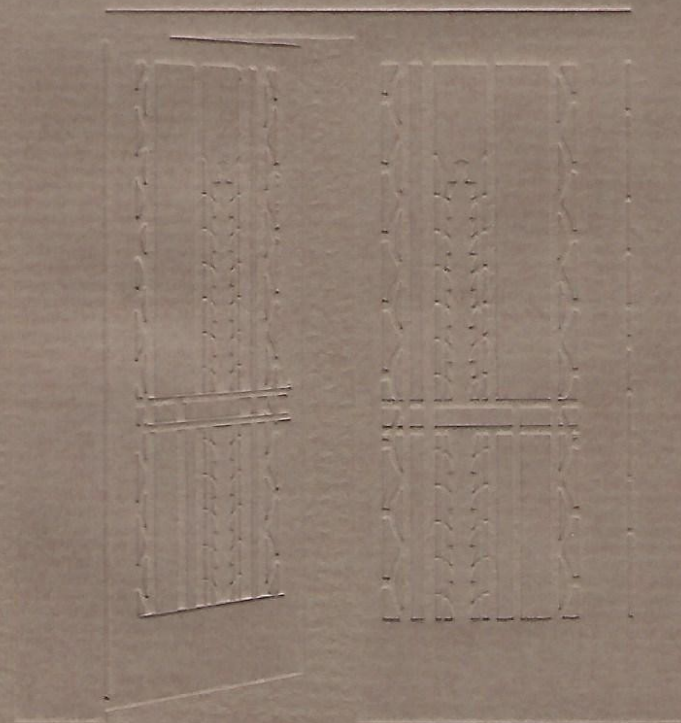


THE FOLGER
SHAKESPEARE LIBRARY



1986
Annual Report

Academic Programs

The Academic Programs Division of the Library endeavors to make the resources of the Folger accessible to the academic world. Through lectures and other public presentations; seminars, colloquia, and conferences; cooperation with academic institutions and scholarly organizations; and a variety of publications, the Academic Programs Division provides ongoing support for a wide range of research and educational activities.

The Academic Programs Division is subdivided into three major areas of endeavor: supervision, through the Folger Institute, of an interdisciplinary program of seminars, lectures, conferences, and colloquia; publication of the pre-eminent Shakespeare journal, the *Shakespeare Quarterly*; and publication of book-length editions, facsimiles, and critical studies, under the imprint of Folger Books.

Each of these areas underwent significant developments in 1985-86. During the year, Dr. Barbara A. Mowat was named director of the division, and thereby became chairman of the Folger Institute and editor of *Shakespeare Quarterly* and of Folger Books.

The Folger Institute

The Library's extensive program of advanced seminars, symposia, and colloquia is overseen by the Folger Institute, a collaborative enterprise founded in 1970 and now a major center for advanced study and research in the humanities. Cosponsored by the Library and 22 major universities, the Folger Institute continued, in 1985-86, to expand both its activities and its influence in the academic and intellectual worlds, offering 13 seminars and workshops, 12 public evening lectures, and a range of colloquia and occasional lectures. The Institute's Center for the History of British Political Thought concluded the second year of a three-year rotation of NEH-funded seminars and conferences, and it received the welcome news that the matching funds needed to continue its programs had been obtained. During the year, with the aid of further funding from the National Endowment for the Humanities, the Institute also scheduled three intensive one-day workshops and a six-week summer institute in the Neo-Latin Archival Sciences. And, as the year closed, the Institute was awarded a

major grant from the NEH that enables it to establish a Center for Shakespeare Studies.

Joining the Institute's Executive Director Lena Cowen Orlin and its Program Assistant Gregory Barz on the staff that coordinated all these events were the Institute's new Chairman Barbara A. Mowat and its Program Assistant Patricia C. Kelly, who succeeded Amy Brooks at mid-year. Also new to the Institute staff in 1985-86 were Academic Programs Secretary Deborah Rogers and Intern Ken Albala.

The Library expresses its continuing gratitude to the members of two Institute advisory committees. The steering committee of the Center for the History of British Political Thought, composed of J. G. A. Pocock of Johns Hopkins University, Gordon J. Schochet of Rutgers University, and Lois G. Schwoerer of George Washington University, once again offered generously their time, energy, and counsel. The Institute's central executive committee, made up of representatives of each of the Institute's cosponsoring universities, met in Washington on October 19, 1985, and on May 17, 1986, to help oversee the Institute's plans and policies. Members are J. Leeds Barroll of the University of Maryland at Baltimore County, Jackson C. Boswell of the University of the District of Columbia, Jonathan Crewe of Johns Hopkins University, Stuart Curran of the University of Pennsylvania, Ellen S. Ginsberg of Catholic University, Jay L. Halio of the University of Delaware, S. K. Heninger, Jr., of the University of North Carolina, Elizabeth Hudson of West Virginia University, George K. Hunter of Yale University, Mary B. McKinley of the University of Virginia, Eric Molin of George Mason University, Robert J. Mulvaney of the University of South Carolina, Joseph G. Price of Pennsylvania State University, Jon A. Quidslund of George Washington University, Dale B. J. Randall of Duke University, Jeanne Addison Roberts of American University, Thomas P. Roche of Princeton University, Jason P. Rosenblatt of Georgetown University, Gordon J. Schochet of Rutgers University, Joan Hinde Stewart of North Carolina State University, Estelle Taylor of Howard University, and Susan Zimmerman of the University of Maryland at College Park. The Library would also like to acknowledge its particular debt to two members of the central executive committee, Professors Barroll and





McKinley, chairs of the application review and program planning subcommittees, respectively.

Seminars and Workshops

"The Folger Institute seminar program lives up to its reputation for peerless scholarship," wrote one participant of her experience with the 1985-86 program. The Institute offered ten seminars and three workshops, enrolled 160 scholars in those programs, and awarded fellowship support to 79 of those scholars. It maintained its commitment to sponsor programs introducing innovative interdisciplinary approaches to subjects that fall within its purview. Of an intensive workshop on "Ritual Pillages in Late Medieval and Renaissance Italy," for example, a participant marvelled at the way in which director Carlo Ginzburg of the University of Bologna "took a minor, rather insignificant event—or series of events—and examined it, pulled it apart, opened up entirely new perspectives, made use of an impressive array of methodologies." "He compared himself to Sherlock Holmes," noted another, "and his deductive method was objective, thorough, and ingenious." Of a more extended seminar on "Carnivals of Violence in Renaissance Italy and France," directed by Edward W. Muir, Jr., of Syracuse University, a participant observed that the Institute "allowed us to explore what would be a footnote in most graduate courses," but which "brought up so many fascinating and important issues in Renaissance social history, myth, and ritual." Egon Verheyen of The Johns Hopkins University directed another seminar, "The Renaissance Triumph," that was similarly more interdisciplinary and, at the same time, more specialized than those most graduate programs are able to offer.

The Institute also continued to schedule such practical, skills-oriented courses as a summer workshop on "Bibliography and Textual Criticism," directed by George Walton Williams of Duke University. Of that workshop, a postdoctoral participant wrote that "The topic is *central* to those who work in our area, and instruction in it simply not available elsewhere. . . . many of us are in sore need of such instruction."

Among the disciplines that were newer

to the Institute roster were the history of science, addressed by Margaret C. Jacob of the New School for Social Research in New York in "From Scientific Revolution to Industrial Revolution," and music history, represented by Howard Mayer Brown in "Paris in the 1580s: Secular Music in France." The Institute also continued to offer seminars in such areas as the literature of the Continental Renaissance, with "Silenic Endings: Patterns of Closure in Renaissance Literature," directed by Mary B. McKinley of the University of Virginia; Shakespearean drama, with "Shakespeare and his Fellow Dramatists," directed by Maurice Charney of Rutgers University, and "Shakespeare and the University Wits, 1584-1594," directed by George K. Hunter of Yale University; and English literature of the seventeenth and eighteenth centuries, with "Contraries Meet in One": English Religious Poetry of the Seventeenth Century," directed by Louis Martz of Yale University, and "Literature and 'Reality' from Pope to Wordsworth," directed by Leopold Damrosch, Jr. of the University of Maryland at College Park.

In one particularly gratifying tribute to the Institute's programs, a seminar participant wrote that "The Library is much more than a collection of books. It is a gathering place for scholars of all kinds—the opportunity to share ideas, papers, and books is incredible. There is an indefinable atmosphere at the Folger which encourages learning."

The Folger Institute Center for the History of British Political Thought

The Center for the History of British Political Thought was inaugurated in 1983 with a grant of \$181,000 from the Research Programs Division of the National Endowment for the Humanities, which also made \$50,000 available to the Center on a matching basis. Two major grants from the John Ben Snow Memorial Trust and the Exxon Education Foundation assured the match and the Center's continuation in 1986-87. Other financial contributors to the Center's activities in 1985-86 were George Washington University, The Honorable and Mrs. Ronald S. Lauder, Barclays Bank of New York, the North American Conference on British Studies, and the British Council.

In 1984, the Center had embarked upon a three-year rotation of six seminars intended to analyze the changing pattern of political discourse in a major political culture over a period of three seminal centuries in early modern history, 1500-1800. 1985-86 brought the Center to the second of those centuries, the seventeenth, to which it devoted two seminars and three conferences.

In the fall, William Lamont of the University of Sussex directed "Political Thought in Early Modern England, 1600-1660" with the aid of a series of guest lecturers that one seminar registrant characterized as "dazzling." These included Robin Clifton of Warwick University; Patrick Collinson of Sheffield University; Conal Condren of the University of New South Wales; Anthony Fletcher of Sheffield University; J. K. Graham of La Trobe University; Christopher Hill of the University of Oxford; Derek Hirst of Washington University; Michael Mendle of the University of Alabama; John Morrill of Selwyn College, Cambridge; and Margaret Sampson of the University of Queensland. Many of these visiting lecturers spoke in a highly successful series of Friday lunchtime colloquia which made them available to interested Library readers and staff members as well as to the members of the seminar proper. The seminar participants were also joined by a number of other registrants for an open conference coordinated by Professor Lamont on October 11, "The New Model Army and the Levellers," which featured the work of Mark Kishlansky of the University of Chicago, Barbara Taft of Washington, D.C., and Austin Woolrych of Lancaster University.

In the spring, Howard A. Nenner of Smith College directed "Political Thought in the Later Stuart Age, 1649-1702." His contributing lecturers included Richard Ashcraft of the University of California at Los Angeles, Carolyn Edie of the University of Illinois at Chicago, David Hayton of the History of Parliament Trust in London, James Jacob of the John Jay College of Criminal Justice at CUNY, Mark Kishlansky of the University of Chicago, J.G.A. Pocock of the Johns Hopkins University, Gordon J. Schochet of Rutgers University, Corinne Weston of Herbert H. Lehman College at CUNY, and Robert Zaller of the University of Miami. On March 13, Professor Nenner moderated a conference on "Political Thought and Imaginative Liter-

ature in Seventeenth-Century England." Speakers at the conference included Richard Braverman of Yale University, Annabel Patterson of the University of Maryland at College Park, Lois Potter of the University of Leicester, Calhoun Winton of the University of Maryland at College Park, and Steven Zwicker of Washington University. Center Steering Committee Chair J. G. A. Pocock moderated a second conference on April 11, "The Images of Monarchy in Late Seventeenth-Century England," with Henry G. Horwitz of the University of Iowa, Gary S. De Krey of Colgate University, Manuel Schonhorn of Southern Illinois University at Carbondale, Lois G. Schwoerer of George Washington University, Hilda L. Smith of the Council of Chief State School Officers, and Professor Nenner.

Most Folger Institute seminars meet one afternoon a week; those sponsored by the Institute's Center for the History of British Political Thought meet two afternoons a week, as well as for weekly noontime lectures and the occasional conferences. Given even so rigorous a schedule, discussion among the seminar participants was so lively that, as one participant commented, "most sessions could easily have been extended." All were gratified to find themselves "on the cutting edge of research in seventeenth-century English political thought," an experience that was repeatedly called "stimulating," "exciting," and "enriching."

Lectures

Folger Institute seminar and workshop enrollment is generally limited to twelve participants. In order that a larger community of scholars and area residents will have some opportunity to meet and learn from the Institute's distinguished visiting seminar directors, the Institute also schedules a series of public Monday-night lectures featuring these scholars. Twelve spoke in the series in 1985-86.

Two of the lectures particularly worthy of mention are the Annual Shakespeare's Birthday Lecture and the Annual Mellon Lecture, the latter designated in honor of the Institute's Mellon endowment. This year, the Birthday lecturer was George K. Hunter, speaking on "Shakespeare as a Renaissance Artist," and the Mellon lecturer was Louis Martz, who discussed

"Milton's Transformation of Ovid." Another lecture of note was Howard Mayer Brown's on "Problems of Performance in Late-Sixteenth-Century Secular Music." Professor Brown—capping a workshop in which his participants familiarized themselves with the music under discussion by singing it—was joined in his lecture with accompaniment by an area ensemble, Jubilate.

Colloquia and Occasional Lectures

The Institute sponsors two colloquium series. One, referred to above, is a Midday Colloquium, which offers visiting and resident scholars the opportunity to share their current research interests and work-in-progress with other readers, seminar participants, and staff members. In addition to the series of presentations by those visiting the Center for the History of British Political Thought, there were noon-time discussions led by I. M. Green of the Queen's University of Belfast, John Post of the Public Record Office in London, and Nico Kiasashvili of the University of Tbilisi in Soviet Georgia. In a preview of events that will be scheduled as the Institute's new Center for Shakespeare Studies is established in 1986-87, Steve Brown of George Mason University presented his paper on "Gender in Ben Jonson's *Epi-coene*" to a group of distinguished Shakespeareans in residence at the Library in early summer.

The second series, the Evening Colloquium, had been significantly restructured in 1984 with the scheduling of a series of monthly meetings devoted to a single topic, "Women in the Renaissance." Elizabeth H. Hageman of the University of New Hampshire coordinated the sessions, which gathered scholars from the fields of English, French, Italian, and Spanish history, literature, and art history and which were so popular that the series was extended for a second year in 1985-86. During this second year, the group launched a joint editorial project that will be pursued in 1986-87, when the colloquium continues. As one member described the sessions, "On many occasions we have been able to help one another by sharing bibliographies, by asking difficult questions, by reading each others' work. The close-to-perfect attendance indicates how grateful we all are to the Folger for an opportunity to meet once monthly here."

The format was so successful that the Institute scheduled a second thematic colloquium series in 1985-86, led by Annabel Patterson of the University of Maryland at College Park, who coordinated sessions on "Political Power and Culture," described by participants as "highly professional," and "wide-ranging and sophisticated."

The Institute also schedules occasional lectures to supplement its programs. The Institute's Center for the History of British Political Thought sponsored Charles Fried, Solicitor General of the United States, in a presentation here on February 10 of "Framers' Intent: A Meditation on Sonnet 65 and the Constitution." The Institute hosts the twice-yearly lectures of the Erasmus of Rotterdam Society, which this year featured Abbe Marc'hadour of the Universite Catholique de l'Ouest in Angers and Manfred Hoffman of Emory University.

Symposium

The exhibition by the National Gallery of Art on "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting" was an event of moment to the Folger as well as to Washington at large. To complement that exhibition and collateral exhibitions—the Folger's on "The Compleat Gentleman:

Participants at the symposium "The Fashioning and Functioning of the British Country House."



Books from English Country Houses," Dumbarton Oaks's on "British Country-House Gardens: Images in the Dumbarton Oaks Collection," and Octagon House's on "The Architect and the English Country House"—the Folger Institute joined in cosponsoring a major symposium on "The Fashioning and Functioning of the British Country House."

The four-day symposium, held on February 5-8, was the product of collaboration with the Center for Advanced Study in the Visual Arts at the National Gallery of Art and the Program of Studies in Landscape Architecture at Dumbarton Oaks.

The first two days, held at the National Gallery, included sessions on "Architecture," "Paintings and Collections," and "Interiors." The third day, February 7, opened at the Folger with a morning session on "Literature and the Country House," which featured illustrated lectures by Barbara Kiefer Lewalski of Harvard University and William Alexander McClung of Mississippi State University. An afternoon session, sponsored by the Center for the History of British Political Thought, was held on "Political Thought and the Country House" with Michael Mendle of the University of Alabama, J. G. A. Pocock of The Johns Hopkins University, and Richard Tuck of Cambridge University. The day's sessions concluded with a keynote lecture by Mark Girouard of London. On the fourth day, at Dumbarton Oaks, were sessions on "Travel and the Garden" and "The Writer's Idea of the Garden."

The 189 symposium registrants were welcomed to a special showing of the Folger Library's exhibition on the day of the sessions here. They were also treated to a group lunch and reception for which Institute staff members relied upon the expertise and assistance of the special events staff. And participants were invited to a special performance of the Folger Consort's "Dowland's Dances: Songs from the Music Rooms of England's Seventeenth-Century Country Houses"; the Institute was grateful to the Division of Museum and Public Programs for scheduling this complementary event. It is also worthy of note that the Development Division made the conference possible by securing underwriting by The Honorable and Mrs. Ronald S. Lauder and in-kind contributions by the Bellevue Hotel. It is Library-wide collaboration that thus accounts for such



comments as the following: "The day at the Folger was the highlight. . . . you do things with such panache and expertise. . . . My expectations were high, but you surpassed them all"; "I think the Folger day was best of all." Another registrant wrote enthusiastically, "You always make scholarly pursuits such a pleasure and a privilege. I always want to scurry back to the 'drawing board' to begin putting in place new ideas and perceptions which have stimulated me at such events."

Carol Herron, Barbara Lewalski, and Mr. Herron at symposium reception.

Symposium participants J.G.A. Pocock and Howard Nenner.



Summer Humanities Institute on the Neo-Latin Archival Sciences

With the aid of a major grant from the Education Division of the National Endowment for the Humanities, the Institute scheduled an intensive summer program in "Paleographic and Socio-cultural Aspects of Humanist Texts (1500-1530)" from June 18 through July 26, 1985. The distinguished director of this program was Jean-Claude Margolin, Professor of Philosophy at the University of Tours and Director of the Department of Philosophy and the History of Humanism at the Centre d'Etudes Supérieures de la Renaissance.

The participants included 12 postdoctoral scholars, 10 of whom were awarded NEH stipends, and four advanced graduate students, all of whom received fellowship support from the Folger Institute. The fields of French literature, Greek and Latin studies, English literature and history, and art history were represented by those who enrolled.

Professor Margolin devoted a week to each of six topics: "From the Manuscript to the Printed Book," "Humanist Hands and Systems of Abbreviation," "The Comparative Analysis of Some Humanist Hands," "The Production of the Humanist Book and Relationships among Authors, Printers, and Readers," "The Study of an Unpublished Manuscript: The Latin Notebook of a Dutch Student of the Sixteenth Century," and "The Study of an Unpublished Manuscript of Charles of Bovelles." The program was designed to assure that the techniques necessary for research with primary materials—such as paleography, codicology, and analytical and textual bibliography—continue to be available to our nation's scholars.

Collaboration with the Newberry Library Center for Renaissance Studies

The summer institute in the Neo-Latin archival sciences was a core element of the remarkable ongoing collaboration between the Folger Institute and a research center which was in fact modelled upon it, the Newberry Library Center for Renaissance Studies. The two institutions are together offering a series of such programs, with the Folger scheduling instruction in English, French, Neo-

Latin, and German studies in the summers of 1983, 1984, 1985, and 1986, and with the Newberry concentrating on Italian, Hispanic, English, and bibliographic studies during those same summers. In 1985-86, the Folger and the Newberry also "shared" Professors Carlo Ginzburg and Edward W. Muir, Jr., with both of these scholars directing programs at both institutions. The summer institutes and the seminars are underwritten by a jointly held grant from the National Endowment for the Humanities. Another program in which the two centers have collaborated, with Endowment funding, is a series of intensive one-day workshops characterized by innovative interdisciplinary approaches to primary materials. During 1985-86, three such workshops were offered. On November 19, 1985, Natalie Zemon Davis of Princeton University lectured on the topic "From Alms to Bribes: The Gift in Sixteenth-Century France" and then led a discussion of "The Sources for Gifts: Archives and Fiction." On February 10, 1986, Mark Girouard of London presented his research in progress on "The Lure of the Bright Lights: The English Upper Classes and the City, 1600-1800." And on May 16, Svetlana Alpers of the University of California at Berkeley directed a one-day workshop on "Rembrandt: A Master in the Studio."

The jointly held NEH grant also provided support for a series of newsletters to disseminate program information to a constantly growing constituency. The Institute produced two issues of its *Folger Institute Newsletter* in 1985-86 and collaborated with the Newberry on a joint newsletter emphasizing shared programs and goals.

A key element of the Folger/Newberry collaboration is that scholars affiliated with one center may attend programs offered by the other, and the Folger Institute has provided fellowship support for its constituents to take part in Newberry programs. Although 1986 will be the last year of formal NEH-funded collaboration between the two centers, this sort of cooperation will certainly continue. The institutions will design academic programs that are complementary rather than parallel, with the aim of broadening the choices available to each constituency.

Washington Collegium for the Humanities

A consortium of Washington-area research institutions established in the spring of 1984, the Washington Collegium for the Humanities, aims to promote scholarship through collaborative programs such as lectures, conferences, exhibitions, and research and publication projects. The collaborative symposium on "The Fashioning and Functioning of the British Country House" was in many ways a product of early planning meetings of the Collegium, which includes the Folger Institute, the Catholic University of America, the Center for Advanced Study in the Visual Arts, the Center for Hellenic Studies, the Center for Renaissance and Baroque Studies at the University of Maryland at College Park, Dumbarton Oaks, the Library of Congress, the Smithsonian Institution Libraries, and the Woodrow Wilson International Center for Scholars. In 1985-86, with the aid of a grant from the Andrew W. Mellon Foundation, the Collegium launched a lecture series on the topic "Centers of Empire." The series will continue in 1986-87, when the Folger Institute will contribute a lecture to the schedule. Other business of the Collegium in 1985-86 included the consolidation of individual institutional mailing lists to develop a city-wide cultural network, and plans for a 1986-87 calendar of the academic events sponsored by the member institutions.

The Folger Institute Center for Shakespeare Studies

In the late spring of 1986, the Institute announced that it had been awarded a grant of \$232,000 from the Education Division of the National Endowment for the Humanities to establish under its umbrella a Center for Shakespeare Studies. The Center is inspired by the success of the Institute's Center for the History of British Political Thought and by the current renaissance of Shakespeare studies, as the field absorbs substantive and methodological influences from a number of other disciplines. Beginning in the fall of 1986, the Center will sponsor seminars, workshops, lectures, and summer institutes that will involve such scholars as David Bevington of the University of Chicago, Herbert Berry of the University of Sas-

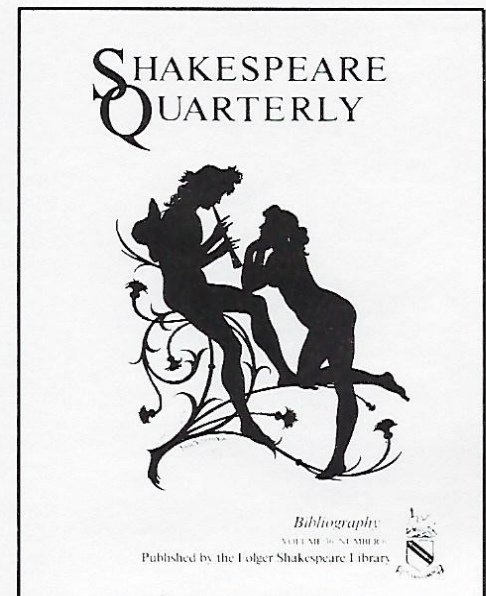
katchewan, Philip Brockbank of the Shakespeare Institute, Peter W. M. Blayney, Michael Goldman of Princeton University, Patricia Parker of the University of Toronto, Joseph H. Summers of the University of Rochester, and Paul Werstine of the University of Western Ontario.

Shakespeare Quarterly

During 1985-86, *Shakespeare Quarterly* entered its 37th year of publication. Four of the six issues published during the year were under the editorship of John F. Andrews, acting as consultant to the Library from his position as Deputy Director of the Education Division of the National Endowment to the Humanities. Among the issues edited by Dr. Andrews, the special supplement on "Reviewing Shakespeare" received widespread publicity, with favorable notices appearing in *The Washington Post* and *The Washington Times*, as well as on Washington-area radio stations. In January 1986, Barbara A. Mowat, the new director of Academic Programs, became the *Quarterly's* fifth editor. The issues published under her editorship (the first two issues of Volume 37) introduced several new directions for this preeminent Shakespeare journal.

To describe, first, the year as a whole: the six issues published (four regular issues, the special issue on "Reviewing Shakespeare" and the Annual World Shakespeare Bibliography) totaled 1,028 pages (the 1984-85 total of 932 pages had been, until then, by far the largest in the *Quarterly's* history). The number of subscribers rose slightly to 3,589 (2,380 institutional [i.e., primarily library] subscribers, 1,209 individual subscribers); in addition, more than 2,000 individual copies of "Reviewing Shakespeare" were sold. Advertising revenues increased, as did monies for the rights to reprint *Quarterly* essays.

Shakespeare Quarterly received 252 essays for consideration during 1985-86 (seven of these were commissioned by the editor). Of the 245 unsolicited manuscripts, 22 were accepted, for an acceptance rate of 8.9 percent. The *Quarterly* published a total of 37 essays, 13 notes, 22 theatre reviews, and 53 book reviews. The 324-page World Shakespeare Bibliography for 1985 contained 3,747 entries, and is now solidly established as not only the Shake-



speare bibliography, but also as the best bibliography now being published anywhere.

John F. Andrews's 11-year tenure as editor of *Shakespeare Quarterly* ended splendidly with the publication of the third and fourth issues of Volume 36, the 1985 bibliography, and the issue on "Reviewing Shakespeare." In the special issue, such writers as drama critic Richard L. Coe, actress Mikel Lambert, actor/director Paul Barry, and diplomat John W. Auchincloss joined professors of English and of drama to look at the business of reviewing Shakespeare's plays. Three of the 16 articles focused on problems peculiar to actors and directors, three focused on the function of the daily reviewer, seven on the scholarly reviewer who writes "for the record," and three on the importance of a reviewer's attending a production more than once. Washington newspapers and radio announcers praised the issue for the liveliness of the writing and for the variety of points of view presented (with Barry's "Let's Kill All the Critics" sitting cheek by jowl with Richard L. Coe's "The Daily Reviewer's Job of Work" and Stephen Booth's "The Shakespearean Actor as Kamikaze Pilot").

Barbara A. Mowat came to the *Quarterly* from 15 years as a Shakespeare professor and scholar, and editor of the *Southern Humanities Review*. With the first two issues of Volume 37 of the *Quarterly*, she introduced into the journal a slightly revised format which is more cost efficient and which highlights the similarities among the seemingly divergent sections of the *Quarterly*. At a more substantive level—and after consultation with the editorial board—she introduced a somewhat modified approach to reviews of current theatre productions. Recognizing the fact that comprehensive coverage of contemporary Shakespeare productions is simply no longer feasible (there are now dozens of Shakespeare festivals and Shakespeare theatres, as well as almost countless productions of Shakespeare's plays), she announced in the spring issue that the *Quarterly* will henceforth review selectively—will attempt to review significant productions that show, for example, ways in which theatrical innovation works or fails to work or how a production brings to light aspects of a drama which had hitherto been overlooked. The *Quarterly* will also encourage the submission of such

essays as Alan Dessen's "Price-tags and Trade-offs: Chivalry and the Shakespearean Hero in 1985" (Volume 37, number 1), a review examining and evaluating directorial decisions in several 1985 English and American productions.

In the summer issue, Dr. Mowat introduced a new section called "Issues" to provide a forum for current and topical scholarly debate. That section will appear whenever the *Quarterly* has in hand position papers which address controversial and unresolved issues, and which advance the debate by contributing new information or new insights. The first "Issues" section presented two papers—essays on the two texts of *King Lear* that form a part of the ongoing debate about recent Shakespearean textual criticism. The papers are provocative and controversial, and have produced the kind of excited response that this section is designed to arouse.

Topical in another sense was the lead essay in the summer issue, "China's Shakespeare," by Qi-Xin He. The essay appeared only weeks after China opened its theatres and its heart to Shakespeare with its very first Shakespeare Festival. Twenty-four plays were performed in Shanghai and Beijing, some in translation into Chinese, some in Chinese opera style, and at least one in English. According to Su Shanna, in *China Daily* (11 April 1986), the Festival received "enthusiastic response from the general public"—and the *Quarterly* has received very positive responses to Professor He's essay.

1985-86 marked a transition year not only in the editorship, but also in other personnel changes. Nora Tracy, editorial assistant for some years, left the *Quarterly* to take up a teaching position at the Madeira School; she has been replaced by Miranda Johnson Haddad. Deborah Rogers has joined the staff as secretary, and Ken Albala served as editorial intern for nine months. The death of Professor Bernard Beckerman, longtime member of the editorial board, left a vacancy there (and in the Shakespeare world generally). He has been replaced on the editorial board by Professor Maynard Mack of Yale University. The Library is grateful to the members of its executive and editorial boards. The non-Folger members of the executive board include John W. Auchincloss (former member of the Council of Friends), Gerald Eades Bentley of Princeton Uni-

versity, Levi Fox of the Shakespeare Birthplace Trust, and S. Schoenbaum of the University of Maryland at College Park, a former Folger Trustee. The members of the editorial board are Professors Anne Barton of Trinity College, Cambridge; 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 at Berkeley; Maurice Charney of Rutgers University; Ann Jennalie Cook of Vanderbilt University; Alan C. Dessen of the University of North Carolina at Chapel Hill; Cyrus Hoy of the University of Rochester; Maynard Mack of Yale University; Jeanne Addison Roberts of American University; Marvin Rosenberg of the University of California at Berkeley; Charles H. Shattuck of the University of Illinois; Meredith Anne Skura of Rice University; Susan Snyder of Swarthmore College; Homer Swander of the University of California at Santa Barbara; and John W. Velz of the University of Texas. The Folger is also grateful to Harrison T. Meserole of Texas A & M University, John B. Smith of the University of North Carolina at Chapel Hill, and their many colleagues among the International Committee of Correspondents, for making the World Shakespeare Bibliography the definitive research tool in Shakespeare studies.

Publications

The Folger Books published in 1985-86 are all linked in some way to Shakespeare but span, nevertheless, a wide spectrum of interests. *The Italian Shakespearians*, for example, written by Marvin Carlson, focuses on three of the greatest Italian actors of the late nineteenth century—Adelaide Ristori, Tomasso Salvini, and Ernesto Rossi—and their performances (in Italian) in England and America. Using contemporary eyewitness accounts to reconstruct how their interpretations looked to English and American audiences, Carlson also discusses Shakespearean interest in Italy itself, describes the general features of Italian acting in the mid-to-late nineteenth century, and gives details of the American and English tours of these influential Italian actors. The resulting exploration of a significant

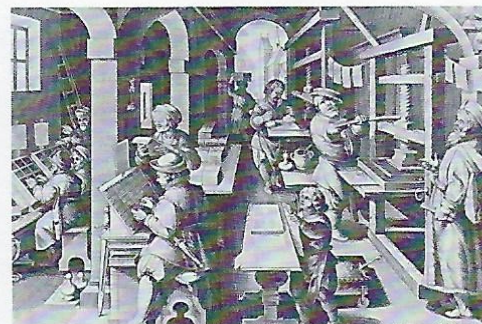
moment in theatrical history is made the more interesting by the photographs included of the actors in their more famous roles.

Herbert Berry's *The Boar's Head Playhouse* (with illustrations by C. Walter Hodges) is a careful study of an important London playhouse built at almost the same time as Shakespeare's Globe Theatre, but to a different design. Berry traces the history of the Boar's Head largely from contemporary documents, many of them not used before. Built in an inn during the summer of 1598, the theatre was then rebuilt the following year as one of the regular public playhouses. Berry's account of the fortunes of this theatre, coupled with Hodges's fine illustrations, make this an example of the best of current work on the theatres of Shakespeare's London.

Harley Granville Barker: A Preface to Modern Shakespeare, by Christine Dymkowski, studies in detail the important work of this central figure in Shakespeare production and scholarship. Current interest in study of Shakespeare through performance of his plays can be traced back to Granville Barker, whose *Prefaces to Shakespeare* first integrated study of the text with study of performance. His *Preface to King Lear* first suggested the importance of the Folio text of *Lear*; his production of *Lear* in 1940 still stands as one of the most memorable of performances. Using previously unpublished notes, letters, memoirs, and promptbooks, combined with reviews, photographs, and critical documents, Ms. Dymkowski illustrates the special interaction of scholarship and production which characterize the ground-breaking work of Granville Barker.

A fine example of the way that Folger Books and the Library itself often serve each other is found in the publication of *One Touch of Shakespeare: Letters of Joseph Crosby to Joseph Parker Norris, 1875-1878*, edited by John W. Velz and Frances N. Teague. These letters written by one of America's most interesting Shakespeare scholars—letters which touch on almost every area of interest in Shakespeare in the 1870s—were bought by Henry Clay Folger in 1922, and are preserved in the Library's manuscript collection. Now, with their publication, they are available to "the Shakespearean general reader" for whom the editors have prepared the book. George Walton Williams' *The Craft of Printing and the Publication of Shakespeare's Works*

The Craft of Printing and the Publication of Shakespeare's Works, George Walton Williams.



The Craft of Printing and the Publication of Shakespeare's Works

George Walton Williams

is also aimed at the "general reader" who wishes to know more about how the printing houses and the publishers of Shakespeare's time went about their daily business, and for those readers whose interest is in the actual publication of Shakespeare's poems and plays.

Finally, Arthur Ferguson's *The Chivalric Tradition in Renaissance England* traces chivalry from its revival in the fifteenth century through the Elizabethan period—where it provided a source of values alongside humanism, pastoralism, and other forces in Elizabethan consciousness—and, finally, to its decline in the late Elizabethan period. Ferguson is concerned with social change, with historical consciousness,

with archaism and the anti-chivalric. His work is important for those who would understand the emergence of the modern world and the new consciousness that developed toward the end of the sixteenth century.

Folger Books is seldom so directed toward Shakespeare and things Shakespearean as it, by chance, has been during 1985-86. The manuscripts awaiting publication represent a seemingly wider spectrum of interests. But the Shakespeare-directed books published in 1985-86 contribute to knowledge and understanding in a surprisingly large number of disciplines, and address themselves successfully to scholars and general readers alike.