforded by the Institute's location in Washington, it was possible for the RSC actors to adapt their program to a number of new and highly significant purposes. Under the sponsorship of the Kennedy Center, they provided special programs for high school students and high school teachers of Shakespeare. Under the sponsorship of the Folger Institute, they joined with five prominent Shakespearean scholars and, for the first time in an AIR-sponsored effort, with members of an American repertory company—the Folger Theatre Group—to conduct a full week of seminars. And under the sponsorship of the Library of Congress, which made Coolidge Auditorium available for special evening performances, they presented recital programs for the general public. The response was tremendous, and plans are now underway to establish an ongoing Institute colloquium on Shakespeare in Performance, thereby continuing the dialogue begun during the AIR visit.

The AIR program illustrates the kind of

collaboration that is likely to characterize most Institute activities during the next decade. There are several promising topics for symposia which would lend themselves to joint sponsorship, and the Institute staff has already held informal discussions of such topics with colleagues at a number of neighboring institutions. In addition, the Institute has had discussions with a number of professional associations which plan to hold their annual meetings at the Folger. In October 1981, for example, the Institute will co-sponsor the first three-day conference of the new Seventeenth-Century Society; the topic will be "Seventeenth-Century: Golden Century? Iron Century?" In spring 1982, the Institute will host the annual meeting of the Renaissance Society of America (which will include two days of seminars and lectures), as well as part of the annual conference of the American Society for Eighteenth-Century Studies.

The Institute will also continue to develop the institutional alliances it established in 1979/80, when it took the seminar program "on the road" during the Folger construction. During the autumn of 1979, the Institute co-sponsored a seminar on the visual arts with the National Gallery of Art, which offered the use of its conference rooms and library, as well as the services of its staff. During the same semester the Library of Congress made available one of its special collections to Institute fellows. The 1980/81 seminar program will offer another art-related seminar at the National Gallery of Art, as well as a seminar on "Analytical Bibliography" at the Rare Book Division of the Library of Congress. These kinds of collaborative arrangements are likely to become increasingly important to the Institute as the seminar program expands to accommodate new member universities.

While strengthening its ties with Washington-area institutions, the Folger Institute is also establishing close links with centers for advanced learning at other private research libraries, particularly the Center for Renaissance Studies at the Newberry Library in Chicago. Now in its first year of operation, the Newberry Center was explicitly modeled after the Folger Institute, and its Advisory Board includes John Andrews, Chairman of the Folger Institute. In order to facilitate joint program planning, the National Endowment for the Humanities has allocated funds in separate grants to the Center and the Institute, and these funds will enable the administrators of each consortium to attend the meetings of the other's Central Executive Committee. The NEH also awarded the Center and the Institute fellowship funds for use by post-doctoral participants in their

respective seminar programs. Folger Institute fellows are eligible to apply for the Newberry Center fellowships and vice versa.

The collaboration between the Folger Institute and the Newberry Center holds significant implication for the future, inasmuch as it is likely to be the first step in a movement to establish a national network of consortial learning centers at private research libraries in the humanities. At a time when most universities are cutting back in faculty, in graduate programs, and in funds for research and travel, doctoral candidates and post-doctoral scholars depend increasingly on centers for advanced study in the humanities such as the Folger Institute. The active collaboration of several such centers would provide a means of reducing the costs of scholarly programs, while at the same time linking communities of scholars in widely separated geographical areas and greatly expanding the fund of available research materials.

The Folger Library takes pleasure in thanking the eighteen university representatives who served on the Folger Institute's Central Executive Committee in 1979/80. All contributed significantly to the development of Institute programs. Pierre Han (Department of Literature, American University), Ellen S. Ginsberg (Department of French, Catholic University), Jay L. Halio (Department of English, University of Delaware), Eric Molin (Department of English, George Mason University), John P. Reesing (Department of English, George Washington University), Jason Rosenblatt (Department of English, Georgetown University), Stephen Orgel (Department of English, Johns Hopkins University), J. Leeds Barroll III (Department of English, University of Maryland-Baltimore County), Shirley Strum Kenny (Department of English, University of Maryland-College Park), Alan C. Dessen (Department of English, University of North Carolina), Larry S. Champion (Department of English, North Carolina State University), Stuart A. Curran (Department of English, University of Pennsylvania), Joseph G. Price (Department of English, Pennsylvania State University), Thomas P. Roche (Department of English, Princeton University), Gordon S. Schochet (Department of Political Science, Rutgers University-New Brunswick), Carol J. Carlisle (Department of English, University of South Carolina), Mary B. McKinley (Department of French, University of Virginia), and Elizabeth Hudson (Department of History, West Virginia University).

B. Fellowships

Because of the closing of the Library's Reading Room for construction, the fellowship program has been temporarily 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.

FOLGER INSTITUTE FELLOWSHIP PROGRAMS

1. Fellowships for Affiliated Universities

Fellowships for participation in Institute seminars are available for doctoral candidates and faculty from the Institute's eighteen affiliated universities: American, Catholic, Delaware, George Mason, George Washington, Georgetown, Johns Hopkins, Maryland-Baltimore County, Maryland-College Park, North Carolina, North Carolina State, Pennsylvania, Pennsylvania State, Princeton, Rutgers, South Carolina, Virginia, and West Virginia. The fellowships may also be used for participation in a seminar at the Newberry Library's Center for Renaissance Studies. These fellowships are awarded on the recommendation of the representatives on the Institute's Central Executive Committee and that of the Sub-Committee on Seminar and Fellowship Applications.

2. At-Large Fellowships

The Folger Institute also offers at-large fellowships to applicants who hold the Ph.D. degree and are currently members of a teaching faculty at a non-affiliated college or university. These fellowships are made possible through a three-year grant awarded in June 1979 by the National Endowment for the Humanities, and may be used only for Folger Institute seminars. Priority consideration will be given to applicants from geographical areas outside those represented by the Institute's affiliates. For further information and application forms, please write the Folger Institute of Renaissance and Eighteenth-Century Studies, 201 East Capitol Street, S.E., Washington, D.C. 20003.

C. Publications

For the Folger publication program, 1979/80 was a trying and frustrating year. The early months of the year saw the publication of two new titles—*Shakespeare: The Globe and the World* (published jointly by the Folger and by

Oxford University Press) and the Lambs' *Tales from Shakespeare* (published under the Folger Books imprint)—and reprints of twelve of the popular Folger Booklets on Tudor and Stuart Civilization (renamed *Folger Guides to the Age of Shakespeare* and published under the Folger Books imprint. All of these publications were well received. As the year progressed, it became clear that sales were not high enough to offset the costs of the publication program incurred in staff and overhead expenses to generate those sales. By April, it was clear that the program was headed for a deficit no matter what steps were taken during the last quarter of the fiscal year. Accordingly, the staff was cut and all new projects were suspended. Conversations were initiated, which have since led to a contract with Oxford University Press, according to which Oxford will assume major responsibility for distribution of Folger publications in 1980/81. Meanwhile, what appeared to be a more auspicious mode of future publishing was adumbrated in the early summer, when Princeton University Press brought out the first volume of a new Library-sponsored series called "Folger Institute Essays," *Three British Revolutions: 1641, 1688, 1776*.

As noted in last year's Annual Report, *Shakespeare: The Globe and the World* was conceived, written, and published as the catalogue for the Library's touring exhibition of the same title. Paid for, in part, by grants from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting, the book was the product of many hands. The text was written by Folger Trustee S. Schoenbaum, Distinguished Professor of Humanistic Studies at the University of Maryland and author of such highly regarded biographical studies as *Shakespeare's Lives* and *William Shakespeare: A Documentary Life*. Captions were primarily the work of Elizabeth Niemyer, Acquisitions Librarian, but many other Folger staff members participated in writing and checking them for accuracy. Illustrations were selected by Margaret Welch, Project Administrator for the exhibition, working in association with Elizabeth Niemyer, Jean Miller (Art Cataloguer), and others. The book was designed by David Barnett of Goslin/Barnett Designers of New York City. And it was edited by and produced under the direction of John Andrews.

The book has been adopted and featured by two book clubs—Readers' Subscription in the United States (a service of *The New York Review of Books*) and Readers' Union in Great Britain. It has also been highly promoted, not

only in association with the exhibition (where Oxford has sponsored such events as television appearances and autographing sessions and promotional occasions at department stores and bookshops), but also in locations far removed from the exhibition. Copies are being prominently displayed, for example, in such ideal settings as the Royal Shakespeare Theatre and Centre Bookstore of the Shakespeare Birthplace Trust in Stratford-upon-Avon. And reviews, uniformly laudatory, have appeared in periodicals as varied as the *Toledo Blade*, the *Springfield* (Massachusetts) *Republican*, the *Morgantown* (West Virginia) *Dominion-Post*, the *Trenton Times*, the *Birmingham News*, the *Waterbury* (Connecticut) *Republican*, the American Library Association *Booklist*, the *Columbia* (Missouri) *Tribune*, the *Lone Star Review*, *Manuscripta*, *Library Journal*, the *Klamath Falls* (Oregon) *Herald and News*, *Bookazine Bulletin*, the *Richmond Times-Dispatch*, the *San Francisco Review of Books*, *Forecast* magazine (New York), the *Charleston* (West Virginia) *Daily Mail*, the *Norfolk Ledger-Star*, the *Cleveland Plain Dealer*, *Books and Arts* magazine, the *Jackson* (Tennessee) *Sun*, and the *Youngstown* (Ohio) *Vindicator*.

A sampling of reviewers' comments will illustrate the book's reception. The *Los Angeles Times Book Review* characterizes *Shakespeare: The Globe and the World* as a volume that "delights the eyes with superb reproductions from the august Folger Library collection." The *Chicago Tribune Book World* describes it as "a book that must rate high in any compilation of 1979 publications," a study that "immerses the reader in the world that the playwright knew." The *New York Times Book Review* calls it a "handsome volume" that is "much more than a souvenir for those fortunate enough to see the display. Its more than 350 photographs (150 of them in color) document Shakespeare's life and work and the English Renaissance world he knew. The text by S. Schoenbaum, a leading Shakespearean scholar, is direct and informative." Another article in the *New York Times*, focusing on the exhibition, refers to the books as "sumptuous." The *Washington Post Book World* says: "The gorgeous treasures of the Folger Shakespeare Library have been organized into a traveling show—and this is the catalogue, itself made of stuff to dream on: reproductions from the First Folio, handbills to famous productions, a portrait of the Bard himself, Elizabethan maps, assorted Shakespeareana from all centuries, and an authoritative, lively text." According to *Accent* magazine, "rather than calling this book a catalogue, we might consider it a companion to a show mounted by the Folger Shakespeare Library The show has received good

reviews, and the book is exceptionally good. More than half of the book is devoted to the society of Renaissance England which formed Shakespeare's ideas of language, and there are also excellent chapters on the publication of his work through the centuries and performances of his plays. The text and the excellent illustrations constitute must reading and looking for anyone interested in the theatre or one of the great playwrights."

Perhaps the fullest assessment of *Shakespeare: The Globe and the World* is to be found in Malcolm Kiniry's review article in *New York Literary Forum*. Kiniry says that Schoenbaum's "sumptuously illustrated" text "deserves special mention as the most festive of recent books The 350 illustrations (150 in color) in this book are exquisitely reproduced and wonderfully varied. There is a judicious sampling of evidence from Shakespeare's own documentary life, but the more luxurious view is of the life of his times as seen in a startling array of woodcuts, watercolors, miniatures, costumes, maps, and needlepoint Bible bindings. Equally remarkable are Shakespeare's manifestations in after-times, whether in the splendid paintings by Romney, Fuseli, and Rackham, or in such arresting glimpses as the Cushman sisters portraying Romeo and Juliet, a MacBird poster, or a still from *A Midsummer Night's Dream* acted by Czeck marionettes. While subordinating his own text to the purposes of the exhibition, Samuel Schoenbaum moves nimbly and learnedly among the complex biographical and historical materials. In characteristic fashion, he manages to make the entertainingly arcane also entertainingly germane. This is a joyful book which will fortunately be available long after the materials of the exhibition have been returned to the Folger."

The Folger Edition of the 1559 *Book of Common Prayer: The Elizabethan Prayer Book* (first published by the University Press of Virginia in 1976, and now in its second edition under the Folger Books imprint) received favorable reviews in three journals during 1979/80. In the *Virginia Seminary Journal*, Massey H. Shepherd, Jr. said, "Professor Booty's edition of the Elizabethan Prayer Book, with its laudable aim of making it 'accessible to the widest audience possible' (p.x), is most welcome The text is followed by an able essay on 'History of the 1559 Book of Common Prayer,' with a rich footnote annotation of primary and secondary sources. On controversial issues Professor Booty takes a wise, middle course It remains to congratulate the University of Virginia for the fine typography of this edition, and to express gratitude for the

generosity of the Honorable and Mrs. John Clifford Folger which made this publication possible." *The Anglican Digest* wrote as follows: "Simply, and therefore attractively, bound, the book features frontpieces and ornamental letters from the 1559 Book of Common Prayer in the Josiah H. Benton Prayer Book Collection of the Boston Public Library. Professor Booty's editorial hand has been light Included in the volume, in addition to some 34 pages of explanatory notes (very helpful), a bibliography, and a 'Biblical index,' is a brief 'History of the 1559 Book of Common Prayer.' All in all, the volume is one that will be immensely satisfying to *TAD* readers—and one that would make an excellent gift." *The Journal of Ecclesiastical History's* reviewer raised some questions about John E. Booty's choice of copy-text, but concluded on this note: "There appear to be few, if any misprints. The spelling of the original text has been modernised, particularly with regard to proper names, e.g. 'Isaiah' for 'Esay,' which seems reasonable. The section on 'History of the 1559 Book of Common Prayer' (327-82) is competent and well-informed, while it necessarily traverses a good deal of familiar ground, though it does contain an interesting appraisal of Prayer Book Emphases, subdivided into 'The Prayer Book and the Bible,' 'The Prayer Book and the Early Church,' 'The Prayer Book and Reason,' 'The Prayer Book and Continuity,' and 'The Prayer Book and the Idea of Communion.'"

The Folger Library Edition of the Works of Richard Hooker, under the General Editorship of W. Speed Hill (a projected six-volume work, the first two volumes of which were published by Belknap Press of Harvard University Press in 1977), received a lengthy review by Brian Vickers in *Queen's Quarterly*. Vickers described it as a "new and splendid edition produced under the auspices of the Folger Shakespeare Library," and said that the first "two volumes can be welcomed in every way. They have been printed in England and bound in America, a joint operation resulting in books of a confidence-inspiring integrity, solidity, and elegance. The only decision I regret was that of abandoning the paragraphing adopted by Keble: the numbering has been retained in marginal square brackets, to facilitate reference, but a sequence of pages not broken up typographically can be extremely tiring to read. I have to date found only one misprint, and am totally convinced of the accuracy of the editorial work Each volume has a textual introduction which is a model of detailed research, reconstructing the exact sequence of printing, identifying the compositors and their characteristic spelling and type-setting habits Thanks to the new edition a full assessment of

Hooker will now be possible: material which has, miraculously, survived the depredations not only of time but of the Civil War, will be published for the first time The libraries which have been guarding these materials, involuntarily hiding them still further by inaccurate cataloguing, . . . have now yielded them up to this international team of scholars, who are going to produce not only a new text but a new corpus. Hooker will be revalued, reassessed, as one of our major Elizabethan writers."

The Folger Book of Shakespeare Quotations (a reprint of Burton Stevenson's 1953 *Standard Book of Shakespeare Quotations*), published under the Folger Books imprint early in 1979, received a helpful notice in *Bookcast* (Medford, Massachusetts), as well as a full-dress review in *Talent*, the magazine of the International Platform Association. The *Talent* review contained the following comments. "'Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue,' quoth Hamlet. That bit of advice in full text, printed attractively on the cover of the *Folger Book of Shakespeare Quotations*, should catch the eye of any IPA speaker and be an inspiration to peruse this comprehensive and authoritative book, which is a must for every home reference library. There is usually a need for a quotation to illustrate a speech, and this beautiful volume covers almost any subject concerning the sayings of the Bard This book is a most helpful thesaurus, particularly for speakers and for those who like good conversation; not only a valuable educational tool, but a must for any Shakespeare buff and for any speaker who realizes that most speeches can be enriched by apt quotations from the most famous name in English literature."

Also singled out for special praise this year was *Charles and Mary Lamb's Tales from Shakespeare: A Folger Shakespeare Library Edition*. The *Washington Star* described it in these words: "The Folger Library's gift-book offering this season is an exceptionally handsome paperback edition of Charles and Mary Lamb's 'Tales from Shakespeare' (\$19.95). It is generously illustrated with art from the Folger's extensive collection. The 'Tales,' which were published in 1807 with the hope of providing young readers with 'sweet and honourable thoughts and actions,' stand the test of time very well." The *Roslyn Review* was equally laudatory: "The Folger edition is plushly illustrated with grand artistic selections from the library's own fine collection." And so was the *Evening Gazette* of Worcester, Massachusetts: "There have been many editions of Charles and Mary Lamb's classic effort printed over the past 172 years, but surely none as beautiful as the

latest, from Folger Books, the imprint of the Folger Shakespeare Library in Washington, D.C. . . . The Folger Edition is distinguished by its use of 100 illustrations, several for each tale, and drawn from the library's collection of over 50,000 watercolors, prints, drawings, and oil paintings. The selections span 200 years and feature an impressive range of artists and styles. Included are engravings from the 18th-century Shakespeare Gallery of London printmaker John Boydell, and more recent ink drawings and watercolors by Walter Crane and Arthur Rackham."

As a service to the Department of Museum and Public Programs, Folger Books assumed the role of publisher and distributor for another Folger-generated book in 1979: Film Archivist Barry Parker's 60-page, illustrated *Folger Shakespeare Filmography: A Directory of Feature Films Based on the Works of Shakespeare*. The reviewer for *Cineaste* magazine described the book as follows: "This listing includes all films based on the works of William Shakespeare which were made between 1929 and 1980. In addition to feature-length versions of the plays, it includes adaptations, derivations, musical versions, and abridged educational renderings. Although well designed and beautifully organized, the format is much too commercial for this essentially scholarly tool. The Hollywood stills and slick paper only serve to drive up the price." *New Community Cinema* (Huntington, New York) was more positive: "This publication is not intended to be a critique or analysis of films. It is a reference guide providing a comprehensive listing of films, including cast, credits, and production information. The films listed are available from distributors for rental or lease in 16mm format. An excellent tool for teachers, librarians, and anyone interested in Shakespearean cinema."

Sales were strong for all of the new titles: more than 1,000 copies of the 1559 *Book of Common Prayer* were sold in 1979/80, for example, along with 1,300 copies of the *Folger Book of Shakespeare Quotations*, 900 copies of the *Lambs' Tales from Shakespeare*, and 1,200 copies of the *Folger Shakespeare Filmography*. Meanwhile, 6,300 copies of the newly reprinted *Folger Guides to the Age of Shakespeare* (twenty-five individual booklets) were sold, along with 750 copies of the McManaway-Roberts *Selective Bibliography of Shakespeare* (reprinted in early 1979) and 550 copies of Charles H. Shattuck's *Shakespeare on the American Stage* (reprinted in late 1978).

As noted earlier, the Folger is now looking into alternative modes of publication.

One possibility to be explored is exemplified by the most recent book bearing the Folger name: *Three British Revolutions: 1641, 1688, 1776*. Published as the first in a series of "Folger Institute Essays," *Three British Revolutions* grew out of a Folger Institute symposium in 1976 and was accepted for publication by Princeton University Press under the sponsorship of the Library in 1979 and published in 1980.

D. *Shakespeare Quarterly*

Notwithstanding considerable difficulties, *Shakespeare Quarterly* held its own in 1979/80. The four issues published during the year were every bit as solid as in any previous year, and the volume they comprised was the same size (624 pages) as the volume published in 1978/79 (as compared with 592 pages in 1977/78, 560 pages in 1976/77, and 516 pages in 1975/76). A number of important new articles saw print—including a study of Shakespeare and his contemporaries by Maurice Charney, an analysis of the structure of *King Lear* by Fredson Bowers, and a controversial argument about anti-Semitic elements in *The Merchant of Venice* by D.M. Cohen. A new department, "TV and Film" made its first appearance in the Summer 1979 issue. Two other departments, "Theatre Reviews" and "Bibliography," continued to grow, both in size and scope and in quality. And subscriptions increased by 2.3 percent.

On the whole, then, it was a strong year for the *Quarterly*, another year in which subscribers received good value for their payment, another year in which the *Quarterly* continued to develop editorially. It was a year, for example, in which the number of book reviews published was twice that of the previous year (28, as compared to 14 in 1978/79), the number of theatre reviews accepted increased from 53 to 58, and the number of entries in the World Shakespeare Bibliography increased from 2,184 (covering 165 pages) to 2,884 (covering 182 pages). It was also a year in which the *Quarterly* broke new ground with its first commentary on an exhibition (Stephen Orgel's illustrated remarks on "Shakespeare: The Globe and the World") and its first interview relating performance to pedagogy (Derek Peat's conversation with J.L. Styan regarding the use of performance techniques in the Shakespeare classroom).

But if 1979/80 was a year of progress for the *Quarterly*, it was also a year of stock-taking. In the Autumn 1979 issue, for example, Editor John Andrews reminded readers that with the completion of Volume 30, *Shakespeare Quar-*

terly was drawing on more than half a century of publishing tradition—going back all the way to 1924, when the *Quarterly's* predecessor *The Shakespeare Association Bulletin* made its initial appearance under the sponsorship of the first Shakespeare Association of America. Briefly outlining the highlights of the journal's history, Dr. Andrews observed that many of the features that have received new emphasis in recent volumes of *Shakespeare Quarterly* were present, or incipient, at the beginning: e.g., its interest in the relationships between Shakespeare in performance and Shakespeare in the academy, its commitment to an annual compilation of information about Shakespearean and Shakespeare-related publications around the world, its endeavor, in its articles and notes and reviews, to record the best that is being thought and said about Shakespeare at any given time, and its concern to render the professional dialogue in its pages accessible to a broad, non-professional audience—the same “great variety of readers” to whom the compilers of the First Folio addressed their edition of the works of Shakespeare in 1623. In the concluding sentence of his editorial, Dr. Andrews reiterated the invitation that had closed the preface to his first issue in Autumn 1974: “*Shakespeare Quarterly* welcomes any reader's contributions, suggestions, comments, and criticism.”

On the financial side, the *Quarterly* continued to attempt to solve a problem that it shares with similar publications: how to continue publishing a high-quality scholarly journal without compromises in design and readability at a time when costs continue to rise faster than earned revenues. Despite a subscription price increase (from \$12.50 to \$15.00 for domestic subscribers) and an increase from 3,288 to 3,365 in the number of paid subscribers, *Shakespeare Quarterly* operated at a deficit in 1979/80. Printing and other costs were higher, and so were salaries for *Quarterly* staff members. On the other hand, revenues from sources other than subscriptions were down. Advertising income decreased from \$5,800 in 1978/79 to \$4,300 in 1979/80, and income from list rentals decreased from \$600 to \$275. Income from single-copy sales over the counter were higher than in years past—owing in large measure to *Quarterly* displays in the sales shop attached to “Shakespeare: The Globe and the World” in San Francisco and Kansas City—but was significantly less than had been hoped for. In 1980/81, the *Quarterly* will adopt a measure it has long resisted and begin charging libraries a higher subscription rate than that which applies to individuals. The domestic institutional rate will increase from \$15.00 to \$25.00 for a one-year subscription; the foreign institutional rate will in-

crease from \$18.00 to \$27.00. The rates for individuals go up from \$15.00 to \$17.50 (domestic) and \$18.00 to \$21.00 (foreign). In the meantime, the *Quarterly* will continue promotional efforts—focusing primarily on exchange advertisements with other periodicals, modest direct-mail appeals, and occasional paid space advertisements to attract new subscribers.

As the *Quarterly* seeks to improve its financial position, the Editor and his staff can take heart in the fact that, with the inherited backlog of accepted manuscripts largely a thing of the past, it is now possible for the Editorial Board to be more receptive to new articles and notes. The number of new manuscripts submitted to the *Quarterly* was 191 in 1979/80, down 16 percent from the 228 received in 1978/79. On the other hand, the number of manuscripts accepted for publication was up from 4 in 1978/79 to 16 in 1979/80. The new 8.4 percent acceptance rate is much more palatable than the 1.7 percent acceptance rate in 1978/79 (and even lower acceptance rates during previous backlog-plagued years), and the Editor is now in a position both to encourage new submissions and to commission articles, notes, interviews, and commentaries for publication in future issues of *Shakespeare Quarterly*. The *Quarterly's* standards continue to remain higher than those of most scholarly journals (if evaluated in terms of the normal acceptance rate of 12 percent), but it is now possible for the Editor to announce, as he did in the preface to the Spring 1981 issue, that the *Quarterly* has finally returned to an open-door policy on submitted material.

As always, there have been new beginnings on the *Quarterly* staff this year, too. The journal's new Editorial and Production Coordinator is Carol Anne Jones, replacing Karin Stanford, who left in the spring to assume a new position in St. Mary's City, Maryland. Sarah Barbour Novak is now the *Quarterly's* Editorial Assistant, and Rebecca L. Inscoc has become Subscription and Fulfillment Clerk. The *Quarterly* has been fortunate in having the services of two interns this year as well, Cary Wolfe of the University of North Carolina at Chapel Hill and Kathy Fritz of the University of California at Santa Barbara.

A special note of thanks is due here for the contributions of 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 of the fourteen members of the

Quarterly Editorial Board (Professors Bernard Beckerman of Columbia University, David Bergeron of the University of Kansas, David Bevington of the University of Chicago, Maurice Charney of Rutgers University, Alan C. Dessen of the University of North Carolina, Roland Mushat Frye of the University of Pennsylvania, Cyrus Hoy of the University of Rochester, Harry Levin of Harvard University, Jeanne Addison Roberts of American University, Marvin Rosenberg of the University of California at Berkeley, Charles H. Shattuck of the University of Illinois, Susan Snyder of Swarthmore College, Homer Swander of the University of California at Santa Barbara, and John W. Velz of the University of Texas).