



**THE  
FOLGER  
SHAKESPEARE  
LIBRARY**

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*50th Anniversary*

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**ANNUAL**

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**REPORT**

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**1982**

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The Academic Programs division of the Library flourished in 1981/82. The Folger Institute continued its remarkable growth and outreach. The Folger publication program entered a new phase of development. And *Shakespeare Quarterly* made some widely welcomed changes in policy that give the journal a bright outlook for the years immediately ahead.

### Folger Institute of Renaissance and Eighteenth-Century Studies

Founded in 1970 as an advanced center for interdisciplinary studies in the humanities, the Folger Institute of Renaissance and Eighteenth-Century Studies is a growing collaborative enterprise centered in the Folger Shakespeare Library and now co-sponsored (with the entry of Howard University) by 19 prominent mid-Atlantic universities: American University, the Catholic University of America, the University of Delaware, George Mason University, George Washington University, Georgetown University, Howard 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, the University of South Carolina, the University of Virginia, and West Virginia University. Drawing on the strengths and resources of each affiliated university, and increasingly on the resources of other institutions as well, both in the Washington area and beyond, the Institute has continued to flourish in 1981/82—making accessible the Folger's invaluable archival resources and facilities, attracting scholars of national and international distinction, and serving the needs of a variety of constituents: graduate students, postdoctoral fellows, members of the professions, teachers in a wide range of academic settings, professional organizations, and members of the cultivated general public.

During 1981/82, the Institute attained a number of important milestones. First of all, it demonstrated that collaborative activities need not be confined to a single geographical region. The Institute took its programs "on the road" in unprecedented fashion by co-sponsoring a major symposium on Shakespeare with three in-

stitutions on the West Coast, holding the event on the campus of the University of Southern California in Los Angeles. Second, the Institute continued its cooperative efforts with local cultural institutions and national professional organizations, co-sponsoring an international symposium on "Hermeticism and the Renaissance" with the Catholic University of America and the National Gallery of Art (and drawing also on the resources of the Library of Congress, the Smithsonian Institution, and the National Institutes of Health) and hosting, for the first time in the Library's history, the annual meeting of the prestigious Renaissance Society of America. Third, the Institute continued its efforts to help develop a national network of centers for advanced study in the humanities, both by building on its successful cooperative activities with the Newberry Library in Chicago (which now sponsors a Center for Renaissance Studies that is supported by ten major midwestern universities, including the University of Chicago, Northwestern University, the University of Iowa, the University of Illinois, and Indiana University) and by initiating discussions (growing out of a newly awarded Folger-Newberry grant from the National Endowment for the Humanities) that should soon result in closer ties with two other prominent independent research libraries: the American Antiquarian Society in Worcester, Massachusetts, and the Henry E. Huntington Library in San Marino, California. Fourth, the Institute sponsored the first of two summer workshops (officially designated Humanities Institutes and funded by the National Endowment for the Humanities) on Shakespeare in Performance—the second workshop taking place in the summer of 1982 and establishing the Institute's program on the study of Shakespeare in performance as an activity that should now be given the status of an ongoing center and developed on a continuing basis. Fifth, the Institute inaugurated a new program format—a series of lectures on related topics by a single speaker—with four provocative talks on the problems of "Editing Shakespeare Today" by Stanley Wells, General Editor of the new Oxford Shakespeare edition. And sixth, the Institute welcomed the publication of its second volume of "Folger Institute Essays," a collection of articles on *Patronage in the Renaissance* (growing out of a May 1977 symposium of the same title)



### Academic Programs

from *Thus Endeth the Legende . . .* by Jacobus de Varagine (London, 1521)

edited by Guy F. Lytle and Stephen Orgel and published in the spring of 1982 by Princeton University Press. Meanwhile, of course, the Institute continued its highly successful seminars and workshops, its monthly evening lectures, its monthly evening colloquia, its weekly noontime colloquia, and its fellowship program—all of which are detailed in the pages that follow.



### **Folger Institute Seminars and Workshops**

At the heart of the Institute's programs are its seminars and workshops. An average of ten are offered each year, embracing such disciplines as Renaissance and 18th-century drama and literature, social and political history, philosophy and intellectual history, art history, and the history of science. Scholarly and pedagogical methodologies vary widely, reflecting the interests and expertise of those leading the courses.

The seminars and workshops are designed primarily for advanced graduate students and postdoctoral fellows, but they also attract qualified participants from non-academic professions. Although the Institute does not award certificates or issue degrees, graduate students from affiliated universities usually receive credit for their seminars through their home institutions. In 1981/82, 85 participants enrolled in Institute programs, 33 in the four fall seminars, and 52 in the six spring offerings. In the fall, \$15,779 was awarded in fellowships to 14 participants; in the spring, \$22,174 to 16, for a total of \$37,953 to 30 fellows.

Seminars generally meet once a week for 12 weeks, and workshops twice a week for two to four weeks. The offerings for 1981/82 are outlined below.

#### **Fall 1981**

*THE ORIGINS OF MEDIEVAL DRAMA*  
(September 15-December 1)

E. Catherine Dunn  
Professor of English  
Catholic University of America  
O.B. Hardison, Jr.  
Director  
Folger Shakespeare Library

This seminar concentrated on liturgical or para-liturgical backgrounds of the religious drama of Western Europe.

*FRENCH POETRY FROM MAURICE  
SCEVE TO AGRIPPA D'AUBIGNE*  
(September 17-December 3)

Odette de Mourgues  
Fellow and Professor of French  
Girton College, University of Cambridge

Considering poems by Sceve, DuBellay, Ronsard, Desportes, Sponde, and d'Aubigne, this seminar examined the effect of the aesthetic principles of the Pleiade poets on the development of French Renaissance poetry and the original use by each individual poet of classical tradition, Petrarchism, and Neoplatonism.

*SPACE AND TIME, MATTER AND MIND:  
AN EXAMINATION OF THE GROWTH  
OF MATERIALISM IN 18th-CENTURY  
BRITAIN* (September 18-December 4)

John W. Yolton  
Dean and Professor of Philosophy  
Rutgers University

Seminar members concentrated on the works of Cudworth, Locke, Leibniz, Clarke, Hume, Law, and Priestley as they examined the 18th-century debate between materialists and immaterialists over the changing concept of matter, the place of mind and the extension of space, the physiology of action, and the mechanism of the body and the fear of automatism.

*CORRECTION OR SUBVERSION: SWIFT,  
POPE, AND THE ESTABLISHED SOCIAL  
ORDER* (September 18-December 4)

Irvin Ehrenpreis  
Linden Kent Memorial Professor of  
English Literature  
University of Virginia

The premise of this seminar was that there is a conflict in the works of Swift and Pope between the moral or social doctrines openly recommended and the methods (such as images, allusions, word-play, and irony) used to convey them.

#### **Spring 1982**

*JOSQUIN DES PREZ: EVOLUTION OF A  
GREAT COMPOSER*

Edward E. Lowinsky  
Ferdinand Schevill Distinguished Service

Professor of Music Emeritus  
University of Chicago

This workshop concentrated on the development of Josquin des Prez as a composer of religious and secular music, and on the relationship between contrapuntal parts and the harmonic whole in a contrapuntal work—a relationship caused by a changing attitude toward the text, which was in turn conditioned by the increasing impact of humanism.

*JACOBEAN TRAGIC STYLES*  
(February 5-April 23)

Inga-Stina Ewbank  
Professor of English  
Bedford College, University of London

Discussion was aimed at defining the various ways in which stylistic techniques operate, as well as the interrelationship between the individual ways Shakespeare, Marston, Webster, Jonson, Tourneur, and Middleton handle language and dramatic purpose.

*RENAISSANCE PALEOGRAPHY IN ENGLAND* (February 5-April 23)

Laetitia Yeandle  
Curator of Manuscripts  
Folger Shakespeare Library

This seminar, which is offered regularly by the Folger Institute, provided an introduction to English handwriting of the 16th and 17th centuries, introduced participants to a wide range of documents of historical and literary interest, and encouraged them to discuss their own textual problems with the class.

*MARLOWE AND THE EUROPEAN TRADITION* (February 8-April 26)

William Arrowsmith  
Professor of Classics and Humanities  
Johns Hopkins University

Working from the operating thesis that Marlowe, more than any other English Renaissance dramatist, is a European writer, this seminar addressed his relation to the Europe of the Renaissance and Reformation, to Augustinianism and later Neoplatonism, and to the Roman writers who attempted to resume the Greek tradition in poetry and drama.

*SHAKESPEARE: THE EDITORIAL PROCESS* (April 5-21)

Stanley Wells  
General Editor  
*The Oxford Shakespeare*

Gary Taylor  
Associate Editor  
*The Oxford Shakespeare*

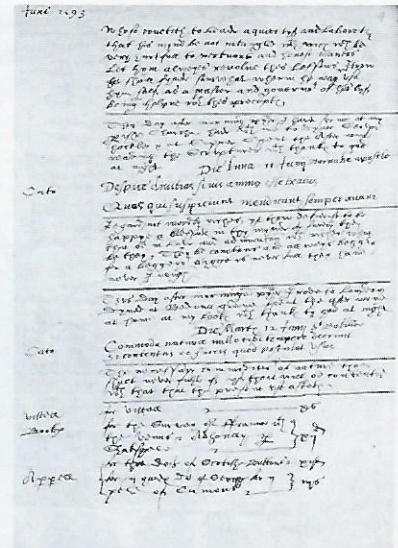
This seminar, which met twice weekly, addressed not only individual textual and bibliographical cruxes in Shakespeare's plays but also problems relating to both old-spelling and modern-spelling editions, to staging, and to presentation for modern readers.

*ISRAEL IN THE EYE OF THE ENLIGHTENMENT* (April 13-22)

Frank E. Manuel  
University Professor of History  
Brandeis University

The nature of ancient and modern Judaism underwent fundamental transformations in the mentality of Christian society, both among believers and disbelievers, under the influence of Christian Hebraists, English deists and French *philosophes*, orthodox and sectarian Protestants, and Catholics. This workshop, meeting twice weekly, addressed a number of issues related to the Enlightenment view of Judaism.

The Folger Institute seminar program is consistently lauded for its role in creating and sustaining a community of scholars. Graduate students report that the seminars provide "an ideal transition into serious long-term study," introducing them to a network of colleagues and a scholarly support system and giving them some insight into the publishing and teaching arms of the profession. Faculty members add that they are able to refresh their understanding of works they do not often teach, to discover and explore new research materials and pedagogical techniques, and to experience again what it is to be a student. Participants holding non-academic jobs, many of whom were "forced away from academic institutional careers due to the academic decline of the 1970s and '80s," welcome the opportunity to maintain contact with a setting that provides invigorating intellectual activity. Again and again, seminar participants write that they have modified course of-



Page from Richard Stonley's diary account book of 1593, containing the earliest known reference to the purchase of a work by Shakespeare

ferings to reflect what they have learned here, and many have developed their seminar papers and reports into published articles.

Among the comments on the program, the following are representative:

A superb program. It gets the scholar away from the narrowness and politics of one's own institution into the hallowed halls of a temple of scholarship. Free and congenial sharing is the hallmark of Folger seminars. Senior scholars and young scholars, specialists and generalists, people of many disciplines and interests, come together to learn. The atmosphere, the context, the personnel, the topics all are conducive to this community of higher learning.

Community college teaching is pedagogically challenging but ultimately deadening to the intellect. One is always working with the beginner. As a scholar, I depend on the Folger programs for intellectual stimulation and for new knowledge about my field. The criticism of my papers and the encouragement offered me by the seminar leaders has kept me from the 'burn-out' suffered by so many of my colleagues at the college. I shall always be grateful for the privilege of learning from some of the world's leading scholars at the Folger Institute. Without them I would be no more than a tired classroom hack.

The Institute seminar program is unquestionably a boon to scholars at any level, whether novice or established. The opportunity to stretch—within the huge arena of the Folger Library—one's researching and imaginative faculties in the company of kindred spirits is absolutely vital to our growth as individuals and to the profession in general. That opportunity is doubled when, as in the seminar, we have a structured chance to feed and be fed by each other.

### Folger Lecture Series

Roughly once a month, usually on Monday nights at 8:00, scholars who conduct Institute seminars and workshops deliver public lectures in the Folger Theatre. Often the lectures are so intrinsically related to the seminar program that they elicit such reactions as the following: "To hear Professor Lowinsky's lecture after the conclusion of the seminar was to hear the insights of the seminar as shared rather than as given." But the lectures also offer the distinguished visiting scholars an opportunity to address a far wider audience than the seminars offer. Approximately 750 people attended Institute lectures in 1981/82, with as many as 150 attending the lectures of most general interest.

September 14, 1981

### *SAINT'S LEGEND AS MIMESIS: GALLICAN LITURGY AND MEDIEVAL CULTURE*

E. Catherine Dunn  
Professor of English  
Catholic University of America

The recitation of the saint's life as a public performance, either as part of the church service or as related to other religious settings, flourished as a tool for religious education in various parts of the declining Roman Empire from the 5th century onwards. According to Professor Dunn, the tradition borrowed methods and skills from ancient Roman oratory and theatre, supporting a dramatic genre of recitation and acting that probably underlay the religious drama of Western Europe, centuries before the development of the Easter Vespers dialogue of the Marys at the tomb and the Carolingian liturgical plays.

October 19, 1981

### *MONTAIGNE, A MAN FOR ALL SEASONS* Odette de Mourgues

Fellow and Professor of French  
Girton College, University of Cambridge

Dr. de Mourgues, the author of many books and articles on French Classicism, Racine, La Fontaine, Moliere, and the French moralists, as well as on the poetry and drama of the Renaissance, lectured on Michel de Montaigne, one of the greatest philosophers and essayists of the 16th century.

November 2, 1981

### *LOCKE'S MECHANICAL BIRD AND THE 18th-CENTURY AUTOMATICAL MAN*

John W. Yolton  
Dean and Professor of Philosophy  
Rutgers University

Professor Yolton described how Locke revived some old controversies and helped create some new ones—focusing on materialism and the nature of man—when he suggested that God could add to matter the power of thinking, and when he also said that the immateriality of the soul was not necessary for immortality.

November 23, 1981

### *THE ALLEGORY OF GULLIVER'S TRAVELS*

Irvin Ehrenpreis  
Linden Kent Memorial Professor of

English Literature  
University of Virginia

Dr. Ehrenpreis noted of his subject: "For many years scholars have treated long sections of *Gulliver's Travels* as allegory. This view has now come under attack. A book recently published has brought together the objections to the principle that allegory is a significant feature of *Gulliver's Travels*." Dr. Ehrenpreis defended the original allegorical theory.

January 25, 1982

*PALLADIO AND THE STAGE*

Douglas Lewis

Curator of Sculpture, National Gallery  
of Art

Among Andrea Palladio's achievements was the recreation of an antique Greco-Roman theatre, the "Teatro Olimpico," which stands today as the longest surviving theater in Europe. Dr. Lewis investigated the illusionistic frescoes in this theater and other of Palladio's buildings for analysis of their "stage-like" effects.

February 8, 1982

*REALISM IN JACOBAN TRAGEDY*

Inga-Stina Ewbank

Professor of English

Bedford College, University of London

T.S. Eliot called Jacobean tragedy an "impure art," ascribing the impurity to a "confusion of convention and realism." Dr. Ewbank focused on the plays of Webster and Middleton to ask whether their very "impurity" contains the key to their form and meaning, their theatrical techniques, and their dramatic qualities.

March 22, 1982

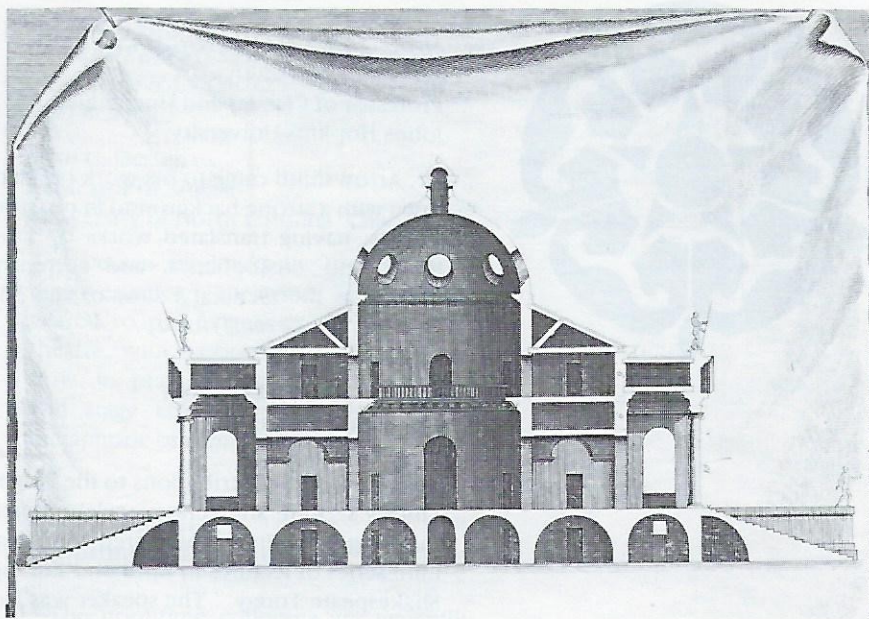
*ISRAEL AND THE ENLIGHTENMENT*

Frank E. Manuel

University Professor of History

Brandeis University

During the period known as the Enlightenment, new ways for ending the ambiguous relationship between Judaism and Christianity were proposed. Dr. Manuel described how certain literate elements of European society attempted to cut the umbilical cord that had bound Christianity to Judaism from the moment of its origin. He then went on to show how more radical thinkers, to undermine the foundations of their own Christian religion, reaffirmed the gruesome colors, and how others conceived of a new relationship be-



tween Judaism and Christianity.

April 12, 1982

*TELEVISION SHAKESPEARE* (Annual Shakespeare's Birthday Lecture)

Stanley Wells

Senior Research Fellow, Balliol College,  
University of Oxford, and General  
Editor, *The Oxford Shakespeare*

Dr. Wells assessed the achievements of the mammoth BBC/Time-Life television series "The Shakespeare Plays," noting that 20 of the 37 Shakespeare plays have now been broadcast. He also discussed the problems of translating into cinematic and video language a body of work that was originally conceived for performance in the Globe and other Elizabethan and Jacobean playhouses.

May 17, 1982

*JOSQUIN DES PREZ: HIS LIFE, HIS WORK, AND HIS PERSONALITY*

Edward E. Lowinsky

Ferdinand Schevill Distinguished Service  
Professor of Music Emeritus  
University of Chicago

In his lecture, Dr. Lowinsky introduced Josquin as a composer who had "what distinguishes all great artists: fantastic technique, unlimited imagination, deep empathy with the 'human condition' and universality. Dr. Lowinsky's comments were illustrated in performances of portions of Josquin's works by members of the Folger Consort and guest artists.

from *The Drawings of Andrea Palladio*  
(London, 1715)



May 24, 1982

*MARLOWE'S DAIMONIC MAN*

William Arrowsmith

Professor of Classics and Humanities

Johns Hopkins University

Dr. Arrowsmith came to his work on Marlowe with a strong background in classical studies, having translated works by Euripides and Aristophanes, and currently serving as the General Editor of the 33-volume *New Greek Tragedy*.

**Special Spring Lectures  
on Shakespeare**

As part of its contributions to the Folger Library's 50th anniversary celebrations, the Folger Institute sponsored a special mini-series of lectures in April on "Editing Shakespeare Today." The speaker was Dr. Stanley Wells, General Editor of *The Oxford Shakespeare*, Editor of the journal *Shakespeare Survey*, and Senior Research Fellow of Balliol College, Oxford.

Dr. Wells delivered four lectures, each of them at 5:00 p.m. in the new Board Room of the Folger, and an audience ranging from 15 to 40 persons (with many members of the audience present for all four lectures) enjoyed both the informal talks and the lively discussion they elicited. The full program was as follows:

April 5 "Some Editorial Options"

April 7 "Emending Shakespeare's Texts"

April 14 "Shakespeare, the Editor, and the Theatre, I"

April 19 "Shakespeare, the Editor, and the Theatre, II"

**Folger Institute  
Evening Colloquium**

A total of 180 people shared dinner and discussion under the auspices of the Folger Institute Evening Colloquium this year, an average of 20 at each of the nine sessions. Papers were selected by the Colloquium Review Committee, chaired by Ann Kelly of the Department of English at Howard University and including Shirley Strum Kenny (Provost of Arts and Humanities at the University of Maryland at College Park), Gordon Schochet (Professor of Political Science at Rutgers University), Barbara Stafford (Fellow of the National Gallery of Art's Center for Advanced Study in the Visual Arts and Professor of

Art History at the University of Chicago), and Susan Zimmerman (ex officio) of the Folger Institute.

September 28, 1981

*CONCEPTS OF A POLITICAL ECONOMY:  
COSIMO I DE' MEDICI IN A  
COMPARATIVE EUROPEAN CONTEXT*

Judith Brown

Associate Professor of History

University of Maryland, Baltimore County

In order to assess the originality of Cosimo I de' Medici's economic policies, Dr. Brown contrasted his notions of political economy with those current in 16th-century England and France.

October 26, 1981

*THE AUTHORITY OF REVISION: JANE  
AUSTEN'S FIRST PUBLISHED NOVEL*

Deborah Kaplan

Assistant Professor of English

George Mason University

Dr. Kaplan explored Austen's resolution of the conflict between femininity and the assertiveness implicit in the writing of *Sense and Sensibility*.

November 24, 1981

*SHAKESPEARE'S DOUBLE ENTENDRES:  
WHAT'S IN A PUN?*

Margreta de Grazia

Assistant Professor of English

Georgetown University

The realization that the pun (as double entendre) is not included in 16th-century rhetorical and poetic classifications of tropes led Dr. de Grazia to an exploration of the pun in Shakespeare.

December 9, 1981

*FAIRING THE FOUL: SHAKESPEARE'S  
SONNETS AND THE "UNCONVENTIONAL  
MISTRESS" TRADITION*

Heather Dubrow

Associate Professor of English

Carleton College

Dr. Dubrow examined Shakespeare's sonnets to the Dark Lady in relation to the type of anti-Petrarchism generally known as the "ugly beauty" or "deformed mistress" convention.

February 3, 1982

*AFTER THE FALL: POLITICAL SATIRE,  
1742-60*

Vincent Carretta

Associate Professor of English  
University of Maryland, College Park

This paper considered the probable causes of the rapid decline of verse satire and the sudden triumph of engraved caricature in the period between the fall from power of Sir Richard Walpole and the reign of George III.

March 2, 1982

*OTHELLO'S JEALOUSY AND ROBERT  
GREENE'S "ORLANDO FURIOSO"*

Michael L. Hays

President  
Editorial Consultants, Inc.

Dr. Hays identified a new source of *Othello* and used it as the basis for an account of Othello's jealousy.

March 30, 1982

*MORE DAIS THAN DOCK: GREEK  
RHETORIC AND SIDNEY'S ENCOMIUM  
ON POETRY*

Robert Coogan

Professor of English  
University of Maryland, College Park

Arguing that rhetorical analyses of Sidney's *Defence of Poesie* have neglected inventio, Professor Coogan turned to Aristotle's *Rhetoric*, which Sidney had translated, and to Aphthonius' *Progymnasmata* to reveal the epideictic underlying Sidney's arguments.

April 21, 1982

*THE TALENT OF READY UTTERANCE:  
18th-CENTURY FEMALE GOSSIP*

Patricia Meyer Spacks

Professor of English  
Yale University

Dr. Spacks considered the relation between 18th-century commentary on gossip as an activity—particularly an activity of women—and such novels as Fanny Burney's *Evelina* and Jane Austen's *Emma*, which employ gossip as method and substance.

May 20, 1982

*INTERPRETING STAGE DIRECTIONS:  
ELIZABETHAN CLUES AND MODERN  
DETECTIVES*

Alan C. Dessen

Professor of English  
University of North Carolina, Chapel Hill

Dr. Dessen explored the possibility of discovering a "theatrical iconography, geared to the exigencies of a particular theatre, with its open stage, its narrative flow, its practical limits upon properties and stage effects, and its ever-present metaphoric or symbolic dimension."

### **Folger Institute Noontime Colloquium**

The noontime colloquia are generally more informal than those of the evening series. The presenters are generally readers at the Library, who discuss some aspect of their work in progress. This Institute program provides a forum for readers and staff to get better acquainted, promoting intellectual exchange of a kind that often proves fruitful in ways that had not been fully anticipated in advance.

August 13

*Childhood and the Renaissance, 1400-1600.* Richard DeMolen, Editor of *Essays on the Works of Erasmus*.

August 17

*Love and Age in Othello.* Janet Herzbach, Associate Professor of English, Gettysburg College.

August 20

*Preparing a Text for Performance: Thomas Heywood, as Played in London and Norwich, 1624 and 1672.* Paul Merchant, Department of English, University of Warwick.

October 21

*Spellbound: Typography and the Concept of Old-Spelling Editions.* Randall McLeod, Associate Professor of English, Erindale College, University of Toronto.

December 1

*Hamlet and No End: Aspects of Shakespeare in the Theatre and in Research in the German Democratic Republic.* Gunter Walch, Professor of English Literature, Humboldt Universität, Berlin.



March 16  
*Bacon's Use of the Latin Legal Tradition.*  
 Roger Simonds, Professor of Philosophy,  
 American University.

April 6  
*Directing Shakespeare: Comparative  
 Approaches East and West.*  
 Heinz-Uwe Haus, Director, *Institut  
 fuer Schauspielregie* (Institute for  
 Theatre Directing), Berlin.

April 20  
*Gazing at Beauty Bare: The Mythological  
 Voyeur in Shakespeare's Cymbeline.*  
 Peggy Muñoz Simonds, Professor of  
 English, Montgomery College.

April 30  
*Development of the Changes of Script in  
 the Early 15th-Century in Northwestern  
 Europe.* Pieter Obbema, Keeper of West-  
 ern Manuscripts, University of Leiden  
 Library.

May 4  
*The Aesthetics of Idealism in Philip  
 Sidney's Old Arcadia.* Elliott M. Simon,  
 Senior Lecturer, Department of English,  
 University of Haifa, Israel.

May 25  
*Bread and Circuses: Coriolanus and Saint  
 George.* Naomi C. Liebler, Associate Pro-  
 fessor of English, Montclair State  
 University.

June 3  
*John Brabam (1774-1856): The London  
 Tenor and Theatre-Owner.* Joan Reilly,  
 Senior Lecturer in English and Drama,  
 St. Mary's College, London University.

#### **Humanities Institute on "Shakespeare in Performance"**

In 1981/82, the Folger Institute hosted its first summer program, an NEH-sponsored Humanities Institute on "Shakespeare in Performance." Twenty college and university teachers of Shakespeare from academic institutions throughout the United States met at the Folger from July 1 to 29. Their training and background were primarily literary and traditional; the Institute introduced them to new approaches to Shakespeare's works as scripts for performance. Co-directors Homer Swander, Professor of English at the University of California at Santa Barbara and Director of

ACTER (the Association for Creative Theatre, Education, and Research), and Audrey Stanley, Professor of Dramatic Arts at the University of California at Santa Cruz, brought to the workshop a broad range of experience in teaching and directing Shakespeare's plays, and they used a variety of theatrical and pedagogical techniques in presenting the material dealt with in the workshop. As Professor Swander described the Institute's working premise:

Students of Shakespeare should first understand that Shakespeare was a *playwright*, that is, a maker of plays, a workman, a dramatist whose professional life was in the London theatre of his time. Thus Shakespeare's text is first and foremost a script, written not for readers, not even primarily for audiences, but for actors. . . . This is not to deny the poetic and narrative textures of the text; it is to put them in a new context, to see them as parts of a different kind of whole . . . . He wrote plays in which poetic language serves dramatic interpretation. As students of Shakespeare, we should also learn to bridge disciplines, to look for the ways in which theatrical signs and signals in Shakespeare's scripts support and develop the plays' poetic and narrative values . . . . We had best begin our work, as Shakespeare did his, with attention to the primary relationship between playwright and actor.

Also contributing to the Institute were two academic consultants, Alan C. Dessen (Professor of English at the University of North Carolina) and John L. Styan (Franklin Bliss Snyder Professor of English Literature at Northwestern University). Institute members also had the opportunity to meet and work with members of the Folger Theatre Group, including several actors, the costume designer, and Producer Louis Scheeder. Daily activities included seminars on the historical background and theoretical context for a new theatrical approach to Shakespeare, workshops on the close analysis of Shakespeare's scripts, rehearsals of scenes to explore interpretive choices, and discussions of pedagogical issues and techniques. Many of the sessions were held in the Folger Theatre.

Institute participants were surveyed several months after the workshop concluded, and they reported considerable success in the classroom use of performance techniques. All had modified their teaching methods; some had developed new courses; some had begun team teaching with colleagues in theatre departments; some had shared concepts and

techniques not only informally, with the heads and fellow members of their academic departments, but also formally, in papers presented at conferences. One participant was experimenting with performance techniques in a university correspondence course; one had received departmental support for building a small theatre in which Shakespeare classes could be held; another was trying to develop a regional institute to teach performance-teaching techniques and to build a collection of relevant research materials and films. Some commented:

I had made some incidental use of performance in the past, but this time it was my central approach and, except for an occasional bit of background and history lecturing, it was the exclusive approach . . . I was especially pleased by the ease with which this method led to discussion and opened up possibilities for student interpretations that my sticking close to the book did not encourage.

The program was excellent! It gave me a sense of identity as a teacher and scholar of both English and Theatre and showed me that this was *the* important new direction in Shakespeare and dramatic studies. As a result of the new enthusiasm I have for the field, the College has accepted a proposal of mine to work on a book on this approach and has awarded me its first sabbatical in history.

I feel it was a success based on the growth in depth of questioning and application of concepts and techniques in preparing Shakespeare for performance, in self-initiated research in theatre history, drama theory, and literary criticism in relation to performance decisions, in study of quartos and folio for performance clues and interpretation of the script, and in general enthusiasm for Shakespeare the playwright!

#### Symposium:

#### "Shakespeare on the Screen"

The Institute's symposium on "Shakespeare on the Screen" was co-sponsored by the American Film Institute, the University of California at Santa Barbara, and the University of Southern California. Hosted by the Divisions of Cinema/TV, Drama, and Inter-Arts and Cultural Studies at the University of Southern California, it was held October 29-31, 1981, at the Annenberg School of Communications on the USC campus. The symposium was one of dozens of programs and activities scheduled as part of "The Shakespeare Year" in Southern California—a "Good Will" festival tied in with the October-January Los

Angeles showing of the Folger exhibition *Shakespeare: The Globe and the World* and coordinated by ACTER (the Association for Creative Theatre, Education, and Research) under the direction of Homer Swander.

How does one properly transpose Shakespearean drama from the stage to the cinema screen or to the television set? In what sense is a filmed or videotaped version of a Shakespearean play "Shakespearean"? What aesthetic criteria should a teacher or a critic bring to the evaluation of a Shakespearean film or videotape, and how are films and tapes best integrated into secondary and post-secondary courses on Shakespeare? Consideration of questions such as these attracted 95 participants—producers, directors, actors, critics, scholars, teachers, and other "professional Shakespeareans"—to Los Angeles for three days.

The schedule included lectures, panel discussions, conferences, and screenings of Shakespearean films. On October 29, Jack Jorgens, author of *Shakespeare on Film* and Director of the Cinema Studies Program at American University, delivered the opening address, "The Aesthetics of Shakespeare on the Screen." The group then viewed Amanda C. Pope's documentary, "Stages: Houseman Directs *Lear*," narrated by Jason Robards and featuring candid glimpses of John Houseman's creative processes as an actor and director. John Houseman himself delivered the major address of the afternoon session, then joined in a panel discussion with moderator Duncan Ross (Chairman of the Division of Drama at USC), Marc Singer (actor), Jackson Cope (Leo S. Bing Professor of English at USC), Marsha Kinder (Division of Cinema at USC), Lillian Wilds (Professor of English at California State Polytechnic), and Amanda Pope (film producer). Houseman's film of *Julius Caesar* was screened during the evening.

The October 30 activities opened with workshop discussions of Houseman's film and continued with a screening of director Jack Gold's videotape of *The Merchant of Venice* for the BBC series "The Shakespeare Plays." Then Gold and BBC director Jane Howell delivered the day's major address. They joined in the panel discussion that followed, with moderator Morton Zarcoff (Co-Chairman of the Division of Cinema/Television at USC), David Rodes (Senior Lecturer in English at UCLA and a member of the National Ad-



Detail from Visscher's "View of London" (c. 1625)

M I S V R A .



visory Panel for "The Shakespeare Plays"), Herbert Shore (Director of the Division of Inter-Arts at USC), and Homer Swander (Director of ACTER and Professor of English at UCSB). That evening, Howell's videotape of *The Winter's Tale* was shown.

On October 31, Howell's BBC production of *1 Henry VI* (the first of four plays, *1-3 Henry VI* and *Richard III*, that she is directing with a single company for the BBC) was sneak-previewed. The plenary discussion session with Howell and Gold was chaired by John Andrews (Editor of *Shakespeare Quarterly* and Director of Academic Programs at the Folger Shakespeare Library). The symposium concluded with an afternoon curriculum workshop, conducted jointly by James Goodwin (Associate Professor of English at UCLA), Joan Driscoll Lynch (Assistant Professor of Theatre at Villanova University), Robert Potter (Assistant Professor of Dramatic Art at UCSB), and Audrey Stanley (Professor of Theatre Arts at UCSC and Founding Director of the new Shakespeare Santa Cruz festival).

One participant wrote of "Shakespeare on the Screen" that it was "the most successful professional conference I have attended . . . . It has already borne fruit (in my) classroom techniques . . . . I would be happy to return tomorrow and start all over again with exactly the same program."

#### Symposium: "Hermeticism and the Renaissance"

One of the year's most ambitious programs was a March 25-27 symposium, "Hermeticism and the Renaissance," co-sponsored by the Folger Institute, the Catholic University of America, and the Center for Advanced Studies in the Visual Arts at the National Gallery of Art. Through the cooperation of the National Gallery Library, a stunning exhibit of Hermetic manuscripts, books, prints, and medals from the 16th and 17th centuries—gathered from collections in the Library of Congress, the Folger Shakespeare Library, the Smithsonian Institution, the National Institutes of Health, and the National Gallery of Art—was displayed in the East Building of the National Gallery.

The Hermetic tradition of philosophical and religious thought, which originated in

the 3rd-century *corpus hermeticum*, significantly influenced medieval and Renaissance culture. Hermeticism had been studied in widely disparate areas of interest: in philosophy, in the history of science, in art, and in literature. The purpose of this symposium was to bring together scholars exploring the *distiecta membra* of hermetic thought and iconography in order to establish connecting links among disciplines, to arrive at a more unified vision of the tradition, and to assess its impact on the Renaissance.

On March 25, the morning session was devoted to the topic "Hermetic Texts: Origins and Transmissions." Moderator Reverend Sidney Griffith, S.T. (Catholic University of America) introduced William C. Grese (Olivet College), who spoke on "Magic in Hellenistic Hermeticism"; Josep Sola-Sole (Catholic University of America), who discussed "Medieval Spain, Bridge between Orient and Occident"; and Amos Funkenstein (University of California at Los Angeles), who analyzed "The Preconditions for the Christian Reception of the Kabbalah." During the afternoon the "Philosophical and Religious Components of Hermeticism" were explored in a panel moderated by David B. Ruderman (University of Maryland at College Park). Speakers were Brian P. Copenhaver (University of Oakland), "Hermeticism and Witchcraft in Italy and Germany"; Moshe Idel (the Hebrew University in Jerusalem), "Hermeticism and the Kabbalah in the second half of the 15th Century"; and D.P. Walker (Warburg Institute), "The Survival of Hermes after Isaac Casaubon."

"Hermeticism and Early Modern Science" was the topic for the morning of March 26. The session was moderated by Robert Multhauf of the Smithsonian Institution. Robert Westman (University of California at Los Angeles) spoke on "Hermetic Discourse in Some Early Modern Scientific Texts"; B.J.T. Dobbs (Northwestern University) discussed "Newton's Commentary on the Emerald Tablet of Hermes Trismegistus: Its Scientific and Theological Significance"; and Allen G. Debus (University of Chicago) analyzed "Alchemy and Paracelsism in Early 18th-Century France." The afternoon session on "Hermeticism and Renaissance Art" was held in the auditorium of the National Gallery of Art. Moderator was Elizabeth T. Kennan, President of Mount Holyoke College, and the speakers were Charles Dempsey (Johns Hopkins University) on

"Hermeticism and Renaissance Art"; Philipp Fehl (University of Illinois at Urbana-Champaign) on "The Mystery of the Obvious: Emblems and Allegories in the Art of Bernini"; and Douglas Lewis (National Gallery of Art) on "Freemasonry in Frescoes: Hermetic Meaning in a Palladian Villa Program of 1716."

On March 27, Jon Quitslund (George Washington University) moderated a session on "Hermeticism and Renaissance Literature." Brian Vickers (Eidgenossische Technische Hochschule at Zurich) spoke "On the Function of Analogy in the Occult"; Wayne Shumaker (University of California at Berkeley) discussed "Literary Hermeticism: Some Test Cases"; and Ingrid Merkel (Catholic University of America) commented on "Aurora or the Rising Sun of Allegory: Hermetic Imagery in the Work of Jacob Boehme." The Plenary Lecture, introduced by Ellen S. Ginsberg (Catholic University of America), was "The Children of Hermes and the Science of Man," delivered by Antoine Faivre of the Université de Bordeaux III. A roundtable discussion concluded the symposium, which is expected to have a lasting impact on Hermetic scholarship.

## Fellowships

### Fellowships for Affiliated Universities

Fellowships for participation in Institute seminars are available for doctoral candidates and faculty from the Institute's 19 affiliated universities: American, Catholic, Delaware, George Mason, George Washington, Georgetown, Howard, 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.

### 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 grant from 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.

## Plans for Future Programs

As the Folger Institute enters the 1982/83 academic year, there is ample basis for optimism. For one thing, it is apparent that at a time when many academic institutions are finding it necessary to cut back on their activities and aspirations, the Folger Institute is, if anything, expanding at an even more rapid pace than in the past. One reason, perhaps the main reason, for this success in the face of adversity is that the principle upon which the Institute was founded—the idea that in times of scarce resources it makes sense for libraries, universities, and other cultural organizations to work together—seems even more applicable in 1982 than it did in 1970. It is therefore not surprising that the Institute's university membership continues to grow (with one new member joining the consortium as the new academic year begins and at least five other universities currently giving membership active consideration), despite the fact that the Institute was finally forced to raise the dues by 50% beginning with the 1982/83 fiscal year. Nor is it surprising that the concept of consortial planning has now taken deep root in the Midwest and is actively being examined as a model for library-university collaboration in New England and in the Far West. Over the next two years, the Folger Institute's top priority will be to continue the efforts that have now been invested in the development of a national network of research centers for advanced studies in the humanities—focusing first of all on the new projects that have been funded by the National Endowment for the Humanities for joint administration by the Folger Institute and the Newberry Center for Renaissance Studies in Chicago, and then moving outward to additional projects

that may also involve the American Antiquarian Society in Massachusetts and the Huntington Library in California.

In the meantime, a number of other plans will soon be coming into focus. In October, for example, the Institute will be sponsoring a major international symposium on "Calderon: A Baroque Dreamer and Realist," attracting outstanding scholars from both sides of the Atlantic; the Institute will be implementing its plans in close association with the Embassy of Spain, which has awarded the Institute a substantial grant in support of the symposium. In June or July, the Institute will sponsor the first of two new kinds of NEH-funded Humanities Institutes, bringing 25 promising young humanists to the Folger for six weeks to study the archival sciences (paleography, analytical and enumerative bibliography, editing, etc.) pertinent to advanced research in two major national traditions, the British and the French. Among the tangible results of these two institutes (which will be paralleled by two institutes at the Newberry Library dealing with Italian and Spanish culture of the Renaissance) will be a series of paleographical workbooks, to be jointly edited and published by the Folger Institute and the Newberry Center. Beginning in the fall of 1983, the Institute will offer the first of two new interdisciplinary seminars, each to be led by a major Renaissance scholar from outside the Middle Atlantic region, and each to be conducted with the active collaboration of three or more scholars from within the Institute consortium, drawn from disciplines other than that represented by the visiting scholar. Like the summer Humanities Institutes on the archival sciences, these new academic-year interdisciplinary seminars will be offered in coordination with similar seminars at the Newberry; one advantage, consequently, will be that the scholar who visits the Folger for ten weeks (lecturing, we hope, at several of the co-sponsoring universities while in the region) will also be available to visit the Newberry and its consortium for two to three weeks either before or after the Folger seminar, offering in that setting a workshop on either the same topic or a similar topic. During the 1983/84 and 1984/85 academic years, in other words, the Folger Institute consortium will have access to two interdisciplinary seminars (one each year) and two brief workshops (again, one each year) that result from the NEH's recent grant to the Folger Institute and the Newberry Center.

Meanwhile, of course, the Institute's

other activities—its regular seminars and workshops, its lecture series, its two colloquia, and its fellowship program—will continue unabated. The Institute will continue to seek publication for the proceedings of its symposia—with two volumes, *British Theatre and the Other Arts, 1660-1800* (under the editorship of Shirley Strum Kenny of the University of Maryland) and *Science and the Arts in the Renaissance* (under the editorship of F. David Hoeniger of the University of Toronto and John W. Shirley of the University of Delaware), scheduled for publication under the Folger Books imprint in 1983, and two others, *John Locke and the Political Thought of the 1680s* (under the editorship of J.G.A. Pocock of Johns Hopkins University and Gordon J. Schochet of Rutgers University) and *Hermeticism and the Renaissance* (under the editorship of Allen G. Debus of the University of Chicago and Ingrid Merkel of the Catholic University of America), under editorial preparation. The Institute will be in search of new directions for its well-established program in the Study of Shakespeare in Performance. And if a proposal now under consideration by the Research Programs division of NEH is successful, the Institute will soon be establishing a new Center for the Study of British Political Thought (a three-year program to be coordinated under the guidance of J.G.A. Pocock of Johns Hopkins University, Gordon J. Schochet of Rutgers University, and Lois G. Schworer of George Washington University).

As the Institute faces the future, it does so with a new Associate Chairman, Lena Cowen Orlin, who succeeds Susan Zimmerman. After four years at the Folger, years marked by rapid growth and development of the Institute, Dr. Zimmerman has accepted a new position as Executive Director of the Center for Renaissance and Baroque Studies at the University of Maryland. The Folger wishes her well in her new endeavors and thanks both her and her capable Program Assistant, Andrea Harris, for their fine work in 1981/82. The Library is also grateful for the contributions of Institute Intern Mary Blythe Woodard of the College of William and Mary, who assisted with Institute activities during the summer of 1982.

And of course, as always, the Library is exceedingly grateful to the Central Executive Committee members who represent the 19 universities co-sponsoring Folger

Institute programs: Pierre Han of American University; Ellen S. Ginsberg of the Catholic University of America; Jay L. Halio of the University of Delaware (and his colleagues Donald C. Mell and Barbara Stafford, who stood in for Professor Halio during much of 1981/82); Eric Molin of George Mason University; John P. Reesing of George Washington University; Jason Rosenblatt of Georgetown University; Estelle Taylor of Howard University; Stephen Orgel of Johns Hopkins University (and his colleague Leo Braudy, who attended some Committee meetings in Professor Orgel's absence); J. Leeds Barroll of the University of Maryland-Baltimore County; Shirley Strum Kenny of the University of Maryland-College Park; Alan C. Dessen of the University of North Carolina; Larry S. Champion of North Carolina State University; Stuart A. Curran of the University of Pennsylvania; Joseph G. Price of Pennsylvania State University; Gordon J. Schochet of Rutgers University; Carol J. Carlisle of the University of South Carolina; Mary B. McKinley of the University of Virginia; and Elizabeth Hudson of West Virginia University.

## Publications

For Folger publications, 1981/82 was a year of activity on several fronts. One new title was published in the "Folger Institute Essays" series with Princeton University Press. Several projects were approved for publication under the new arrangements with Associated University Presses. And a number of efforts were made to market the remaining inventory of *Shakespeare: The Globe and the World*.

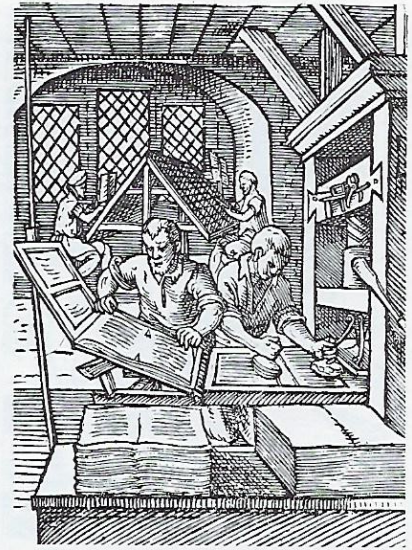
The new title in the "Folger Institute Essays" series is *Patronage in the Renaissance*, a 400-page volume containing 14 articles on the dominance of patronage in Renaissance politics, religion, theatre, and artistic life. Most of the contributions to the volume originated as lectures in a May 1977 symposium of the same title, and the book was compiled by two of the symposium's participants, Guy Fitch Lytle (who, more than anyone else, conceived the symposium while he was serving on the Central Executive Committee of the Folger Institute as the representative from the Catholic University of America) and Stephen Orgel. Following an introduction on "Patronage in the Renaissance" by Werner L. Gundersheimer of the Univer-

sity of Pennsylvania, the volume comprises three studies of "Patronage in the Church and State" (by Linda Levy Peck of Purdue University, Robert Harding of Yale University, and Guy F. Lytle of the University of Texas), two general studies of "Patronage and the Arts" (by Gordon Kipling of the University of California at Los Angeles and Malcolm Smuts of the University of Massachusetts at Boston), three studies of "Patronage and Literature" (by Jan van Dorsten of the University of Leiden, Arthur F. Marotti of Wayne State University, and Leonard Tennenhouse of Wayne State University), two studies of "Patronage and the Theatre" (by Stephen Orgel of Johns Hopkins University and David M. Bergeron of the University of Kansas), and three studies of "Patronage and the Visual Arts" (by Charles Hope of the Warburg Institute, University of London, H.W. Janson of New York University, and Douglas Lewis of the National Gallery of Art in Washington). Published in June, and available both in cloth and in paperback, *Patronage in the Renaissance* is a handsome illustrated volume in which (to quote from the dust jacket), "Using a broad range of methodologies, the contributors reassess the practice of patronage in the light of the social institutions of the time and investigate its effects on European social, political, and intellectual history."

Meanwhile, reviews continued to appear with comments on the first number in the "Folger Institute Essays" series, *Three British Revolutions: 1641, 1688, 1776*, edited by J.G.A. Pocock and published by Princeton University Press in 1980. Christopher Clark, writing in the *Journal of Political Science*, observed:

*Three British Revolutions* originated in a symposium at the Folger Institute in 1976; some of the essays have been added later, but they make up one of the more important collections to emerge from the Bicentennial. The book gives a stamp of approval to a "revised 'Whig' interpretation" which has been evolving for more than twenty years, which places the American Revolution in line of descent from the seventeenth-century revolutions in England and views it as a "schism in Whig political culture" (p. 17). A number of essays on England, by Stone, Aylmer and Ashton among others, introduce this theme, although Hill dissents from it. The editor emphasizes the authors' concern with "the relationship between government and society rather than between social classes."

George Rude, writing in the *William and*



from *Panoplia omnium illiberalium mechanicarum . . .* by Hartmann Schopper (Frankfurt-am-Main, 1568)

Hoeniger of the University of Toronto and John W. Shirley of the University of Delaware). Meanwhile, Associated expects a Fall 1982 publication date for *Humanist Scholarship and Public Order* ("Two Tracts against the Pilgrimage of Grace," by Sir Richard Morison, and a collection of related contemporary documents) by David Sandler Berkowitz of Brandeis University. And editorial work has either already begun or will soon be begun on several other new Folger Books publications, among them an introduction to *Printing in the Age of Shakespeare* by George W. Williams of Duke University; a study of *Shakespearean Tragedy*, with special reference to *Antony and Cleopatra*, by J. Leeds Barroll of the University of Maryland-Baltimore County; a collection of essays on *Shakespeare and Others* (gathering together work covering three decades) by S. Schoenbaum of the University of Maryland-College Park; and Volume Two of *Shakespeare on the American Stage* by Charles H. Shattuck of the University of Illinois.

Associated University Presses now maintains the inventory of most of the Library's past publications and has recently prepared and distributed a brochure describing and listing prices for 55 backlist titles. At the same time, Associated's administration (headed by Thomas Yoseloff and his son Julien Yoseloff) is now meeting regularly with John F. Andrews to consider new manuscripts and plan additional publishing projects.

One title not being marketed by Associated University Presses is *Shakespeare: The Globe and the World* by S. Schoenbaum, the companion volume for the Library's touring exhibition of the same name. Published jointly by the Folger (which assumed responsibility for marketing the paperback edition) and Oxford University Press (which assumed responsibility for marketing the cloth and leather-bound editions), *Shakespeare: The Globe and the World* continues to generate glowing reviews and attract interest, despite the fact that the exhibition itself has now come to the end of its eight-city, three-year run. Writing in the Summer 1982 *Shakespeare Quarterly*, David L. Rodes of UCLA said, "Fulfilling admirably the promise of its wittily-chosen title, this splendid book is what a popular catalogue and short cultural biography should be—accurate, attractive, lively, uncondescending, and a very great bargain besides. . . .

As an editor I want to say that this book is impeccably designed, proof-read, and produced, and as a teacher that it gives my students a clear (and clear-eyed) vista upon a man, a queen, a world. The images that have been so imaginatively selected should, I think, be of particular stimulation to actors and directors, and their handsome reproduction and tantalizing variety suggest that there are many more photogenic treasures at the Folger. A volume of Abrams' new museum series is surely in order now that the Library has entered its second half-century."

In the early months of 1982, Folger Books printed and mailed out a four-page brochure offering a special anniversary discount on *Shakespeare: The Globe and the World* and quoting from some of the reviews the book has received since its publication in October 1979. Among the tributes highlighted were such rave notices as the following:

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.

*Washington Post Book World*

The text by S. Schoenbaum, a leading Shakespearean scholar, is direct and informative.

*New York Times Book Review*

. . . it is a superb large-size volume of impressive artistic and historic value.

*Back Stage*

. . . a book that must rate high in any compilation of 1979 publications.

*Chicago Tribune*

. . . an opulent 208-page tour through the world of Shakespeare and Elizabethan England.

*Chicago Sun-Times*

. . . an excellent introduction to the man, his times, and his influence.

*Cleveland Plain Dealer*

It is resplendent and it is beautiful . . . . a book to meander in.

*Journal of Library History*

Those fortunate to see the travelling exhibition will wish to possess this handsome, well-produced, superbly illustrated book . . . but I predict also for it a long life in school and university classrooms and libraries, and in the private collections of cultivated general readers . . . .

*Renaissance Quarterly*

This is a joyful book which will fortunately be available long after the materials



from *Catechismus parvus pueris primum latine que ediscatur* by Alexander Nowell (London, 1573)

of the exhibition have been returned to the Folger.

*New York Literary Forum*

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.

*British Book News*

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.

*New York Times*

. . . the most beautifully illustrated book we have on the great poet's career and the Elizabethan and Jacobean ambience in which his work was produced.

*Birmingham News*

This must be one of the most beautiful books ever printed.

*Durham Morning Herald*

Response to the test mailing was gratifying, but owing to the high cost of producing it and the low price of the book itself, the management of Folger Books decided not to repeat it immediately. Instead, John Andrews began exploring other options, and as the fiscal year drew to a close it appeared likely that the Public Broadcasting Service, at least one PBS station (WNET/Thirteen in New York City), and Kendall-Hunt (the publisher of a series of Study Guides for "The Shakespeare Plays") would all be placing bulk orders of the book for promotional uses in connection with the ongoing BBC/Time-Life Television series. At the moment, more than 20,000 copies of the book (approximately a third of the original print-run) remain unsold, and the Library is eager to get those copies into the hands of readers.

## Shakespeare Quarterly

For *Shakespeare Quarterly*, 1981/82 was an important year of transition. A long-anticipated step was finally taken with the 1982 volume of the *Quarterly* when Editor John Andrews decided to "spin off" the annual World Shakespeare Bibliography and make it an optional, supplemental issue rather than one of the four issues in the regular quarterly sequence. The decision was announced in a special notice in the Autumn 1981 issue, with the following rationale:

There are two reasons for this change. First, the *Quarterly* wishes to give the World Shakespeare Bibliography the latitude to continue expanding, both in size and in complexity, as Harrison Meserole and his associates cast their nets ever wider and achieve increasing sophistication in the compilation, annotation, and retrievability of material . . . . We have every reason to expect the Bibliography to keep growing, and every incentive to encourage its continued development along the lines that have been so much appreciated by scholars who have profited by it as it has evolved. But the point has now arrived when we must recognize that the scope of the Bibliography is no longer commensurate with the norms we prefer to maintain for an issue of the journal . . . our second reason for the change is to make room in the pages of *Shakespeare Quarterly* for additional articles, notes, interviews, commentaries, theatre reviews, book reviews, and other features . . . . Freeing up one additional issue each year for editorial features should allow the *Quarterly* to . . . be more responsive to new currents in a burgeoning field of activity and inquiry.

A new subscription schedule was devised to allow readers and institutions to opt either for four regular issues plus the Bibliography (at an annual rate of \$22.00 for individual subscribers in the U.S. and \$32.00 for institutional subscribers in the U.S.) or for four regular issues only (at rates of \$17.50 and \$25.00, respectively), and the response thus far seems to indicate that subscribers in both categories are pleased with the new arrangement. The number of subscribers was up by nearly 15% (3,870 by the end of June 1982, as compared with 3,396 at the same time in 1981), and far more individual subscribers than had been anticipated were electing to pay for both the Bibliography and the four regular issues. (Far fewer institutional subscribers than expected were opting for the Bibliography, but it appeared that most of them, particularly those whose renewals were handled by subscription agencies, had not been alerted to the change in policy. A mid-summer mailing to institutional subscribers yielded indications that most libraries would in fact pay the higher price for the Bibliography option if properly informed.) Meanwhile, comments from subscribers and contributors to the journal, and even an editorial by Louis Marder in the *Shakespeare Newsletter*, were unanimous in their support of the decision to make the Bibliography supplemental to the regular quarterly sequence.

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On another front, a second major pol-

icy shift was announced in the Summer 1982 issue, this one to take effect beginning with the first issue (Spring) of Volume 34 of the *Quarterly*:

Our plan for the 1983 volume is to publish Theatre Reviews in all four issues. By that time, . . . we will have instituted some changes in approach that will make the Theatre Reviews department rather different from what it is at present. For one thing, it will occupy less space in the journal—seldom if ever more than a fourth of a given issue, and frequently less. Over the last few years, in our efforts to be as comprehensive as possible, we have allowed the Theatre Reviews section to assume what many readers—including some of the strongest proponents of theatre-oriented criticism and scholarship—consider a disproportionate emphasis in the *Quarterly*. Not having the wherewithal to address the problem merely by enlarging all the other departments of the journal, and preferring not to spin off the Theatre Reviews and publish them as a separate, supplemental issue . . . , we have come to the conclusion that the only viable solution is to make the Theatre Reviews more concise and to distribute them throughout the year.

What this means, of course, is that the *Quarterly* will no longer be able to attempt a full-dress review of every professional Shakespearean production. Some companies and some theatres, that have been routinely reviewed in the past, will now receive, at best, brief mention in the Theatre Reviews department—often as part of omnibus surveys that discuss recent productions and developments in a broad region of, say, the Southeastern United States. To continue providing at least some of the information that has until now been contained in Theatre Reviews, however, the *Quarterly* will henceforth include more production data in the annual World Shakespeare Bibliography.

The emphasis . . . will be more "journalistic" than in the past—in the sense that the premium will be on providing the reader with news and analysis, spotting trends where they are to be found, and focusing on "stories" (e.g., what is happening behind the scenes at Stratford Festival Canada that has a bearing on the kinds of Shakespeare being produced in 1982) at least as much as on critical assessments of this directorial choice or that acting technique.

One of the more salutary consequences of this change in policy . . . is that attention to current productions of Shakespeare will become more fully integrated with other concerns—and in that way reflect editorially the increasingly enlightened dialogue between those Shakespeareans who do their work in the library or the study or the classroom and those Shakespeareans who are most at home in the theatre.

Initial signs are that this second shift in

direction will be welcomed just as warmly as the decision about the World Shakespeare Bibliography. And over the next year or so, the staff and administration of the *Quarterly* will be on the lookout for yet more ways of making a good journal even better. Among other things, they will be exploring possible means of increasing the *Quarterly's* outreach and enlarging its revenues from subscriptions, advertising, list rentals, and other sources. Discussions are now under way, for example, with Oxford University Press, which has expressed strong interest in an arrangement whereby Oxford would handle certain publishing functions—circulation promotion, list maintenance and fulfillment, and possibly advertising—now handled by the *Quarterly* staff at the Folger. It may well be that a distribution or co-publishing agreement with a major international press such as Oxford would enable the *Quarterly* to accomplish its objectives more effectively, and the *Quarterly* will be examining the feasibility of such an arrangement.

Turning now to the four *Quarterly* issues published in the last year, it is pleasing to observe that, once again, the number of pages published was up (658 pages, as compared with 648 in 1980/81), as were the number of Articles and Notes included (14 articles, as compared with 13 in the previous year, and 15 notes, as compared with 11 the previous year). The number of Book Reviews increased from 19 (dealing with 28 books) to 28 (dealing with 35 books), but because of a change in the distribution pattern of Theatre Reviews (whereby they are being published in three issues of the 1982 volume, rather than two, as in 1981 and 1980), the number of Theatre Reviews published was down from 62 to 42. The World Shakespeare Bibliography, which had contained 2,884 entries in the Winter 1980 issue (the largest number since the behemoth 1964 compilation), was up by 27%, to 3,672 entries. The Bibliography issue itself contained 274 pages, as compared with 200 pages for the previous Bibliography, an increase of 37%.

The number of new manuscripts received for possible publication increased by 9%, from 184 in 1980/81 to 218 in 1981/82. The acceptance rate remained at approximately 10%: 13 articles and 7 notes were accepted for publication.

The year was highlighted by several studies of the theaters and conventions



Illustration by John Austen for *Hamlet* (1922)

of Shakespeare's time: three articles ("Shakespeare and Pembroke's Men" by David George, "The Dutch Humanist Origins of the De Witt Drawing of the Swan Theatre" by John B. Gleason, and "The Globe, Its Shareholders, and Sir Matthew Brend" by Herbert Berry) and a note ("A New Account of the Burning of the Globe" by Maija Jansson Cole) in the Autumn 1981 issue, and three articles ("Metamorphoses of the Stage" by Ralph Berry, "Androgyny Seen Through Shakespeare's Disguise" by Robert Kimbrough, and "Daylight in the Elizabethan Private Theatres" by R.B. Graves) and a note ("How Large Was the Globe Playhouse?" by John Cranford Adams) in the Spring 1982 issue. Also featured was an interview with Ian McKellen, whose program on "Acting Shakespeare" was the centerpiece of the Folger's 50th anniversary celebrations. And among the contributors to the various issues were such outstanding scholars and critics as M.C. Bradbrook (former Mistress of Girton College, Cambridge), Werner Habicht (Editor of the *Shakespeare Jahrbuch* [West]), Christopher Hill (former Master of Balliol College, Oxford), Richard Levin (Professor of English at the State University of New York at Stony Brook), Giorgio Melchiori (Professor of English at the University of Rome), Kenneth Muir (former Editor of *Shakespeare Survey*), and George T. Wright (Professor of English at the University of Minnesota and two-time winner of the MLA's William Riley Parker Award).

As the fiscal year drew to a close, two changes occurred that will affect the masthead of the *Quarterly*: John W. Auchincloss, a longtime friend of the Folger, graciously accepted an appointment to the Executive Board (succeeding James P. Elder, who has left the Library); and Roland Mushat Frye (Professor of English at the University of Pennsylvania) stepped down as a member of the Editorial Board after several years of distinguished service. As the Library welcomes Mr. Auchincloss to the Executive Board, it seems fitting to extend a special note of thanks to the other three non-Folger members of the Board—Gerald Eades Bentley, Emeritus Professor of English at Princeton University; Levi Fox, Director of the Shakespeare Birthplace Trust in Stratford-upon-Avon; and S. Schoenbaum, Distinguished Professor of Renaissance Studies at the University of Maryland—as well as to the 17 members of the Editorial Board who,

along with Professor Frye, have been so generous of their time and counsel over the past year: Anne Barton of New College, Oxford; Bernard Beckerman of Columbia University; David M. Bergeron of the University of Kansas; Ralph Berry of the University of Ottawa; David Bevington of the University of Chicago; Stephen Booth of the University of California, Berkeley; Maurice Charney of Rutgers University; Ann Jennalie Cook of Vanderbilt University (and Executive Secretary of the Shakespeare Association of America); Alan C. Dessen of the University of North Carolina, Chapel Hill; 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, Berkeley; Charles H. Shattuck of the University of Illinois; Susan Snyder of Swarthmore College; Homer Swander of the University of California, Santa Barbara; and John W. Velz of the University of Texas. Nor should we fail to acknowledge the tremendous efforts of Professor Harrison T. Meserole of Pennsylvania State University (Editor of the World Shakespeare Bibliography) and his colleagues, John B. Smith and the Committee of Correspondents, who continue to improve and enlarge the Bibliography with each succeeding year.

The *Quarterly* staff, under the excellent leadership of Editorial and Production Manager Liz Stonaker, has done its usual superb job this year, and special commendation is owing to Editorial Assistant Eileen McWilliam and to the three people who have served this year as Subscription Manager: Lorraine Hollen, Karlein White, and Gregory Barz. Nor would it be appropriate to overlook the contributions made by several fine Editorial Interns: Beverly Findley of Converse College, Kristen Kelleher of the University of California at Santa Barbara, Jill Greenwald of Yale University, and Emily J. Wood of the College of William and Mary.

"Hermeticism and Renaissance Art"; Philipp Fehl (University of Illinois at Urbana-Champaign) on "The Mystery of the Obvious: Emblems and Allegories in the Art of Bernini"; and Douglas Lewis (National Gallery of Art) on "Freemasonry in Frescoes: Hermetic Meaning in a Palladian Villa Program of 1716."

On March 27, Jon Quitslund (George Washington University) moderated a session on "Hermeticism and Renaissance Literature." Brian Vickers (Eidgenossische Technische Hochschule at Zurich) spoke "On the Function of Analogy in the Occult"; Wayne Shumaker (University of California at Berkeley) discussed "Literary Hermeticism: Some Test Cases"; and Ingrid Merkel (Catholic University of America) commented on "Aurora or the Rising Sun of Allegory: Hermetic Imagery in the Work of Jacob Boehme." The Plenary Lecture, introduced by Ellen S. Ginsberg (Catholic University of America), was "The Children of Hermes and the Science of Man," delivered by Antoine Faivre of the Université de Bordeaux III. A roundtable discussion concluded the symposium, which is expected to have a lasting impact on Hermetic scholarship.

## Fellowships

### Fellowships for Affiliated Universities

Fellowships for participation in Institute seminars are available for doctoral candidates and faculty from the Institute's 19 affiliated universities: American, Catholic, Delaware, George Mason, George Washington, Georgetown, Howard, 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.

### 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 grant from 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.

## Plans for Future Programs

As the Folger Institute enters the 1982/83 academic year, there is ample basis for optimism. For one thing, it is apparent that at a time when many academic institutions are finding it necessary to cut back on their activities and aspirations, the Folger Institute is, if anything, expanding at an even more rapid pace than in the past. One reason, perhaps the main reason, for this success in the face of adversity is that the principle upon which the Institute was founded—the idea that in times of scarce resources it makes sense for libraries, universities, and other cultural organizations to work together—seems even more applicable in 1982 than it did in 1970. It is therefore not surprising that the Institute's university membership continues to grow (with one new member joining the consortium as the new academic year begins and at least five other universities currently giving membership active consideration), despite the fact that the Institute was finally forced to raise the dues by 50% beginning with the 1982/83 fiscal year. Nor is it surprising that the concept of consortial planning has now taken deep root in the Midwest and is actively being examined as a model for library-university collaboration in New England and in the Far West. Over the next two years, the Folger Institute's top priority will be to continue the efforts that have now been invested in the development of a national network of research centers for advanced studies in the humanities—focusing first of all on the new projects that have been funded by the National Endowment for the Humanities for joint administration by the Folger Institute and the Newberry Center for Renaissance Studies in Chicago, and then moving outward to additional projects

that may also involve the American Antiquarian Society in Massachusetts and the Huntington Library in California.