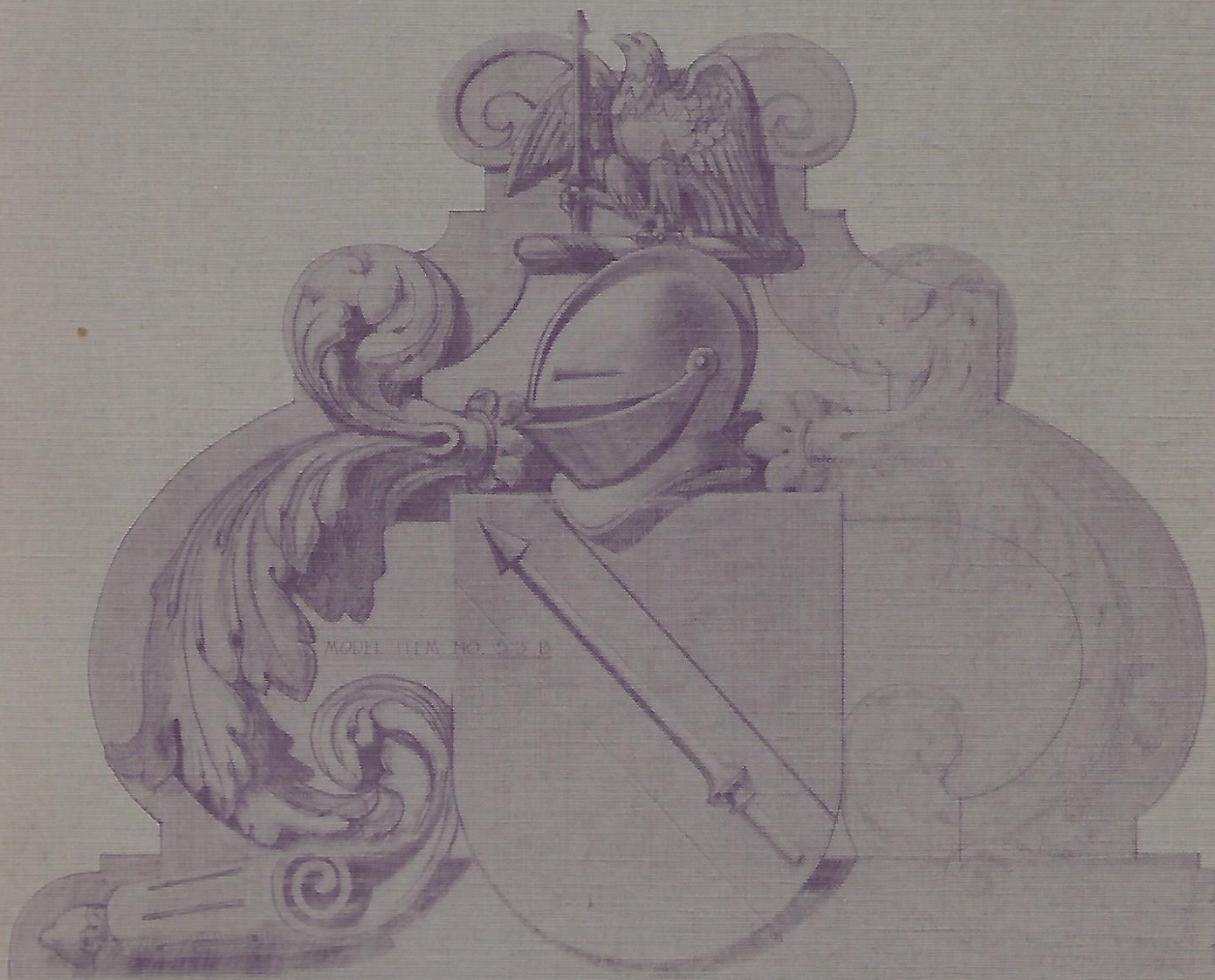

THE
FOLGER
SHAKESPEARE LIBRARY
ANNUAL REPORT
1981



ACADEMIC PROGRAMS

The Academic Programs division of the Folger faced and met a number of important challenges in 1980/81. For the Folger Institute, it was another year of successful endeavors in the Library's distinguished interdisciplinary program of advanced seminars, workshops, lectures, symposia, colloquia, and fellowship support. For the book-publishing operation, it was a year that prepared the way for a major new shift in emphasis and direction. And for *Shakespeare Quarterly*, it was a year of relatively uninterrupted growth and development.

Folger Institute of Renaissance and Eighteenth-Century Studies

Founded in 1970, the Folger Institute of Renaissance and Eighteenth-Century Studies is a unique collaborative enterprise now co-sponsored by 18 universities in the Mid-Atlantic region: American University, the Catholic University of America, the University of Delaware, George Mason University, Georgetown University, George Washington University, Johns Hopkins University, the University of Maryland—Baltimore County, the University of Maryland—College Park, the University of North Carolina, North Carolina State University, the University of Pennsylvania, Pennsylvania State University, Princeton University, Rutgers University—New Brunswick, the University of South Carolina, the University of Virginia, and West Virginia University. Drawing on the strengths and capabilities of each affiliated university, and increasingly on the resources of other Washington-area libraries and museums, the Institute has continued to flourish in 1980/81, making accessible the Folger's vast archival resources, attracting scholars of national and international renown, and serving the needs of a variety of advanced students, including candidates for graduate degrees, post-doctoral fellows, members of the professions, and teachers in a wide range of academic settings.

The rapid development of the Folger Institute since its establishment a little over a decade ago testifies to its growing importance as a center for continuing education and advanced learning in the humanities. From the outset, the Institute has supplemented academic programs in important ways and has set high standards for interdisciplinary studies. In recent years the intellectual community that the Institute has helped develop in the Mid-Atlantic region has expanded to include new geographical areas. The Institute is now regularly collaborating with the new Center for Renaissance Studies at the Newberry Library in Chicago, for instance, and in 1981 the Institute will hold its first symposium outside the Washington area—on the West Coast. This remarkable extension of outreach has been supported not only by membership fees from the affiliated universities, but also by grants from the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the Surdna Foundation. The Institute is currently benefiting from a three-year grant awarded by the Education Division of the National Endowment for the Humanities in 1979, a source of support that has enabled the Institute to pursue an ambitious agenda in 1980/81.

1. Folger Institute Seminars and Workshops

The largest ongoing activity of the Folger Institute is its exceptional program of advanced interdisciplinary seminars and workshops. Each year the Institute offers nine or ten seminars and workshops on a variety of interdisciplinary topics ranging from Renaissance and eighteenth-century drama, to literature, 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 from two to four weeks, with the orientation determined by the nature of

the topic. The seminars and workshops are designed primarily for advanced graduate students and post-doctoral fellows, but they have also attracted a number of qualified participants from non-academic professions. Although the Institute does not award credit or issue certificates, graduate students from affiliated universities usually receive credit for their seminars through their home institutions.

In 1980/81, a total of 67 graduate students and faculty members enrolled in Institute seminars and workshops. The four fall seminars drew a total of 32 participants; the five spring seminars drew a total of 35 participants. Twelve of the fall and three of the spring participants received fellowships, totaling \$22,778.00.

Fall 1980 Seminars

ANALYTICAL BIBLIOGRAPHY

Giles Dawson
Former Curator of Rare Books and Manuscripts
Folger Shakespeare Library

This seminar explored 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. The seminar examined early printed specimens and discussed them in the light of readings from modern secondary books and periodicals.

THE STRUCTURE OF SHAKESPEAREAN TRAGEDY

J. Leeds Barroll III
Professor of English
University of Maryland—Baltimore County

Approaching the Shakespearean tragedy as art object, this seminar began with a survey of the aesthetic premises of Roman and medieval culture as received in Renaissance England and continued with an investigation of the manner in which the artist's concepts of personality, his values, and the ideas which he argues interact with the formal requirements of tragedy as a dramatic presentation.

THE RENAISSANCE EMBLEM: GENESIS AND CULTURAL SIGNIFICANCE

Virginia W. Callahan
Professor Emerita of Classical Languages
Howard University

This seminar concentrated on the work of two emblemists, Andrea Alciati and Geoffrey Tory, in par-

ticular Tory's *Epitaphs*, a set of seven brief love stories considered to be *avant la lettre*. Also considered were a number of Alciati's 212 emblems, ranging in content from personal to political and from moral to religious.

MADNESS AND FOLLY IN THE RENAISSANCE

H.C. Erik Midelfort
Associate Professor of History
University of Virginia

This seminar investigated the moral, medical, theological, and literary problem of madness in Renaissance Europe. Specifically, the seminar examined the connection between court fools and wise fools, demon possession and melancholy, and literary form and social reality.

Spring 1981 Seminars

ENGLISH DRAMA IN ITS THEATRES, 1660-1700

Robert Hume
Professor of English
Pennsylvania State University

This seminar reconstructed the original interpretation and staging of the best plays of Dryden, Wycherley, Congreve, Vanbrugh, and Farquhar, making use of contemporary commentary, genre history, analysis of particular theatre buildings, and seventeenth-century casts to shed interpretive light on the playtexts.

PASTORAL AND ROMANCE IN STUART ENGLAND

Annabel M. Patterson
Professor of English
University of Maryland—College Park

Beginning with Sidney's *Arcadia* and its role in Stuart culture, this seminar explored the political implications of two related genres, pastoral and romance, in the seventeenth century. Special topics included: literary arcadianism and foreign policy; the "relevance" of Virgil's *Eclogues*; and generic revolution, especially in Milton and Marvell.

WORKSHOP: THE INGENIOUS COUNTRYMAN IN THE SEVENTEENTH CENTURY

Joan Thirsk
Reader in Economic History
University of Oxford

This workshop explored the problems of English rural society, created by the unaccustomed abun-

dance and cheapness of grain, which obliged the farming community to look elsewhere for more rewarding sources of livelihood. It traced the many ingenious solutions arrived at in agriculture, horticulture, and the handicraft industry.

*WORKSHOP: THE EARLY ENLIGHTENMENT
IN FRANCE*

Robert Shackleton
Marshal Foch Professor of French Literature
University of Oxford

After an examination of literature and thought in the last years of Louis XIV, this workshop concentrated on French intellectual activity from 1715 to 1734, with particular reference to the early works of Montesquieu and Voltaire and the clandestine writings of the period.

WORKSHOP: SPENSERIAN ECHOES

John Hollander
Professor of English
Yale University

This workshop considered the allusive and influential presence of Spenser's poetry in the work of later writers from Milton to Hawthorne and Melville. It focused on the relations between the long poem and the prose romance and aimed at achieving an overview of the significance of Spenser in our own time.

Student evaluations of the seminars included the following comments:

"I found Virginia Callahan's seminar of "Renaissance Emblems" particularly useful and interesting because of its interdisciplinary aspects which I would like to see stressed in other seminars. Since emblems are by themselves interdisciplinary in nature and since their influence touches on many areas of interest such as art history and literature, this made for an interesting mix of students from different intellectual disciplines."

"Robert Hume's seminar on "English Drama in Its Theatre, 1660-1700" was undoubtedly the most rewarding professional experience I have ever had. . . . As the only person in my department working in Restoration Drama, I have felt very isolated and have known that my work was suffering as a result. I had, in fact, almost decided to leave the profession, despite my love for it. Now, however, with a much clearer understanding of how to organize and direct my efforts, I have the energy and confidence to stay."

"I recently participated in the seminar "The Ingenious Countryman in the Seventeenth Century," directed by Professor Thirsk. It was a valuable and exciting experience. . . . Professor Thirsk's generosity in sharing her profound knowledge, her technical skills, and her wide acquaintance among historians was heuristic: I have embarked upon fresh areas of inquiry; I am planning to try new methods in teaching; and I have been offered an introduction to a group of Professor Thirsk's colleagues at Oxford who are working in my field, using manuscript sources unavailable in the United States."

"I have only praise for the way Erik Midelfort conducted his seminar on "Madness and Folly in the Renaissance," and I am certain that I will be grateful for the effect it will have on my teaching and scholarship. . . . Midelfort was firm, patient, tactful, and, most of all, brilliant in formulating the right question or giving an extemporaneous analysis or comment when needed."

"I found Leeds Barroll's seminar on "The Structure of Shakespearean Tragedy" a remarkable educational experience. His lecture offered us the rarest of combinations: both sound scholarship and stimulating interpretation. Professor Barroll has one of the finest critical minds I've ever encountered. . . . This is not an ideal time in which to profess to study English literature, given the scarcity of jobs and the resultant unpleasant competition for them, and given how little our culture values efforts in the humanities. The Institute creates a large scholarly community in which we are able to meet as colleagues in the ideal sense . . . and to study with a Leeds Barroll."

Comments from seminar leaders were equally laudatory:

"I thought the seminar was a true success, one of the best intellectual experiences I have ever had. This success was only partly due to the format of the course, which brought literature, medicine, and theology together: success was more likely due to the extraordinary mix of participants, including many able faculty members from institutions as far away as North Carolina State, Vassar, and Penn State. Together we gained insights and perspectives that would never have come to any one individual working alone. . . . I fervently hope that the Folger Institute will sponsor future seminars on topics of broad European interest like the one I just completed. The Library's holdings and reputation make such broad efforts a natural step, and by appealing to students with a variety of linguistic and academic backgrounds, such seminars would attract the remarkable mixture of partici-

pants that was so important in making my own seminar a happy, even lifegiving, experience."

"This seems to me an extremely valuable program. It gives graduate students the chance to take what ought to be an altogether higher level of course in truly stimulating company. It gives teachers a chance to get help of a sort rarely available to faculty members, especially for someone from a smaller school. . . . The program might be considered a luxury, but I really do not think so. In terms of what it can do for the careers of the participants, it is a real bargain."

2. Folger Institute Evening Colloquium

In 1980/81, a total of 195 scholars participated in the Folger Institute Evening Colloquium, with an average of 21 participants in each month's evening meeting at The Monocle on Capitol Hill. Members of the Colloquium Review Committee, which selected papers for the colloquia, were Estelle Taylor (Chair), Chairman of the Department of English at Howard University; John Pocock, Professor of History at Johns Hopkins University; Annabel Patterson, Chairman of the Department of English at the University of Maryland—College Park; John Radner of the Department of English at George Mason University, and Susan Zimmerman (*ex officio*) of the Folger Institute. The program was as varied as the colloquium's membership.

PART OF THE INTRODUCTION TO VOLUME VI OF A VARIORUM COMMENTARY ON THE POEMS OF JOHN MILTON
September 23, 1980

Edward Weismiller
Professor of English Emeritus
George Washington University

Professor Weismiller analyzed the rules that governed the writing of English so-called iambic pentameter during the century between 1575 and 1675, with particular attention to the poems of John Milton.

MILES HOGARDE: ARTISAN AND ASPIRING AUTHOR IN SIXTEENTH-CENTURY ENGLAND
October 28, 1980

Joseph W. Martin
Folger Scholar

Dr. Martin examined the works of the man who is generally recognized as the most effective of the Roman Catholic propagandists in the bitter pamph-

let war of Mary Tudor's reign. Martin was primarily interested in Hogarde's outlook and in the new social phenomenon of a man of his background insisting he has important things to say to the world.

FOUR MODES OF DOUBLE IRONY IN THE FABLES OF JEAN DE LA FONTAINE
November 18, 1980

David Lee Rubin
Associate Professor of French
University of Virginia

Dr. Rubin's paper was a provocative exploration of the poet's thematic complexity and rhetorical playfulness. The paper illustrated basic categories of double irony, ranging from the "classic" (marked by stability and limited focus) to the "modern" (in which successive reconstructions undercut one another and the scope of reference expands beyond immediate issues).

THE RENAISSANCE: PERIODIZATION AS METAPHOR
December 15, 1980

Pierre Han
Professor of Literature
American University

Dr. Han analyzed several critical concepts of periodization, particularly the concept of the "Renaissance" and the "Eighteenth Century" as contiguous periods. "The uneasy linking of Renaissance and Eighteenth Century . . . gives rise to one of the crucial issues faced by the critic, the historian and the theoretician: to what extent is the critical vocabulary that we utilize an adequate representation of what has actually taken place in the past?"

THE POLITICAL ECONOMY OF BURKE'S ANALYSIS OF THE FRENCH REVOLUTION
January 26, 1981

J.G.A. Pocock
Professor of History
The Johns Hopkins University

Dr. Pocock's paper presented a new interpretation of Burke's perception of, and reaction against, the proceedings of the French Revolution, and followed it through to the writings of Burke's last years. It raised questions concerning (1) Burke's place in the history of Whig thinking; (2) his perceptions of French and European politics; and (3) his final judgment of the Revolution as an "armed doctrine."

CRASHAW'S SACRED GONGORISM: VARIETIES OF BAROQUE DEVOTION
February 26, 1981

R.V. Young, Jr.
Associate Professor of English
North Carolina State University

Professor Young argued that Crashaw's style in his later hymns is much closer to that of the Spanish Renaissance poet Gongora than to contemporary Latin poets; and that in Spain, Crashaw found not only the inspiration of Saint Teresa's mysticism, but also a distinctive poetic idiom. The result is that we must broaden our definition of "Baroque."

FROM THE DECLARATION OF INDEPENDENCE TO THE DECLARATION DES DROITS DE L'HOMME ET DU CITOYEN: AN ADVENTURE IN IDEAS
March 18, 1981

Robert Ginsberg
Professor of Philosophy
Pennsylvania State University—Delaware County

Dr. Ginsberg's paper was a study of the intellectual reception of the American Declaration in France. The development of revolutionary ideas in France was explored, in particular their fruition in the French *Declaration*. Dr. Ginsberg analyzed a number of parallels between the two documents.

ENGLAND'S COUNTER REFORMATION? JESUITS AND SECULARS IN SEVENTEENTH-CENTURY ENGLAND
April 8, 1981

Eamon Duffy
Director of Studies in History
Magdalene College, Cambridge

Dr. Duffy argued that the conflicts between the secular and regular clergy in England in the seventeenth and eighteenth centuries were unintelligible if looked at in an exclusively English context. Placed in a European (and especially in a Dutch) setting, those conflicts and their attendant anti-papalism emerge not as the obsessive nostalgia of clerks lost in the last ecclesiastical enchantments of the Middle Ages, but as the vigorous expression of a genuine reformist ecclesiology and spirituality, recognizably one of the tributaries of the complex of religious, social, institutional, and intellectual energies we call the Counter Reformation.

THOMAS DEKKER: MAKER AND MYTH
May 12, 1981

Doris Adler
Professor of English
Howard University

Dr. Adler's paper surveyed the history of Dekker criticism, taking particular note of the way in which myth and legends about Dekker have found their way into the canon of established fact. Defending Dekker's skill as a dramatist, she called for a new critical assessment of his plays.

3. Folger Institute Noontime Colloquium

The Noontime Colloquium, suspended in Fall 1979 because of construction at the Library, was revived in June 1981. Attendance at the summer meetings has been very good, and many readers at the Folger have expressed their pleasure at the resumption of the program. Presentations in the new season have included the following:

June 25
"A Hypothetical Reconstruction of Lincoln's Inn Fields III: A discussion of the technique of using play scripts to recreate theatre environments," David J. Judy, Associate Professor of English and Head, Department of Theatre, Bethany College.

June 30
"Wolsey's Freudian Slip in Henry VIII: An examination of texts and sources," Zelda Teplitz, Clinical Associate Professor of Psychiatry, Georgetown University School of Medicine.

July 16
"Sir Edward Dering and His Papers at the Folger," Laetitia Yeandle, Curator of Manuscripts, Folger Shakespeare Library.

July 23
"Revels at Court, 1485 and following: The problems, the research methods, and some general remarks," W.R. Streitberger, Associate Professor, University of Washington.

4. Folger Library Lectures

The scholars who conduct seminars for the Folger Institute also deliver public lectures as part of the Folger Lecture Series. The lectures take place at the Folger Theatre on Monday evenings at 8:00 p.m. Attendance varies; some of the more specialized topics have drawn as few as fifty people, whereas lectures on topics of general interest

have attracted as many as 200. In 1980/81, approximately 850 people attended Institute lectures.

September 22, 1980

THE BUBONIC PLAGUE AND SHAKESPEARE'S CAREER, J. Leeds Barroll III, University of Maryland—Baltimore County

October 13, 1980

THE ROYAL ROMANCE AND THE POLITICS OF GENRE, Annabel M. Patterson, University of Maryland—College Park

November 10, 1980

TREE SYMBOLISM AND THE CLASSICAL LITERATURE OF THE RENAISSANCE
Virginia W. Callahan, Howard University

December 9, 1980

MADNESS AND THE THERAPIES OF THE WORD IN RENAISSANCE GERMANY, H.C. Erik Midelfort, University of Virginia

January 19, 1981

THE FIGURE OF ECHO, John Hollander, Yale University

February 23, 1981

THE IDEOLOGIES OF ENGLISH DRAMA, 1660-1776, Robert D. Hume, Pennsylvania State University

March 23, 1981

SPADE AND PEN: AGRICULTURAL WRITERS IN EARLY MODERN ENGLAND, Joan Thirsk, University of Oxford

April 27, 1981

SHAKESPEARE AND WEBSTER: THE TRAGEDY OF VIOLENCE, M.C. Bradbrook, University of Cambridge

May 18, 1981

GRAMMAR AND RHETORIC IN THE RENAISSANCE: INNOVATIONS OF THE ITALIAN HUMANISTS, Guiseppe Billanovich, Catholic University of Sacro Cuore, Milan

5. Special Events

In 1980/81, the Folger Institute sponsored several scholarly events of interest to both local and national communities of scholars.

From April 9 to April 11, 1981, the American Society for Eighteenth-Century Studies held its annual conference in Washington, and one of the highlights of the meeting was a special lecture given by Robert Shackleton on Friday, April 10, in

the Folger Theatre. "The Enlightenment and Monarchy" was delivered to an audience of 225 scholars. Dr. Shackleton, who is Marshal Foch Professor of French Literature at the University of Oxford and an authority on Montesquieu, taught an Institute seminar in Spring 1981 on "The Enlightenment in France." After Dr. Shackleton's lecture during the ASECS conference, the Institute hosted a reception for conference participants in the Library's Exhibition Gallery.

In the spring of 1981, the Institute also collaborated on several programs with the Newberry Library's new Center for Renaissance Studies. On April 16 and 17, 1981, historian Peter Burke of Emmanuel College, Cambridge (the featured speaker at the Newberry's annual Renaissance conference), conducted a two-day seminar at the Folger. Professor Burke is noted for his work on Renaissance history and popular culture, including *The Renaissance Sense of the Past and Italian Culture and Society, 1420-1540*. The topics discussed during the Folger seminar were "A Social Drama of the Seventeenth Century: The Virgin of the Carmine and the Revolt of Naples in 1647" and "Montaigne as Ethnologist." A small group of post-doctoral scholars attended the sessions.

Another visitor to the Newberry who was invited to lecture at the Folger was Guiseppe Billanovich, Professor of Humanistic Philosophy at the Catholic University of Sacro Cuore, Milan. Editor of *Italia Medioevale e umanistica* and the author of numerous works, Professor Billanovich taught a twelve-week seminar on Italian literature at the Newberry and addressed an audience in the Folger Lecture Series on "Grammar and Rhetoric in the Renaissance: Innovations of the Italian Humanists." A special reception after the lecture enabled Professor Billanovich to meet with Washington-area Renaissance scholars.

6. Publications

Most of the papers presented in the Institute 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 volume of proceedings of the May 1976 symposium on "Three British Revolutions," edited by J.G.A. Pocock of Johns Hopkins University, was published by Princeton in Summer 1980. 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, are now at press. An additional manuscript, the proceedings from the Fall 1978 symposium on "Science and the Arts in the Renaissance," is ready for submission to the press. This volume was co-edited by F. David Hoeniger of the University of Toronto and John W. Shirley of the University of Delaware.

7. Plans for Future Programs

The Folger Institute will sponsor two major symposia in 1981/82. Both will have several sponsors, and both illustrate the kinds of collaboration that have characterized the Institute in recent years.

The first symposium, "Shakespeare on the Screen," will take place at the University of Southern California October 29-31, 1981; and will be the first program the Institute has sponsored outside the Washington area. Its primary purpose will be to introduce college and university teachers of Shakespeare to the theory, practice, and methodology involved in producing Shakespeare for film and television. Co-sponsored by the American Film Institute, the University of California at Santa Barbara, and the University of Southern California, "Shakespeare on the Screen" will provide a forum for scholars, actors, directors, and film and television producers to learn from one another, while at the same time offering participating teachers an opportunity to develop media-oriented methods of presenting Shakespeare in the classroom.

The second symposium, "Hermeticism and the Renaissance," has been scheduled for March 25-27, 1982, and will be co-sponsored by the Folger Institute and the Catholic University of America. Most of the activities will take place in the Folger Theatre. This symposium will explore several aspects of the Hermetic tradition: the origins and transmission of the texts; their philosophical and religious components; Hermetic influences in Renaissance alchemy, astrology, and medicine; and Hermetic influences in Renaissance art and literature. The interdisciplinary structure of the symposium should make possible a comprehensive assessment of the wide range of Hermetic manifestations, and will help clarify the relationship of Hermeticism to other systems of Renaissance thought.

The symposium will be accompanied by an exhibition of Hermetic materials at the National Gallery of Art under the sponsorship of the Center for the Advanced Study of the Visual Arts. It will include a variety of objects, many of which have never been on display, including books, medals, coins, plaquettes, prints, and alchemical tools and

instruments. These objects will be contributed by five Washington-area institutions—the Folger Shakespeare Library, the Library of Congress, the Museum of American History of the Smithsonian Institution, the National Gallery of Art, and the National Library of Medicine.

One program underway is an NEH-sponsored Humanities Institute on "Shakespeare in Performance." The Institute, scheduled for July 1-28, 1981, offers college and university teachers of Shakespeare a unique opportunity to study performance-oriented techniques of presenting Shakespearean drama. With the aid of the program directors, participants explore the poetic language of Shakespeare's scripts for clues to dramatic interpretation. They take part in readings, discussions, and dramatic enactments of scenes from Shakespeare's plays; and they develop plans for integrating their new approaches into the curricula of their home institutions.

The Humanities Institute is co-directed by Homer Swander, Professor of English at the University of California—Santa Barbara and Director of ACTER (Association for Creative Theatre, Education, and Research), and Audrey Stanley, Professor of Dramatic Arts of the University of California—Santa Cruz and director of many productions of Shakespeare's plays. In order to provide models for performance-oriented approaches to Shakespeare, several members of the Folger Theatre Group, including Producer Louis Scheeder, are serving as consultants. The Institute also includes two academic consultants (John L. Styan of the University of Michigan and Alan C. Dessen of the University of North Carolina), each of whom has worked extensively in developing theatrical approaches to the study of Shakespeare.

Twenty fellows—representing such far-ranging institutions as Brigham Young University, the University of Puerto Rico, and Swarthmore College—have been chosen from some fifty applicants. Each fellow receives an NEH stipend of \$1,500. The Folger Institute plans to host a second workshop in the summer of 1982, eventually incorporating "Shakespeare in Performance" into its program as a regular feature.

During the forthcoming year the Institute will continue to develop its affiliation with the Newberry Library's Center for Renaissance Studies. Now in its second year of operation, the Newberry Center was explicitly modeled after the Folger Institute, and its Advisory Board includes John F. Andrews, Chairman of the Folger Institute, and Susan Zimmerman, Associate Chairman. Since its formal establishment in June 1979,

the Center has co-operated with the Institute in the planning and publicizing of its activities and has shared scholarly resources with the Institute whenever possible. Plans are now underway for the Institute and the Center to co-sponsor such collaborative programs as a series of summer institutes in the archival sciences, a number of joint Folger-Newberry appointments for European scholars, and several exchange fellowships for graduate students.

In addition, it appears highly likely that the network of Mid-Atlantic and Midwestern universities represented by the Folger Institute and the Newberry Center will soon be expanded to include a new group of universities in the Northeastern states. Last spring, the American Antiquarian Society in Worcester, Massachusetts, approached the Folger Institute for advice in establishing a center for advanced learning at AAS. A Folger-Newberry-AAS network would provide faculty with increased opportunities for professional development, and graduate students with opportunities for learning that extend beyond those available at individual universities or even in certain geographical regions.

It seems clear that within the next few years the Institute will be in a position to help establish a national network of scholarly centers. The Folger Institute's forthcoming activities on the California coast have already established important ties with academic institutions in that region. The challenge of the 1980s will be, in part, to explore new forms of institutional collaboration—to find productive and effective ways of sharing dwindling resources. By virtue of its past success, the Folger Institute now occupies a key role in the movement toward inter-institutional coordination of planning and development.

The Folger Library takes pleasure in thanking the eighteen university representatives who served on the Folger Institute's Central Executive Committee in 1980/81. 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).

Fellowships

Because of the closing of the Library's Reading Room for construction, the fellowship program has been temporarily discontinued. There were no Library fellowship recipients in 1980/81.

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 to the Folger Institute of Renaissance and Eighteenth-Century Studies, 201 East Capitol Street, S.E., Washington, D.C. 20003.

Publications

For Folger publications, 1980/81 was a year of consolidation, review, and transition. For the first time in several years, no new titles or reprints or earlier titles appeared under the imprint of Folger Books. Instead, the emphasis was placed on selling or otherwise disposing of the inventory that had been built up in years past. For that portion of the Folger publications operation focused on the Folger Books imprint, then, 1980/81 was a year in which all editorial activity came to a temporary standstill and all available resources were devoted to marketing activities.

But that did not mean that all was quiet on other fronts. Two Folger-related titles were published under the imprints of major university presses: *Three British Revolutions: 1641, 1688, 1776* (a volume of Folger Institute Essays that appeared in the summer of 1980 under the imprint of Princeton University Press) and Volume III of the projected six-volume *Folger Library Edition of the Works of Richard Hooker* (which appeared in the spring of 1981 under the imprint of the Belknap Press of Harvard University Press). A third title, *Patronage in the Renaissance* (edited by Guy F. Lytle and Stephen Orgel), was copy-edited and proofed in preparation for an early 1982 publication date under the imprint of Princeton University Press. And three other volumes of Folger Institute Essays were in various stages of editorial development: *English Theatre and the Other Arts: 1660-1800* (edited by Shirley Strum Kenny), *Science and the Arts in the Renaissance* (edited by F. David Hoeniger and John W. Shirley), and *The Development of British Political Thought, 1500-1700* (edited by Gordon S. Schochet).

Meanwhile, Executive Editor John F. Andrews continued his two-year review of the publishing program at the Folger and concluded the fiscal year by negotiating a contract that is expected to inaugurate a new era of quality book production at the Library—a contract that will allow the Library to continue publishing most of its titles under the Folger Books imprint, but that will make available to the effort the financial, administrative, editorial, and marketing capabilities of Associated University Presses, a consortium with headquarters in East Brunswick, New Jersey.

As the 1980/81 fiscal year began, Folger Books embarked on a multifaceted campaign to sell as many of the books in its inventory as possible in a relatively short period of time. The linchpin of the campaign was to be a special arrangement with Oxford University Press in New York whereby Oxford would work with the Folger to develop a sales catalog of Folger Books for distribution through the direct-mail channels available to what has been called the world's most venerable academic publisher. In collaboration with the Folger, Oxford designed and mailed out some 100,000 copies of a handsome 16-page brochure listing virtually every Folger title published since 1960, whether under the Cornell University Press imprint (1960 to 1967), the University Press of Virginia imprint (1967 to 1976), the Johnson Reprints imprint (two facsimile editions published in 1972), or the Folger Books imprint (1976 to 1979). This Folger-Oxford campaign was carefully conceived and systematically executed, and both organizations expected good returns from it. Unfortunately, probably owing primarily to market saturation for many of the older titles included in the catalog, the response was dismal, less than a twentieth of what had been conservatively projected.

Other direct-mail appeals were more successful. Folger Books designed and mailed some 130,000 brochures on the Lambs' *Tales from Shakespeare* to subscribers of a popular children's magazine, *Cricket*; response to the first mailing, prior to the Christmas holidays, was superb, but response to a second mailing in the spring was disappointing. Folger Books also designed and mailed some 16,000 brochures on the *Folger Book of Shakespeare Quotations* to members of the International Platform Association, an organization that includes a number of prestigious writers and speakers; response was equal to expectations. So was response to a small space advertisement in *Episcopalian* magazine for the Folger's edition of the 1559 *Book of Common Prayer*. Other marketing efforts that generated income included the distribution through Kinokuniya Books of a Folger Books catalog translated into Japanese, the listing of Folger Books titles in a Canadian catalog distributed by Pergamon Books, the inclusion of a number of Folger Books titles in two brochures mailed out by the Folger's Sales Division, and the dissemination of Folger Books catalogs to libraries and bookstores around the United States through the travels of a small number of commissioned sales representatives.

All of these endeavors advanced the cause, of course, but none of them was sufficient to reduce the inventory to the level desired. By late spring, therefore, it was clear that Folger Books

would come to the end of the fiscal year with much more inventory in stock than was desirable.

In an effort to reduce further losses from inventory write-down and from storage costs on slow-moving titles, John Andrews began exploring a variety of measures, including the possibility of selling much of the inventory at a fraction of its original value to one or more book-remainder dealers. Dr. Andrews eventually determined that the least costly alternative available was an arrangement with Associated University Press whereby this firm (which serves as the umbrella organization for such academic institutions as the University of Delaware Press, the Littman Foundation, the Ontario Film Institute, and the Philadelphia Art Alliance), as part of an ongoing co-publishing agreement, would purchase most of the newer titles at full unit value and all of the older titles at prices substantially higher than those offered by any of the major remainder houses. Before shipment was made to Associated's warehouse in New Jersey, Folger Books offered the Folger Sales Division first option on the inventory, and the Sales Division elected to retain the stock, either wholly or in part, on virtually all of the newer titles. By year's end, then, Folger Books had come up with what appeared to be a happy solution to two problems: (1) satisfactory disposition of the Library's backlist of earlier publications, and (2) satisfactory administrative and financial arrangements for the resumption of new publishing operations under the imprint of Folger Books.

With respect to the second point, the recently-completed contract with Associated University Presses provides for the Library to continue soliciting and reviewing manuscripts for book-publication; participating in the design, editing, and marketing of titles deemed viable by Associated; and maintaining the Library's name in the arena of scholarly publishing. Associated agrees to pay all editorial and publishing costs, including the expenses involved in the maintenance of an Editorial Advisory Board. In addition, in instances in which sales exceed normal projections for particular titles, Associated agrees to pay the Library royalties equal to those due the author. It would be unrealistic, of course, to expect the co-publishing agreement with Associated to turn Folger Books overnight into a money-making operation; by the same token, however, it would seem reasonable to expect such an agreement to reduce to a minimum the amount of Library subsidy required to maintain a responsible program of institutional publishing. Ideally, the new arrangement should allow the Folger to break even financially while continuing to serve the academic world and the cultivated general public with books that meet the

highest standards and render the resources of the Library accessible to a variety of constituencies.

That such a mission for Folger publications is both worthwhile and achievable was again illustrated in 1980/81 by reviews of books now in print. There were two lengthy comments on *Three British Revolutions*, for example—a February 6, 1981 essay, "Interpreting the English Revolution," by Paul Langford in the London *Times Higher Education Supplement*, and a March 6, 1981 essay, "The Great Rebellion and its Results," by J.P. Kenyon in the London *Times Literary Supplement*. Mr. Langford faulted the volume for what seemed to him to be a lack of unity: "This work had its origin in a symposium held at the Folger Institute in 1976. Its general purpose is never fully explained to the reader of this book, but it apparently involves a 'revised "Whig" interpretation of history' and has to do with seeing the English Revolution as a beginning rather than an end." Though several individual chapters, including those by such eminent historians as Christopher Hill and Lawrence Stone, were singled out for criticism, Mr. Langford went on to describe a number of other contributions quite positively: "Alison Gilbert Olson provides a useful description of the way in which the traditional mechanisms of communication and consensus in the Anglo-American world broke down. John Brewer, in one of the most original pieces in the volume, examines the appeal of Wilkesite radicalism from a new perspective. . . . The volume ends with an intriguing and imaginative essay in comparative history. John M. Murrin contrasts the development of Britain after 1688 with the evolution of the United States after 1776. In Britain the cause of the 'country' was overwhelmed by the economic power of commerce and capital and the political weight of court and corruption. In America the outcome hung in the balance for two decades, and if the northern states had had their way the result might well have been a Hamiltonian system matching the British experience. Instead Jefferson's victory represented the triumph of the 'country' and set the essential pattern of American government until the resurrection of federal power in the twentieth century."

J.P. Kenyon's review in *TLS* was both more lengthy and more favorable: "Most of the papers now published in *Three British Revolutions* were read at a conference held at the Folger Institute in May 1976, as part of the bicentennial celebrations. It goes without saying that it is a heterogeneous collection, sharply divided between hypothetical excogitations on a broad basis of accepted fact and detailed pieces of research into particular incidents or factors on a very narrow front." Unlike Mr. Langford, Mr. Kenyon saw Christopher Hill's essay

on the bourgeois revolution as fitting "well enough into the general structure." Mr. Kenyon went on to describe Lawrence Stone's essay as "a mini-book," an "enormously accomplished though breathless synopsis, leading with uncanny agility and timing from one clump of secondary authorities to the next," though at times perhaps too neatly and self-indulgently. The contribution of the volume's editor, J.G.A. Pocock, Mr. Kenyon described as "brilliant." "Here at last is what we have been looking for, a powerful intelligence brooding over the known facts and speculatively arranging them in new and exciting patterns." Comparing *Three British Revolutions* to another book discussed in the same review, Mr. Kenyon said, "The Folger symposium has much greater thematic unity, of course, and on the whole a higher standard of execution; and in its paperback form it is excellent value at today's prices. Yet the general conclusions to be drawn from it are far from clear. The contributors establish a fairly firm link, directly or indirectly, between the Revolution of 1688—or the polity it created—and the American Revolution; but not even Professor Stone can convince us of a direct link backwards, as it were, between 1688 and 1649. . . . But the great virtue of this discussion is that it has shifted the spotlight from the causes of the Great Rebellion to its results. This is still a comparatively novel exercise, but it looks as though Hill and Pocock are nearer to each other than they realize. Hill argues that the events of the 1640s and '50s furthered the development of capitalism; in his contribution to the Hexter festschrift Pocock tentatively suggests that the ideas behind the decisive financial revolution of the 1690s and the early 1700s were at least not inimical to the liberal principles enunciated in the 1640s."

By the end of the 1980/81 fiscal year, *Shakespeare: The Globe and the World* (published by the Folger in association with Oxford University Press in October 1979) had sold more than 25,000 copies (nearly half of them in cloth), far more than any previous book produced by the Library. And it continued to receive enthusiastic reviews. The August 10, 1980 *Sunday Republican* (Springfield, Massachusetts) said: "Complete in its text and sumptuously illustrated, the volume presents a colorful glimpse of the life, work, and influence of the English Renaissance playwright who was 'not of an age, but for all time.'" The September 1980 issue of *British Book News* contained an even more positive appraisal: "This sumptuous volume derives from an exhibition now touring America and soon, it is to be hoped, to be seen in England. The exhibition is based on the incomparable Shakespearean resources of the Folger Shakespeare Library in Washington. Professor S.

Schoenbaum, who is one of the trustees of the Library, has written a text to accompany and illuminate the wealth of illustrative material, ranging from maps, murals and woodcuts to tapestries, pottery figures and cartoons. . . . Though the book is lavishly illustrated, Professor Schoenbaum's scholarship and wit ensure that the text is far above that of most 'coffee-table' books or exhibition catalogues, to which it bears only a superficial resemblance. There are numberless introductions to Shakespeare and his age, but I can think of none that is at once as accurate, informative, elegant and, by today's standards, inexpensive as this one." John W. Velz, writing in the *Journal of Library History* in the fall of 1980, agreed: "Given the purposes of this handsome companion to the Folger Shakespeare Library's traveling exhibition (1979-1981), Samuel Schoenbaum was exactly the right author." Professor Velz went on to observe that "this book is not a catalogue of the exhibition, but rather a spectacular and most attractive analogue to it. A plenum like the Folger it seeks to convey, this book seems to exceed its own generous bounds, spreading outward until it envelops more than one would have thought likely from its title. . . . It is resplendent and it is beautiful. Though overlap and analogy connect the book to the exhibition, it also can and will stand on its own merits as an introduction for sophisticated general readers to the culture that produced Shakespeare (some 70 percent of the book), to the Shakespearean editorial tradition (a brief chapter), and to the varied responses the world has made to a half dozen of Shakespeare's best-loved plays. . . . The book is in every way handsome, from typeface to arrangement and reproduction of the nearly 400 photographs (nearly half of them in color)." The *Durham Morning Herald* (North Carolina) included the following remarks in its April 26, 1981 review: "This must be one of the most beautiful books ever printed." Professor Schoenbaum's "text enhances the beauty of the illustrations while retelling the story of Shakespeare's life, from his Stratford beginnings to his London successes. Although Schoenbaum offers no new biographical facts, his weaving of these morsels into the fabric of Elizabethan life—from simple cobbler to simpering courtier—is a work of art no less brilliant than the visuals. Their combined impact is stunning."

The exhibition itself opened for a three-month stay in New York City on June 18, 1981. It was heralded by a cover story and by extended excerpts from *Shakespeare: The Globe and the World* in the June 1981 issue of *Natural History*, the popular magazine of the exhibition's New York host institution, the American Museum of Natural History. Meanwhile, several of the news-

paper and magazine reviews of the exhibition contained mentions of the book, including the following remarks by art critic John Russell in the June 19, 1981 edition of the *New York Times*. The exhibition's "contents are drawn from the Folger Shakespeare Library in Washington. Nowhere in the world—and most conspicuously not in Shakespeare's hometown of Stratford-upon-Avon—is there a comparable Shakespearean collection. The Folger has everything, more or less, and this exhibition is at once dense and various, instructive and continuously amusing. It has the further advantage of a guide and companion in book form, published jointly by the Folger Library and Oxford University Press. This illustrates virtually everything in the show and has a running text by Samuel Schoenbaum, a ranking authority in the field. Where the life and times of Shakespeare are concerned, Mr. Schoenbaum has learned everything and forgotten nothing. He puts his knowledge across, moreover, in a way that is both easy and engaging, if sometimes long on overtones of Shakespeare. At \$9.95 in paperback, 'Shakespeare: The Globe & the World' (note the pun) must be counted as what its author would call 'a palpable hit.'"

Shakespeare Quarterly

The 1980/81 fiscal year began on a sad note for *Shakespeare Quarterly*. The Autumn 1980 issue—appropriately dressed in a brown cover photograph of Orson Welles as Falstaff illustrating an article entitled "The Long Goodbye"—was prefaced with a From the Editor column "In Commemoration of James G. McManaway (1889-1980)" who had died in Las Vegas on November 9. A great scholar and teacher, as well as a long-time member of the Folger staff and administration, Dr. McManaway, more than anyone else, "established *Shakespeare Quarterly*, representing the original Shakespeare Association of America as Editor of its official journal from 1951 to 1972. Under Dr. McManaway's leadership, the *Quarterly* achieved international stature not only for its scholarly articles, notes, and book reviews, but also for such features as an annual survey of Shakespeare in performance and an expanded World Shakespeare Bibliography. During his editorship, some of the most important work of the mid-twentieth century was first brought to light in the pages of what he developed into a lively and attractive periodical."

If 1980/81 began with a season of valediction, however, it concluded with a notice of new beginnings. In the From the Editor column prefacing the Summer 1981 issue, John Andrews welcomed four distinguished Shakespeareans who

had recently consented to join the *Quarterly* Editorial Board: Anne Barton, Professor of English at New College, Oxford; Ralph Berry, Professor of English at the University of Ottawa; Stephen Booth, Professor of English at the University of California, Berkeley; and Ann Jennalie Cook, Executive Secretary of the Shakespeare Association of America. "These outstanding scholar/critics will add important new dimensions to the deliberations of the Editorial Board," he noted, "and all of us will be grateful for their counsel as the *Quarterly* comes to terms with a number of major questions in the months and years immediately ahead."

Among the major questions to be resolved in the near future for the *Quarterly* are questions having to do with the future of the World Shakespeare Bibliography (as this feature of the journal has expanded, it has reached the point where it can no longer be accommodated by a single issue and may therefore soon need to be published as a supplement to the regular four issues of the *Quarterly*) and the problem of covering contemporary productions of Shakespeare in the theatre (as with the Bibliography, the *Quarterly*'s expanded section on Shakespeare in performance has now reached the point where it can no longer be accommodated within the confines of a single issue). During the next year, Dr. Andrews and the Editorial Board will be looking into ways of economizing on the amount of space devoted to reviews of American Shakespearean productions, in the hope of freeing more pages for other material, including more commissioned articles, interviews, and other features.

As for 1980/81, it turned out to be a relatively calm and stable year for the *Quarterly*. As usual, there were articles and notes that broke new ground: two essays in the Autumn 1980 issue dealing with the aesthetic principles of Shakespeare's medieval/Renaissance dramaturgy (O.B. Hardison's "Logic Versus the Slovenly World in Shakespearean Comedy" and Roland M. Frye's "Ways of Seeing in Shakespearean Drama and Elizabethan Painting"); Jenijoy La Belle's note in the same issue suggesting that when Lady Macbeth asks the spirits to "unsex" her, she is (among other things) bringing an unnatural cessation to her menstrual cycle, with dire physiological as well as psychological consequences; Harry Levin's Shakespeare's Birthday Lecture, "Falstaff's Encore," in the Spring 1981 issue; Harry Berger's remarkable reading of the Casket Scene in his Summer 1981 article, "Marriage and Mercifixion in *The Merchant of Venice*." There was a fascinating interview with Dr. Jonathan Miller, current producer of "The Shakespeare Plays," in the Summer 1981 issue, followed in that issue by an "insider's view" of Kent

in *King Lear*, written from the perspective of a critic (Robert Egan) who has also played the role as an actor. And there were book reviews and theatre reviews by such eminent scholars as M.C. Bradbrook, Werner Habicht, Charles H. Shattuck, Lacey Baldwin Smith, and Stanley Wells.

The number of pages published was up by 24 from the previous year, a 3.8% increase (648 pages, as opposed to 624 in both 1979/80 and 1978/79, 592 in 1977/78, 560 in 1976/77, and 516 in 1975/76). By the same token, the number of articles published was up from 12 in 1979/80 to 13 in 1980/81, the number of notes was up from 10 to 11, the number of book reviews was up from 24 to 30, and the number of theatre reviews accepted was up from 58 to 62. The World Shakespeare Bibliography, which had contained 2,859 entries the previous year, was up to 2,884 entries in the Winter 1980 issue.

Even though subscription rates were raised for the second consecutive year (from \$15.00 to \$17.50 a year for a domestic individual subscriber) and a differential rate was instituted for library subscribers (\$25.00 a year for a domestic library, \$27.50 a year for a foreign library), the total number of subscribers to the *Quarterly* continued to increase, from 3,365 subscribers in 1979/80 to 3,396 subscribers in 1980/81. This would seem to indicate that *Quarterly* subscribers continue to feel that they receive good value for their investment. The same, apparently, is true of advertisers: at a time of economic difficulty in the publishing business, *Quarterly* advertising revenues decreased only slightly, from \$4,300 in 1979/80 to \$4,115 in 1980/81.

The number of new manuscripts received for possible publication went down from 191 in 1979/80 to 184 in 1980/81. But the number of

manuscripts (articles and notes) accepted increased from 16 to 18. The *Quarterly's* acceptance rate (9.8%) is thus higher than in years past (8.4% in 1979/80, 1.7% in 1978/79), but it remains lower than the national average for scholarly journals (12%). Most manuscripts accepted for publication are printed within two years of the time when a positive editorial decision is made, and many appear in less than one year—a fact that is unusual among scholarly journals, and a fact that is in sharp contrast to the situation that obtained at *Shakespeare Quarterly* in the mid-1970s, when it was necessary to declare a one-year moratorium on the consideration of new submissions as a means of controlling the backlog.

A special note of thanks is due here for the contributions of 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 of the fourteen members of the *Quarterly* Editorial Board not mentioned earlier in this report (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).