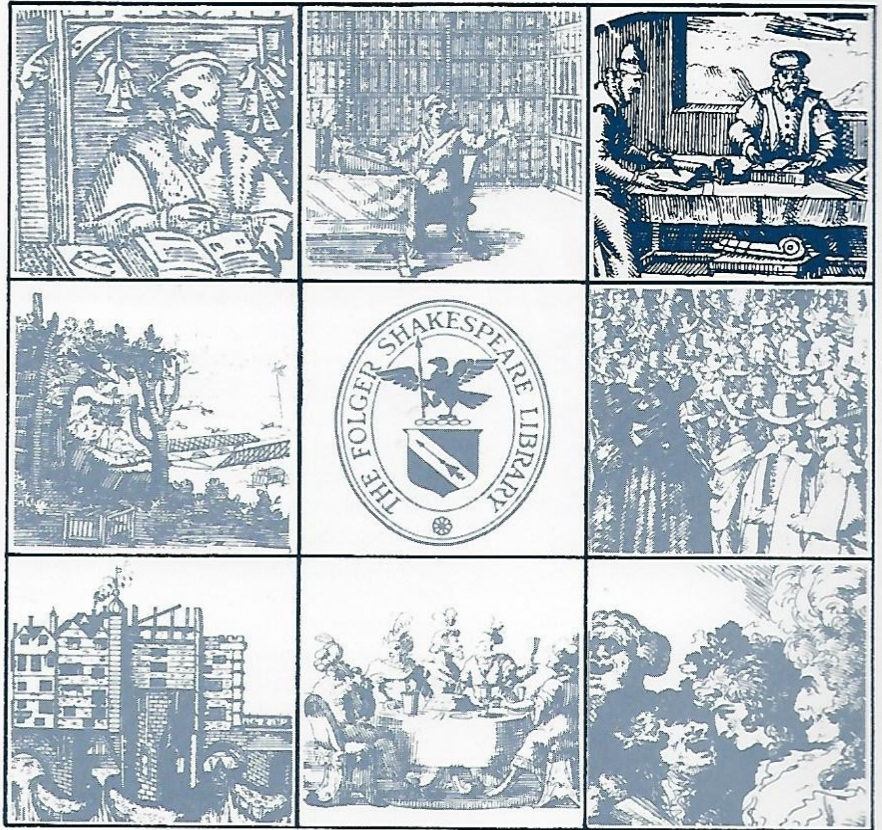




**THE
FOLGER
SHAKESPEARE
LIBRARY**

**ANNUAL
REPORT
1983**



**ACADEMIC
PROGRAMS**

The Academic Programs division of the Library seeks through its diverse offerings to serve a variety of scholarly constituencies, educational institutions, and professional organizations. Many of its activities and publications allow the Folger to make its resources accessible to a wider public as well.

The Folger Institute Of Renaissance and Eighteenth-Century Studies

The Folger Institute enjoyed another banner year in 1982/83. During the ten-month period from September 1982 through June 1983, the Institute presented a varied calendar of advanced interdisciplinary seminars, 3- to 6-week workshops, monthly lectures, supplemental occasional lectures, evening colloquia, and midday colloquia—an array of activities principally supported by, drawing on the community, and, in large measure defined by, the 21 prominent universities that now co-sponsor the Folger Institute. During the summer of 1982, the Institute completed the second of two Humanities Institutes on Shakespeare in Performance, rounding out a series of programs it had been offering under a \$334,452, three-year grant awarded in June 1979 by the National Endowment for the Humanities. A bonus, and one of the highlights of the 1982/83 academic year, was a two-day symposium in October—"Calderon: A Baroque Dreamer and Realist," co-hosted and largely underwritten by a \$10,000 grant from the Embassy of Spain.

It was a busy year, then, but part of what made it so was the time and effort that went into preparations for the future. During the winter and spring of 1983, for example, the Institute was publicizing and reviewing applications for the first of two new NEH-supported Humanities Institutes in the Archival Sciences scheduled to take place at the Folger during the summers of 1983 and 1984. Offered in conjunction with the Newberry Library Center for Renaissance Studies in Chicago, these six-week institutes are the central components of a \$348,590 two-year Education Programs grant awarded jointly to the Folger and the Newberry in June 1982. Nor was this the only NEH-funded grant under which the Folger and the Newberry were cooperating in 1982/83. Through a \$13,876 Endowment planning grant awarded in February 1983, the Folger and

the Newberry initiated a series of meetings with two other major independent research libraries (the Huntington in San Marino, California, and the American Antiquarian Society in Worcester, Massachusetts) to explore the feasibility of a broad range of cooperative programs that might link these four institutions more closely to one another. All these programs promised to lend even greater scope to yet another NEH-funded Folger Institute activity, a new Center for the History of British Political Thought, supported through a \$231,000 November 1982 award from the Research Programs Division of the Endowment and scheduled to commence with a three-year sequence of seminars, conferences, colloquia, and fellowships in January 1984.

As the 1982/83 fiscal year drew to a close, in other words, it was manifest that the Folger Institute was continuing to build on the strong foundation with which it had begun in 1970. Two more universities had joined the Institute consortium—Duke University and Yale University—adding further luster to a constellation that already included 19 major institutions, among them some of the most distinguished in the nation: 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. The Institute's programs had prospered and proliferated, making the resources of the Folger accessible to an ever-expanding constituency—one, indeed, that now stretched all the way from South Carolina to Connecticut. In only a little more than a decade, the Institute's record of service to scholarship and instruction in the humanities had made it the recipient of more than \$2 million in gifts, grants, and other support from such agencies as the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the Surdna Foundation.

The Institute's reputation for responsible innovation has inspired the creation of comparable programs in a number of other



Academic Programs

settings, most notably the Midwest, where the consortium of universities co-sponsoring the Newberry Library Center for Renaissance Studies had grown to 15 institutions: De Paul University, Illinois State University, Loyola University of Chicago, Northern Illinois University, Northwestern University, the University of Chicago, the University of Illinois at Chicago, the University of Illinois at Urbana-Champaign, the University of Iowa, the University of Minnesota, the University of Notre Dame, the University of Wisconsin at Madison, the University of Wisconsin at Milwaukee, the University of Michigan, and Western Michigan University. And its leadership in the forging of collaborative links with other institutions and associations had brought the Institute into fruitful relationships with more than two dozen organizations in addition to the 36 universities currently comprising the two consortia of the Folger Institute and the Newberry Library Center for Renaissance Studies.

If 1982/83 was a year of prosperity for the Folger Institute, its success was owing in large part to a superb staff—Lena Cowen Orlin (Associate Chairman), who assisted Chairman John Andrews with virtually every aspect of the Institute's administration, Andrea Harris (Program Assistant until April, when she moved upstairs to Public Programs), and Gregory Barz (Program Assistant since April)—and a dedicated Central Executive Committee, all 21 of whose members have earned the Institute's gratitude: J. Leeds Barroll III (University of Maryland-Baltimore County), Carol J. Carlisle and her deputy for much of 1982/83, Robert Mulvaney, (University of South Carolina), Larry S. Champion (North Carolina State University), Stuart A. Curran (University of Pennsylvania), Ellen S. Ginsberg (Catholic University of America), Thomas M. Greene (Yale University), S. K. Heninger (University of North Carolina), Jay L. Halio (University of Delaware), Elizabeth Hudson (West Virginia University), Shirley Strum Kenny (University of Maryland-College Park), Mary B. McKinley (University of Virginia), Eric Molin (George Mason University), Stephen Orgel (Johns Hopkins University), Joseph G. Price (Pennsylvania State University), Dale B. J. Randall (Duke University), John P. Reesing (George Washington University), Jeanne Roberts (American University), Thomas P. Roche (Princeton University), Jason Rosenblatt (Georgetown University), Gordon J. Schochet (Rut-

gers - University), and Estelle Taylor (Howard University).

Seminars and Workshops

The oldest feature of the Folger Institute program, and in many ways the heart of it, is its roster of seminars and workshops. Enrollment in the seminars is normally limited to 12 participants, with priority in admission accorded to advanced graduate students and postdoctoral scholars from the co-sponsoring universities. Enrollment in the workshops, which tend to be of briefer duration and therefore to demand less in the way of active participation from registrants, is often higher and may vary from one session to another as auditors find it possible to sit in on some of the discussions but not others.

The Institute offered a total of 10 seminars and workshops in 1982/83. There were four 12-week seminars and one 3-week workshop during the fall of 1982. And there were two 12-week seminars, one 6-week seminar (meeting twice a week rather than the normal once a week), one 6-week workshop, and one 3-week workshop (meeting twice a week) during the spring of 1983. As usual, the backgrounds and subject areas of the professors conducting the programs were immensely diverse, and they attracted a broad range of participants: 42 for the five offerings of Fall 1982, and 56 for the five offerings of Spring 1983, for a total of 98 in all.

Seminar and workshop topics ranged from broad historical surveys ("Literature and Politics from the Popish Plot to the Death of Pope," "Education and Society in Renaissance Europe," "The Diffusion of the Renaissance Style in Architecture Outside Italy") to highly focused analyses of particular literary works ("*King Lear*," "Language and Selfhood in the *Delie* of Maurice Scève"), prominent authors ("Rabelais and his Humanist Contexts"), and stylistic movements ("Like Angels from a Cloud: The English Metaphysical Preachers, 1589-1639," "English Poetic Forms"). But there were also seminars and workshops designed to provide the research tools necessary for the study of original rare materials ("Analytical Bibliography," "Archival Sciences at the Folger Library"), and these pragmatic courses drew on the knowledge and expertise of the Folger staff, past and present: Giles E. Dawson (former Curator of Rare Books and

Manuscripts), Karen Garlick (Assistant Conservator), Nati Krivatsy (Reference Librarian), Lilly Stone Lievsay (Head Cataloger), Elizabeth Niemyer (Acquisitions Librarian), and Laetitia Yeandle (Curator and Cataloger of Manuscripts).

The subject-matter seminars and workshops were conducted by some of the most eminent scholars who have ever taught in the Folger Institute, and as usual they elicited enthusiastic comments from participants asked to evaluate their experiences. One of the senior fellows who took Kenneth Muir's seminar in the fall wrote as follows:

I believe that so long as the Folger secures scholars of undisputed authority the extent of their achievements is bound to rub off on those whose main activity is the teaching of undergraduates. The opportunity to study a single Shakespeare play over a period of 12 weeks with a scholar of the stature of Kenneth Muir provided an invaluable experience for me which I hope will be reflected in my own teaching of the play. Professor Muir undertook to share his vast experience with us as an actor, producer, and student of Shakespeare without pretension and with great courtesy and consideration. At the same time he was able to encourage us to continue our own study and critical research along lines which he set out for us in the maze of Shakespeare scholarship.

And one of the Institute "regulars," a faculty member from one of the local universities and a frequent participant in Institute seminars, had this to say about M.A. Screech's workshop on Rabelais in the spring:

This seminar was outstanding; in fact, it was breathtaking. Not only is Professor Screech's erudition unusual, as anybody in the Renaissance field of French literature knows, but he is a fantastic lecturer and actor. Each lecture was constructed in such a way that it led to a climax, and the last lecture to a final climax that wrapped up all four books. The lectures were not only informative, but marvelous lessons in teaching.

Similar praise was bestowed on the other seminar and workshop leaders. And the professors in turn spoke highly of the opportunity to teach in an environment as rich and congenial as the Folger Institute.

For a full list of the Institute's 1982/83 seminar and workshop offerings, see Appendix 3A.

Folger Lecture Series

The most accessible of the Folger Institute's programs is its monthly series of public lectures. Normally scheduled on



Monday nights and held in the Folger Theatre, but occasionally scheduled for Tuesday nights or held in the Exhibition Gallery, the presentations in the Folger Lecture Series are free to the general public and are publicized through newspaper and magazine listings and through announcements on local radio and television stations. They usually attract between 75 and 225 listeners, and provide the Institute an opportunity to share some of the excitement of scholarly interchange—the kind of interchange that might otherwise be confined to the reading room or the seminar table—with a cultivated general audience. Of the nine lecturers on the Folger Lecture Series program in 1982/83, seven were also professors conducting seminars or workshops: Horton Davies (Putnam Professor of the History of Christianity at Princeton University), Thomas M. Greene (Frederick Clifford Ford Professor of English and Comparative Literature at Yale University), Kenneth Muir (Professor Emeritus of English, University of Liverpool), Stuart A. Curran (Professor of English, the University of Pennsylvania), Earl E. Rosenthal (Professor of History of Art, the University of Chicago), M.A. Screech (Fielden Professor of French, University College, London), and Anthony T. Grafton (Associate Professor of History, Princeton University). The other two lecturers were well known to Folger audiences through other associations with the Library: Carol J. Carlisle (Professor of English, the University of South Carolina), a frequent reader and her university's delegate to the Central Execu-

Horton Davies leads Folger Institute seminar.

tive Committee of the Folger Institute; and Charles H. Shattuck (Professor Emeritus of English, the University of Illinois), the author of, among other things, two Folger publications, the 11-volume *John Philip Kemble Promptbooks* (1975), and the first volume of *Shakespeare on the American Stage* (1976).

All of the lectures were well received and brought people to the Folger who had had no previous knowledge of the Institute and its many activities. For a full listing of the offerings in the 1982/83 Folger Lecture Series, see Appendix 3B.

Occasional Lectures

Lecturers often become available to the Institute after the calendar for the Folger Lecture Series has already been announced. It sometimes happens, too, that a speaker who is in residence at the Folger for a brief period of time wishes to talk on a subject the Institute considers too specialized to attract the kind of broad audience for which the evening Folger Lecture Series is intended. As a way of responding to these special occasions, the Institute now offers a number of what may perhaps best be called "occasional lectures." Such lectures are usually scheduled for 5:00 p.m. rather than 8:00 p.m., and (depending on the size of the turnout expected) they normally take place in one of three locations: the Theatre, the Great Hall, or the Board Room. Like the evening lectures, they are normally followed by a brief reception.

The Institute presented five Occasional Lectures in 1982/83, all of them featuring visiting scholars from the other side of the Atlantic: Berthold L. Wolpe (Designer and Lecturer in Graphic Art, University of Oxford); Peter Davison (Professor of English and American Literature, University of Kent at Canterbury), who gave two lectures; Kenneth Muir (Professor Emeritus of English, University of Liverpool); and Werner Habicht (Professor of English, University of Wurzburg). All of them proved valuable, and several of them (e.g., "Shakespeare in Nazi Germany") dealt with subjects of wide interest. For a full listing, see Appendix 3C.

Evening Colloquium

The Folger Institute Evening Colloquium met nine times between September 1982 and June 1983. Six of the meetings were organized around cocktails and dinner at

the George Washington Faculty Club; the other three meetings took place at The Monocle, a well-known restaurant on Capitol Hill.

Speakers and papers were selected by a Program Committee chaired by Jeanne Roberts (Professor of Literature at American University), and topics varied from "Shakespeare's Sermons in Stones" to "John Locke and the Politics of Religious Toleration." All of the papers generated lively discussion, and attendance averaged higher than 20 participants per session.

For a full list of speakers and topics, see Appendix 3D.

Midday Colloquium

The Folger Institute Midday Colloquium met 15 times between July 1982 and June 1983. Most of the meetings took place between 12:30 p.m. and 1:30 p.m. in the Board Room, and they provided an informal setting in which scholars working in the Reading Room could discuss their current projects with other readers, staff members, and occasional visitors from outside the Folger community. As the list of speakers and topics in Appendix 4E will show, the presentations ranged from the pragmatic to the anecdotal to the theoretical, and all of them elicited a good deal of animated interchange.

Humanities Institute on Shakespeare in Performance

The 1982 NEH Humanities Institute on "Shakespeare in Performance" began, appropriately enough, with its 20 participants on the stage of the Folger Theatre. Appropriately enough, because the 20, whose training and backgrounds were primarily literary and traditional, had assembled to address one fundamental question: how does the presentational structure of a Shakespearean play shape an actor's or reader's interpretation of it? On that first morning, Bernard Beckerman (Brander Matthews Professor of Dramatic Literature at Columbia University and the Director of the Institute), Cary Mazer (Assistant Professor of English at the University of Pennsylvania and Assistant Director of the Institute), and John Neville-Andrews (Artistic Producer of the Folger Theatre and Workshop Director of the Institute) led the participants through acting exercises designed to introduce them to each other, to unsettle them, and to dislodge some of their ex-

pectations about an educational program, and to make their immediate experience of the institute an active, challenging, and participatory one.

Professor Beckerman led seminars on such topics as the difference between narrative form and dramatic form and language; Elizabethan techniques for converting narrative into drama; stage space, stage time, and generating force in drama; units in drama, and how to define, locate, and evaluate them; and the development from the soliloquy to the duet, to trios, to framing and focusing devices. Professor Mazer drew on examples from the Folger collection of theatre memorabilia to illustrate ways in which Shakespeare has been "realized" on the stage, from his own time to our own. And, with the assistance of actors from the Folger Theatre, John Neville-Andrews conducted workshops and demonstrations on stage death, stage fights and duels, the tools of the actor, the recognition of a character's objectives in each unit of a play, the staging of soliloquies, and the various choices open to a director in moving from a script to a performance. The concluding sessions of the institute were devoted to projects designed and directed by the participants themselves, many of them group experiments or demonstrations calling upon the Folger Theatre's actors as contributors. Most of these projects were shared with the public in an open house in the Theatre on the last day of the institute.

The program was also enriched by the visits of academic and theatrical consultants. Steven Urkowitz of SUNY Maritime College spoke on the uses of stage awareness in close textual analysis. Bary Allen Odom (Costume Designer for the Folger Theatre) discussed his designs for the upcoming production of *The Merchant of Venice*. Folger Institute Chairman, John F. Andrews, shared perspectives with the group on the writing and editing of performance reviews for such periodicals as *Shakespeare Quarterly*.

Judging from the evaluations submitted by the participants, the institute was a stunning success. Professor Beckerman was praised as a teacher and director with "an astonishing width of experience in varied kinds of theatre, a keen ability to identify the crucial issues in a discussion of a scholarly problem, a rare ability to structure rich learning situations for others in the way he organizes a course, a pene-

trating power of observation, and a great personal vitality." High praise was also given to the actors, the other directors of the institute, and the Folger staff. And participant after participant spoke of the four-week experience as a time of "invaluable renewal," a period during which their "research and career goals were centered, focused, and affirmed." Many of them met with John Andrews and Lena Orlin during informal sessions at the Los Angeles convention of the Modern Language Association in December and at the Ashland convention of the Shakespeare Association of America in April—sharing teaching strategies, moving forward with collaborative projects begun during the institute, and offering suggestions and recommendations for future activities at the Folger to advance the study of Shakespeare in performance. Among the fruits yet to come from the institute will be an MLA session in December 1983 on "Shakespeare through Performance: *Othello*" (to be conducted by Professor Beckerman) and a volume tentatively titled *Shakespeare Through Performance*, to be edited by Professor Beckerman and to include 12 to 15 essays by members of the institute addressing critical, scholarly, and pedagogical issues that arose during the July 22-August 18 institute at the Folger.

Together with the Humanities Institute on "Shakespeare in Performance" that had been conducted at the Folger during the summer of 1981 (under the leadership of Homer D. Swander of the University of California at Santa Barbara and Audrey Stanley of the University of California at Santa Cruz), the 1982 institute can be expected to have an impact on the teaching of Shakespeare in American colleges and universities for years to come. A number of the participants in the 1981 institute have now designed programs of their own to apply the approaches and techniques to which they were introduced during their summer at the Folger Institute. And several of the participants in the first summer's program have joined forces with participants in the second summer's program, with the consequence that a vital "Shakespeare in Performance Alumni Association" is now a factor to contend with wherever Shakespeareans gather to plan future activities. The chances are that this informal network will have enduring value for the Folger Institute, particularly in the years immediately ahead as the Institute begins



Performance Photograph of Two Gentlemen of Verona



formulating its next steps in support of the study of Shakespearean drama.

For further information on the 1982 summer Humanities Institute, see Appendix 3F.

**Symposium:
"Calderón: A Baroque Dreamer
and Realist"**

On October 22-23 the Folger Institute hosted an ambitious interdisciplinary symposium on one of the great poets and playwrights of the Spanish Golden Age. Organized and financed through the generous assistance of the Embassy of Spain—for which the prime movers were Roberto Bermúdez (Minister of Cultural Affairs) and Julio Albi (Cultural Counselor)—the Institute's symposium was intended to help advance the international renaissance of interest in Calderón's poetry and drama. Twelve eminent scholars and critics assessed the playwright's life, work, and influence in the light of recent commentary on and productions of Calderón's major poems and plays. Participants came from as far away as Ottawa, Liverpool, Hamburg, and Madrid, and many of the lectures and discussion sessions were conducted in Spanish rather than in English.

The opening session focused on Calderón's artistic techniques; its topic was "Poetry, Myth, and Drama." The second session dealt with Calderón's achievements in the various genres, "Tragedy, Comedy, and the Grotesque." The third session identified some of Calderón's significant themes, "Space, Time, and Action." And the final session surveyed "Calderón in Performance."

There were receptions following each day's meetings—the first in the Great Hall of the Folger, the second at the Embassy of Spain—and a film of *La Leyenda del Alcalde de Zalamea* was shown on the evening of October 22. The 54 registrants who attended the symposium joined freely in the discussions, and a number of them expressed the hope that the Folger Institute would sponsor additional programs on Hispanic culture in future years.

For further information on the symposium, see Appendix 3G.

Fellowships

Fellowships for participation in Academic Programs at the Folger are offered in several different forms. Fellowships for

participation in Folger Institute seminars and workshops are available for faculty and advanced graduate students from the Institute's 21 affiliated universities. At-large fellowships for participation in Folger Institute seminars are available to applicants who hold the Ph.D. degree and are currently members of a teaching faculty at a college or university. Because these fellowships are funded through a grant from the National Endowment for the Humanities rather than through contributions from the Institute's member universities, most of them are awarded to applicants from geographical areas or institutions other than those represented in the Institute consortium. One \$2,000 fellowship each year is now awarded to a scholar who is a member of the American Society for Eighteenth-Century Studies and is participating in a Folger Institute seminar pertinent to that field of study; this fellowship is funded jointly by the Society and the Institute and is designated as the annual ASECS/Folger Institute Fellowship. Seventeen seminar and workshop participants were awarded fellowships for Fall 1982 and 13 were awarded fellowships for Spring 1983. Stipends varied according to need. A total of \$14,642 was awarded in the fall, and a total of \$12,327 was awarded in the spring, for a grand total of \$26,969 for the 1982/83 academic year.

A number of fellowship stipends are awarded to participants in the Humanities Institutes sponsored by the Folger Institute. The 20 scholars listed as participants in the Summer 1982 institute on Shakespeare in Performance each received \$1,500 fellowships, \$1,350 of which was funded by NEH, \$150 of which was contributed by the participants' home institutions in accordance with the Endowment's cost-sharing requirements.

Publications

For Folger publications, 1982/83 was a relatively quiet year. Work proceeded on several projects under way with Associated University Presses, projects that will in the near future result in new titles under the imprint of Folger Books. Executive Editor John Andrews, working in association with Judy Edelhoff, the Library's Sales Manager, continued his efforts to market the remaining inventory of *Shakespeare: The Globe and the World*. And the Library continued to enjoy good reviews for its past publications.

Thus far, only one new publication has resulted from the Library's affiliation with Associated University Presses, a 1982 reprint of the 1976 Folger Books edition of the 1559 *Book of Common Prayer: The Elizabethan Prayer Book*, edited by John E. Booty. But several other books are in process under the new arrangements, including an introduction to printing in Shakespeare's England by George Walton Williams of Duke University, a study of Shakespearean tragedy with particular reference to *Antony and Cleopatra* by J. Leeds Barroll of the University of Maryland-Baltimore County, and a collection of essays from three decades by S. Schoenbaum of the University of Maryland-College Park. Also in production are two volumes of essays growing out of Folger Institute symposia, *British Theatre and the Other Arts, 1660-1800*, edited by Shirley Strum Kenny of the University of Maryland-College Park (based on a November 1977 symposium) and *Science and the Arts in the Renaissance*, edited by F. David Hoeniger of the University of Toronto and John W. Shirley of the University of Delaware (based on an October 1978 symposium). And several other manuscripts are either being edited or being reviewed for Folger Books publications in years to come.

Meanwhile, it appears that most of the unsold stock of *Shakespeare: The Globe and the World* will be marketed through a well-known and highly-regarded remainder dealer in Washington, Daedalus Books.

Last year's Annual Report quoted more than a dozen enthusiastic reviews of *Shakespeare: The Globe and the World*, and those were but a sampling of the notices the book has received from such periodicals as the *New York Times*, the *Washington Post*, the *Chicago Tribune*, the *San Francisco Chronicle*, and the *Cleveland Plain Dealer*. In the interim, several other reviews have come to the Folger's attention, among them the following comment from the Summer 1982 issue of *Theatre Design & Technology*:

When the Folger Shakespeare Library mounted an exhibit to be shown in museums in five major cities in the United States, Samuel Schoenbaum was requested to write the narrative for a book or 'catalog' for the exhibit. The result is far more than a catalog; it is a carefully written and beautifully illustrated homage to William Shakespeare, his genius and his times. . . . The book is so good

and so impressive that the reader desires more. The illustrations are carefully chosen to reveal what little is known about Shakespeare himself and that which can be shown about the world in which he lived. . . . The printing is excellent and the color reproductions beautiful. Space does not permit detailing the wide range of the illustrative material, but it must be pointed out that much reproduced here has not been available before, and when available, rarely in the quality present in this volume.

Two other recent Folger publications were also greeted with favorable reviews during the year. *Three British Revolutions: 1641, 1688, 1776*, a 468-page collection of essays growing out of a May 1976 symposium of the Folger Institute and published in 1980 by Princeton University Press, received notices in one American journal, *Religious Studies Review* (which concluded that "these essays should be of particular interest to scholars of seventeenth- and eighteenth-century American and British religion"), and three journals from the Continent. The *International Review of Social History* (Amsterdam) noted that "the three revolutions mentioned in the title are the Great Rebellion, the Glorious Revolution and the American Revolution. With one exception the contributors refuse to interpret these in terms of class conflict. The lone dissenting wolf is the Marxist Christopher Hill, who applies the well-known theory of the bourgeois revolution with or without a bourgeoisie to the Great Rebellion." The French journal *Dix-Huitième Siècle* said: "Ce volume solide et varié se recommande donc par les liens originaux qu'il établit entre le 18e siècle et les deux siècles qui l'encadrent; il se recommande aussi par sa présentation complète des grands problèmes qui se posent à propos des structures de la société pré-industrielle en Angleterre." And the Berlin journal *Zeitschrift für Historische Forschung* published a lengthy review by Kurt Kluxen that concluded as follows: "Das vorliegende Werk ist die best Einführung in die moderne revidierte Whig-Interpretation der englischen Geschichte un nebenbei, durch den Beitrag von Hill, auch ein erster Einstieg in die militante Methodendiskussion des letzten Jahrzehnts." All three reviews gave special mention to the essays by Lawrence Stone of Princeton and volume editor J.G.A. Pocock of Johns Hopkins.

Meanwhile, there were several reviews of the second volume of Folger Institute

Essays, *Patronage in the Renaissance*, a 382-page collection edited by Guy Fitch Lytle and Stephen Orgel and published by Princeton University Press in 1981. Writing in the October 1982 *History*, Karl H. Dannenfeldt observed that "eight of the fourteen essays in this book were delivered at a Folger Institute symposium in May 1977. Other equally able scholars contributed the remaining six. The essays reflect the growing interest in Renaissance patronage, broadly conceived. . . . These scholarly and well-documented studies provide new insights into the diversity and peculiarities of Renaissance patronage, a field of study that deserves the attention it is now receiving." Dannenfeldt summed up the book as "valuable and informative" and predicted that it would "interest a wide audience." George Mason University professor Sheila ffolliott, who attended the symposium at the Folger, reviewed the volume in *The Sixteenth-Century Journal*. She concluded: "This collection is well-edited and produced and provides examples of the range of methodologies currently applied to patronage studies. . . . It is an important interdisciplinary contribution which will lead to a more comprehensive view of artistic endeavors and social systems in early modern Europe."

Peter Burke of Emmanuel College, Cambridge, began his review as follows in the *Journal of Ecclesiastical History*:

Like two bands of explorers who meet in the jungle, some cultural and political historians have recently discovered that from different points of departure they have for some time been investigating what is essentially the same social phenomenon: patronage. The result—thanks to the patronage of the Folger Shakespeare Library—was a conference, papers to which now appear as a volume of fourteen essays concerned both with 'Patronage in the Church and State,' and with 'Patronage in the Arts.'"

Burke goes on to note that "whether or not there was a dialogue at the conference, the volume is, generally speaking, a centrifugal one."

And, finally, in the *Canadian Journal of History*, the University of Toronto's Kenneth R. Bartlett wrote that "the underlying theme" of the volume is "that patronage was a potent force in shaping the society and culture of Europe in the Renaissance; and unravelling the fabric of the special and complex relationship between patron and client provides a significant in-

sight into the structure of early modern Europe and into the character of its art and culture." After detailed remarks on each of the volume's essays, Bartlett concluded: "Taken together, *Patronage in the Renaissance* is an excellent, stimulating and varied collection of essays. As in any anthology the quality is uneven; but, in this case, the general standard is very high. Each essay illuminates a different facet of the overall theme of patronage and does so in a significant and valuable way. The editors have produced a remarkably coherent volume that makes a profound contribution to the subject."

Shakespeare Quarterly

It was a good year for *Shakespeare Quarterly*. The journal succeeded in effecting two major editorial transitions: spinning off the annual Bibliography into a supplementary fifth issue rather than continuing to publish it as one of the four normal issues, and making the Theatre Reviews section a department of all four regular issues rather than gathering all the performance reports into only one or two issues as in the past. Both changes were unanimously welcomed by readers and subscribers, and the *Quarterly* managed to bring them about with relatively little disruption in scheduling and with unexpectedly good returns financially. Meanwhile, the *Quarterly* continued to publish material of high quality and broad appeal, and it more than held its own in terms of subscriptions, advertising revenue, single-copy sales, and list-rental orders.

Because many of the institutional subscribers whose payments are processed by agencies did not opt to take the Bibliography for the 1982 volume, the *Quarterly* made special efforts toward the end of the calendar year to remind them that their library shelves would be incomplete if they did not make the additional payment necessary to order the supplementary fifth issue. In response, a gratifyingly large number of institutions did send for the Bibliography, many of them pointing out that they (or the agencies representing them) had failed to register the change from a four-issue volume to a five-issue volume. To prevent a recurrence of this confusion in 1983, the *Quarterly* altered its subscription policy for Volume 34—making the fifth issue integral to an institutional subscription and offering an option only to in-

dividual subscribers.

At the same time, the *Quarterly* raised its subscription rates to levels more closely approximating those of comparable scholarly journals: \$25.00 per year (or \$20.00 without the Bibliography) for individual subscribers in the United States; \$29.00 per year (or \$23.00 without the Bibliography) for individual subscribers outside the U.S.; \$37.50 for institutional subscribers in the U.S.; and \$41.00 for institutional subscribers outside the U.S. The number of subscribers on the rolls at the end of the fiscal year—3,072 paid, 3,223 total—was somewhat below the number at the same point the previous year, but there was good reason to be optimistic that by the end of the calendar year the subscription totals would equal or surpass the records set for Volume 33 in 1982. Meanwhile, because of the rate increase and the fact that all of the institutional subscriptions were at the higher rate for the full five-issue volume, the revenues from subscriptions were up by some \$20,000 from the figures of a year earlier.

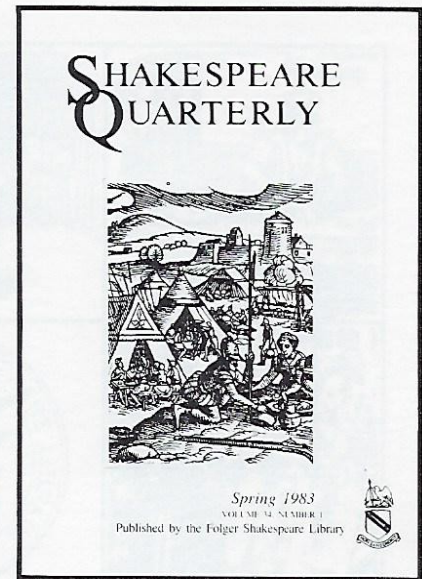
Most of the *Quarterly's* other statistics also reflected increases in 1982/83. With the new fifth issue, the number of pages published was up substantially (808 pages, as compared with 658 in 1981/82, a 23 percent increase), as were the number of articles (19, as compared with 14 in 1981/82, a 36 percent increase), theatre reviews (57, as compared with 42 in 1981/82, again a 36 percent increase), and book reviews (30, dealing with 34 books, as opposed to 28, dealing with 35 books, an increase of 7 percent). The number of notes remained at 15. The World Shakespeare Bibliography, which had contained 3,672 entries in the Winter 1981 issue (the largest number since the behemoth 1964 compilation), was back down to 3,310 entries (a 10 percent decrease), and the number of pages required to print it was down from 274 to 266 (a 3 percent decrease). The *Quarterly* received 227 manuscripts to consider for publication in 1982/83, a 4 percent increase over the 218 received in 1981/82. The acceptance rate increased from 10 percent to 11 percent, as 13 articles and 13 notes were approved for publication. As of June 30, 1982, there were 17 articles and notes in the active file awaiting their appearance in future issues.

The year was highlighted by two major commentaries: Stanley Wells's 1982 Shakespeare's Birthday Lecture on "Television

Shakespeare" (a critique of the record, to date, of the BBC/Time-Life Television series "The Shakespeare Plays") and Random Cloud's "The Marriage of Good and Bad Quartos" (a pseudonymous Blakean/Joycean polemic by Randall McLeod against the 20th-century editorial practice of undervaluing the so-called "bad quartos" of such plays as *Romeo and Juliet* and *Hamlet*). There were also substantial articles on such topics as the structural problem in the two plays on *Henry IV* (with Sherman Hawkins arguing against Harold Jenkins's influential assertion that the two parts of the action, though complementary, are incompatible and mutually exclusive rather than unified), "King Lear and the Psychology of Dying" (another Folger lecture, in which Susan Snyder related Shakespeare's tragedy to recent studies of the psychology and physiology of patients nearing death), and "The State of Law in *Richard II*" (with Donna B. Hamilton showing that Richard, in neglecting his responsibilities as the upholder of English law, becomes a "bondslave" rather than a king and thereby brings his downfall upon himself). And there were Notes, Theatre Reviews, and Book Reviews by such outstanding scholars and critics as Christopher Hill, Ann Jennalie Cook, Mark Eccles, John Wilders, Kenneth Muir, Ralph Berry, and A.D. Nuttall.

In view of the success with which the *Quarterly* was moving from a four-issue publication pattern to a five-issue pattern and maintaining its position financially in the process, Editor John Andrews decided to place on at least temporary hold any further discussions with the various university presses (Chicago, Johns Hopkins, Oxford, and Wisconsin) that had expressed interest in assisting with marketing or distribution of the journal. As the year ended, the editor and his staff were looking into other means of enhancing the *Quarterly* editorially and increasing its revenues through greater circulation and advertising.

One new member was added to the Editorial Board with the Spring 1983 issue: Meredith Skura, Professor of English at Rice University, replaced Roland Mushat Frye of the University of Pennsylvania, who had retired from the board in 1982. Meanwhile, Andrea Loewenwarter joined the *Quarterly* staff in June, succeeding Mary Liz Stonaker as Editorial and Production Coordinator. Bing Chin took over as Subscription Manager from Gregory Barz in April,



Mr. Barz having been selected to succeed Andrea Harris as Program Assistant for the Folger Institute. And the *Quarterly* had the good fortune to employ two more editorial interns in 1982/83 from the College of William and Mary: Cheryl Ann Friedman, who arrived in September and stayed on to become Editorial Assistant, and Caleen Norrod, who arrived in May.

As always, the Library extends its gratitude to the four non-Folger members of the *Quarterly* Executive Board—John W. Auchincloss (Former Chairman of the Council of Friends), Gerald Eades Bentley (Princeton University), Levi Fox (Director, Shakespeare's Birthplace Trust), and S. Schoenbaum (University of Maryland)—as well as to the 18 members of the Editorial Board: Anne Barton (New College, Oxford), Bernard Beckerman (Columbia University), David M. Bergeron (University of Kansas), Ralph Berry (University of Ottawa), David Bevington (University of Chicago), Stephen Booth (University of California, Berkeley), Maurice Charney (Rutgers University), Ann Jennalie Cook (Executive Secretary, Shakespeare Association of America), Alan C. Dessen (University of California, Berkeley), Charles H. Shattuck (University of Illinois), Susan Snyder (Swarthmore College), Homer Swander (University of California, Santa Barbara), and John W. Velz (University of Texas). The Library also gratefully acknowledges the hard work of Professors Harrison T. Meserole and John B. Smith of Pennsylvania State University, the Editors of the World Shakespeare Bibliography. With an international Committee of Correspondents and a capable staff at Penn State, they continue to improve the Bibliography with each succeeding year.