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von

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in Verbindung mit

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AUFSATZ-MANUSKRIPTE, die in der Regel einen Umfang von 10-12 Druckseiten nicht überschreiten sollen, bitten wir zu richten an Prof. Dr. Werner Habicht, Institut für Englische Philologie, Universität Würzburg, Am Hubland, D-8700 Würzburg.

BUCHERSENDUNGEN (Rezensionsexemplare) sowie Rezensionsmansuskripte erbitten wir an Prof. Dr. Kurt Tetzeli v. Rosador, Englisch Seminar, Universität Münster, Johannisstr. 12-20, D-4400 Münster/Westf. Insbesondere ersuchen wir die Hochschullehrer, die Einsendung bei ihnen angefertiger einschlägiger Dissertationen veranlassen zu wollen.

DER VORSTAND  
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### VORWORT

Wie das Titelblatt anzeigt, wird das *Jahrbuch* vom vorliegenden Band an durch ein neukonstituiertes Herausbergremium betreut. Gleichzeitig geht die Herstellung vom Verlag Quelle & Meyer (Heidelberg), dem die Deutsche Shakespeare-Gesellschaft West für viele Jahre der guten Zusammenarbeit zu danken hat, an den Verlag Ferdinand Kamp (Bochum) über; das *Jahrbuch* erscheint somit fortan am Ort des Sitzes der Gesellschaft. Die äußere Aufmachung indes behält absichtsvoll das gewohnte Bild: ein sichtbares Zeichen der Kontinuität, die zu wahren sich die Herausgeber und der Verlag gleichermaßen verpflichtet fühlen.

Auch die inhaltliche Gliederung folgt im wesentlichen dem vertrauten Muster, sucht Anregung, Information und Forschungsergebnisse unter den bewährten Rubriken zu vermitteln. Das braucht gleichwohl den Versuch der sinnvollen Neugestaltung im einzelnen nicht auszuschließen. Davon ist insbesondere die "Bücherschau" betroffen, deren Gesamtreaktion Prof. Dr. K. Tetzeli v. Rosador (Münster) übernommen hat, und die sich nunmehr aus jeweils themenbezogenen Rezensionenartikeln und Sammelbesprechungen zusammensetzt, welche durch Einzelbesprechungen und Anzeigen weiterer Neuerscheinungen ergänzt werden. (Der relativ große Umfang der "Bücherschau" in diesem Band erklärt sich daraus, daß es ihr Fehlen im Band 1981 wettzumachen galt.) Eine gewisse Erweiterung hat der Berichtsteil am Ende des *Jahrbuchs* erfahren, durch den auf für Shakespearefreunde bemerkenswerte Institutionen, Ereignisse und Aktivitäten aufmerksam gemacht werden soll. (Für entsprechende Hinweise hierzu ist die Redaktion den Mitgliedern und Lesern stets dankbar.) Die Rubrik "Shakespeare im Unterricht", die diesmal leider entfällt (was angesichts gleichzeitiger gewichtiger separater Buchveröffentlichungen auf diesem Gebiet vielleicht verschmerzbar ist), wird in den nachfolgenden Bänden mit der ihrem Anliegen gebührenden Aufmerksamkeit fortgeführt werden.

Im übrigen ergeben sich manche Besonderheiten dieses Bandes aus seinen thematischen Akzentsetzungen. Die zwei vordersten Beiträge entstammen unmittelbar der Theaterpraxis, aus der Aufschlußreiches festzuhalten auch die Form des Interviews geeignet erscheint. Weitere Aufsätze befassen sich unter verschiedenen - theoretischen wie praktischen -

Stücke nicht verborgen. An den in der neueren Kritik geschärfte Sinn für die Shakespeares Texten implizite Dramaturgie erinnerten die Referate von prominenten Theaterwissenschaftlern wie J. R. Brown oder Marvin Rosenberg beredt. Inzwischen aber ist das Theater seinerseits noch radikalere experimentelle Wege gegangen; fordert dies ein entsprechendes dramentheoretisches Umdenken, eine Bewertung des (literarischen) Textes als bloßes Zitat in der Totalität der Aufführungserfahrung? Auch eine Betrachtung neuerer Shakespeare-Adaptationen (wie z. B. Aribert Reimanns *Lear-Oper*, die der Bonner Anglist Dieter Mehl im Rahmen seines Beitrags würdigte) scheint dies nahezu legen. Indes, mancherlei Anzeichen deuten eher auf ein Zurückschlagen des Pendels von den extremen Experimenten. Die Reflexion auf Shakespeares historisches Publikum und dessen Umwelt mag hierzu beitragen; ihr widmete u. a. Robert Weimann seine Auseinandersetzung mit dem elisabethanischen Autoritätsgedanken. Die Bereitschaft zum Hinhorchen auf die poetischen, imaginativen Werte des Shakespeareschen Wortes scheint ebenfalls wieder zu wachsen, wie der Anklang, den das diesbezügliche Plädoyer von Inga-Stina Ewbank fand, bezeugte. Auf der Bühne mochte man im Ansatz Analoges in Ron Daniels Neuinszenierung von *A Midsummer Night's Dream* erkennen. Demonstrativ setzte sich diese von Peter Brooks legendärer Produktion derselben Komödie ab, mit der am gleichen Ort elf Jahre zuvor die artistische Dramaturgie des "open space" ihren Siegeszug angetreten hatte. Der *Sommernachtstraum* von 1981 war dagegen viktorianisch dekoriert und kostümiert; seine Elfen hatten sowohl ihre Brooksche Vitalität als auch ihren Kotschen Schrecken verloren, doch gewiß ohne wieder zu ihrer Grazie des 19. Jhs. zurückzukehren: es waren Puppen, deren Marionettenspiel die Kunstwelt des Phantastischen veranschaulichte. Steht eine Neuentdeckung der poetischen Einbildungskraft Shakespeares bevor? Von einem Kongreß freilich wird man keine fertigen Resultate erwarten, schon gar nicht die Festschreibung eines neuen Shakespearebildes. Der Meinungsaustausch wird die einen bestärkt, die anderen provoziert und viele nachdenklich gestimmt haben.

Werner Habicht

THE FOLGER SHAKESPEARE LIBRARY  
(WASHINGTON, D. C., U.S.A.)  
CELEBRATES ITS FIFTIETH ANNIVERSARY

It is now fifty years since that sunny Shakespeare's birthday in 1932 when President Herbert Hoover, on behalf of the American people, attended the opening ceremonies for the Folger Shakespeare Library. Henry Clay Folger, with whose fortune and in whose name the Library had been built, had sadly not lived to see the day of its dedication. He had died two years earlier, shortly after laying the cornerstone for the building that would realize his lifelong ambition.

Had the founder himself been on hand, he would have been enormously pleased with the handsome structure that his architect, Mr. Paul Philippe Cret, had designed to house the remarkable collection that Mr. and Mrs. Folger had lovingly assembled over the forty-year period that Mr. Folger had spent as an executive of the Standard Oil Company of New York. Planned to blend in with the other architectural monuments on Capitol Hill – the United States Capitol itself, the Library of Congress, the Supreme Court building – the Folger presented a classically modern exterior graced with bas-reliefs of nine dramatic moments from Shakespeare's plays, inscribed quotations from such worthies as Ben Jonson and Dr. Johnson, and a whimsical statue of Puck looking in the direction of official Washington and saying "Lord, what fools these mortals be!" Inside, the building transported its visitors across an ocean and back four hundred years in time – to a reading room, an exhibition gallery, and an evocation of the Globe theatre that were intended to recapture something of the atmosphere of the England of Elizabeth and James, of Shakespeare and Sidney and Spenser and Raleigh.

The building was immediately acclaimed for its architectural distinction, and it has been cited many times in the half-century since its opening – most recently for the design of a new wing that marks this year's Shakespeare's birthday with an enlarged vault area for book storage, an improved security and conservation system, two floors of renovated offices, and an elegant new reading room. But lovely as the Folger building is – and one always feels a sense of privilege when entering its portals – it is what the building contains that makes it truly special.

The Folger holds the preeminent collection in the world of Shakespeare and Shakespeareana: nearly a third of the extant copies of the 1623 First Folio (79 copies in all, as compared with 5 copies in the second-largest repository of Folios, the British Library in London), a stunning collection of early quartos (including the unique 1594 First Quarto of Shakespeare's first printed play, *Titus Andronicus*), an abundance of Second, Third, and Fourth Folios, and a treasure-trove of later editions, commentaries, promptbooks, playbills, and other records of Shakespeare's unparalleled impact on the cultural life of "states unborn and accents yet unknown" at the time when he was thrilling his first audiences with *Julius Caesar* and *Macbeth*, *Romeo and Juliet* and *The Tempest*. Scholars and critics from everywhere in the world study Shakespeare at the Folger; and now that the Library's theatre is in full use by a resident Folger Theatre Group, many of them also join enthusiastic Washington audiences for performances of these and other plays.

But of course the Folger is more than a Shakespeare library. Of the 26,000 books printed in England, Scotland, and Ireland before 1642, the Folger now has approximately two-thirds, a collection exceeded by only one other, the British Library. And the Folger is also internationally recognized for its holdings in late-medieval and early eighteenth-century English literature and history, Continental Renaissance literature, Reformation materials, early American cultural history, and English and American theatre history from the beginnings to the twentieth century. Scholars make use of Folger holdings for research in fields as diverse as drama, music,

philosophy, theology, and the history of science, as well as for work in such disciplines as textual analysis and literary criticism. On an average day in the Folger reading room, the person who is working on Shakespeare is likely to find himself in a distinct minority.

But if the Folger is more than a Shakespeare collection, it is also much more than a library. Its central mission is to collect, preserve, and make accessible a priceless archive of rare books and manuscripts. But the Folger also provides extensive reference services, operates a photoduplication department for the benefit of scholars and publishers who need reproductions of Folger materials, addresses scholars' housing needs through the maintenance of convenient and inexpensive guest quarters, and assures a sense of community for its users through the scheduling of afternoon teas, evening receptions, and a variety of other social occasions. Through its Academic Programs division, the Library sponsors publications – books such as Charles Shattuck's *Shakespeare on the American Stage* (1976), S. Schoenbaum's *Shakespeare: The Globe and the World* (1979), and J. G. A. Pocock's *Three British Revolutions: 1641, 1688, 1776* (1980) – edits and publishes *Shakespeare Quarterly*, and oversees a diverse agenda of advanced interdisciplinary seminars, symposia, lectures, and colloquia under the auspices of the Folger Institute of Renaissance and Eighteenth-Century Studies (a unique collaborative venture that is now supported and co-sponsored by nineteen Mid-Atlantic universities).

Meanwhile, the Folger has also come to be recognized for a variety of other activities: an early music ensemble known as the Folger Consort (which performs not only in the Library but elsewhere and is now touring internationally), a poetry program that features readings by some of the leading poets of our time, a major touring exhibition, "Shakespeare: The Globe and the World" (which has been seen in eight American cities, from San Francisco to Dallas to New York), and a series of significant international gatherings, such as the inaugural world congress of the International Shakespeare Association, which took place in Washington in 1976 and focused on the theme "Shakespeare in America."

"Shakespeare in America" is a large part of what the Folger is all about, a fact epitomized in the moment that climaxed the Birthday celebrations for 1982: a White House reception at which the keys to the Library were presented to President Ronald Reagan by the Folger's fourth and present Director, Dr. O. B. Hardison, Jr.

But of course the Folger, like the matchless poet in tribute to whom it was conceived, is not bound by any national limitations. It will always open its arms and welcome scholars from every nation and every continent. And, significantly, its golden anniversary was commemorated not only by a White House reception but also by a performance of "Acting Shakespeare" by the Royal Shakespeare Company's Ian McKellen, a recitation that has been presented in a number of different countries over the last several years and one that has now been preserved on videotape, for broadcast and for viewing wherever Shakespeare's words and works are honored. Through this and other activities, the Folger enters its sixth decade committed to the

proposition enunciated by Folger trustee Samuel Schoenbaum at the beginning of *Shakespeare: The Globe and the World*: "Shakespeare lives!"

John F. Andrews

WILSON KNIGHT INTERDISCIPLINE SOCIETY

An international scholarly association was founded on 23 October, 1980, when G. Wilson Knight gave an inaugural recital/performance at Nassau Community College, State University of New York. The Wilson Knight Interdiscipline Society, named after the renowned literary scholar who is also its first president, was founded by Keith Keating of the English Department of the College. The announced purpose of the WKIS is to engage in dialectic with colleagues across disciplinary lines and to unify perennially dichotomized categories of knowledge into a coherent whole. The Society has been asked to form linkages with other similar groups across the United States and the world.

The WKIS began as a local association whose modest aim was to bring together an academy of colleagues for the purpose of emphasizing their professional resemblances over their differences. However it presently assumed international proportions when Wilson Knight visited the college. Since then the WKIS has been the host of such scholars as Owen Barfield, Patrick Diamond, Giorgio Spini, Hans Bunge, Werner Habicht and the American playwright Edward Albee. It has also developed a quarterly newsletter, *Omnibus*, and an annual journal, *Dialogue*, which plans to arrange manuscripts around individual subjects on an interdisciplinary basis in the manner of a symposium.

The Society's motto, *in omnibus omnia*, is a pronouncement that this unique association of scholars is dedicated to the principle that the liberal arts need to be rescued from the destructive forces of over-specialization ubiquitously at work. Generalism versus specialism: nothing less than this is the aim of the WKIS, and the consummation devoutly to be attained. The unity which the Society seeks is analogous to that unity of opposing elements that we call Shakespearean. The Shakespearean penchant for synthesis is betrayed in the general construction of the plays out of the elements of music, verbal and scenic painting, plastic art, not to say the simultaneous treatment of these in the contexts of science, politics, psychology, philosophy, ethics, often conspicuously rendered from the earliest experimental works to the final sequence. Because the WKIS regards Shakespeare as the interdisciplinary *par excellence*, it has adopted Shakespeare as its focal study and, accordingly, Wilson Knight as the living emblem of its interest in wide-ranging scholarship.

The Society has developed an archives of variegated materials that include valuable memorabilia, among them a wide assortment of audiotapes and videotapes of