



講演を終わって

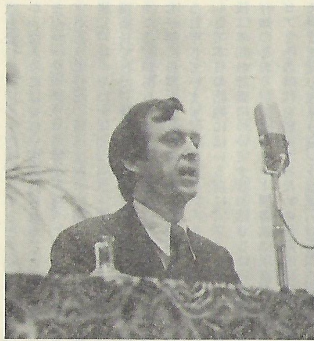


アンドルース博士を囲んで

ジョージ・F・アンダーズ博士
特別講演要旨

○アメリカのシェイクスピア研究
○ジョージ・F・アンダーズ博士

東京都 日野市
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アンドルース博士（明星大学）

アメリカのシェイクスピア研究

日本のすぐれたシェイクスピア研究家の皆様にお話できることを光栄に存じます。今回は私にとって最初の日本訪問であり、皆様の暖かい歓待を受けて心から感謝しております。とくに明星大学の十周年記念に際して招いてくださった児玉学長および児玉副学長、宿舎などの世話をしてくださった雄松堂書店の新田氏、旅行日程をこまかく作ってくれたAMS出版社のホーンスタイン氏などに対して厚くお礼を申し上げます。以上の方々の名前を挙げるのは、皆様の親切や好意に対する私の心からの感謝の気持ちを表わすものとしてお許しいただきたいと思います。

私はジョージ・F・アンダーズ博士の館長ハーディソン博士および職員一同から皆様によるしく伝えるようにと言われて来ました。ハーディソン博士はジョージ・F・アンダーズ博士を利用された日本の多くのシェイクスピア学者に敬

THE PRESENT STATE OF
SHAKESPEAREAN STUDIES IN THE
UNITED STATES

Let me begin by saying how pleased and thankful I am to be addressing this distinguished gathering of Japanese Shakespearians today. This is my first visit to your great and beautiful country, and I am very grateful to you all for your generous hospitality. I am especially thankful to President Kodama and Vice-President Kodama, who invited me to participate in the tenth-anniversary celebration of Meisei University; to Mr. Mitsuo Nitta of Yushodo Booksellers Ltd., who met me at the airport and has provided me with transportation and hotel accommodations; and to Mr. Gabriel Hornstein of AMS Press in New York, who arranged many of the details of my trip and secured my airline reservations. I trust that you will not interpret my singling out these three individuals as signifying anything less than the most heartfelt gratitude to you all for your many kindnesses and courtesies.

I bring greetings to you from Dr. O. B. Hardison, Jr., Director of the Folger Shakespeare Library, and from the other members of the staff and administration of the Folger. Dr. Hardison sends his warmest regards to the many Japanese Shakespearean scholars who have spent time at the Folger and asks that I extend my invitation to visit us again, if you have been at the Folger before, or to visit us for the first time if you have not come before. I also bring you special greetings from Dr. James McManaway, who served as a mem-

ber of the Folger staff for forty years and who spent the last twenty of those years as the first editor of *Shakespeare Quarterly*. Many of you have met D. McManaway either in Washington or in Japan, and he asked me to tell you once again how much he appreciated the warmth with which you received him when he visited Japan in 1971.

Before addressing myself to the topic for today's remarks, I want to say just a few things about the Folger and some of its plans for the next two years. As many of you know, the Folger has long been known as an international center for the study of Shakespeare and his age. There is no other library in the world with a larger collection of manuscripts, printed books, dramatic promptbooks, musical instruments, and art and museum pieces related to Shakespeare. The Folger has by far the largest numbers of First, Second, Third, and Fourth Folios in the world, and its collection of sixteenth- and early seventeenth-century Shakespeare quartos is also unsurpassed. What is more, the Folger has the second largest collection in the world of other books listed in the Pollard and Redgrave *Short Title Catalogue of Books Printed in England, Scotland, and Ireland between 1475 and 1640*, with approximately 60% of the more than 26,000 titles now known to have been published during that period. What this means, of course, is that anyone wishing to conduct research on any aspect of Renaissance English civilization will find a great wealth of material at the Folger. The Folger serves scores of scholars every year who are studying such subjects as early printing history, social and political and economic history, intellectual history, religious history, and of course literary history.

But what is less widely known, the Folger collection is by no

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means limited to primary materials from Shakespeare and his age. The Library also has a remarkably complete collection of important reference tools to support the use of the primary rare-book collection. Bibliographical aids, scholarly studies, essays in criticism and literary history: these are all systematically collected by the Folger, and they are shelved in such a way as to provide easy access by Folger readers. In addition, there are important primary and secondary materials dealing with the late medieval period and the period from 1640 to 1715 in England, and a surprisingly large number of materials dealing with early American culture. The extent of the Folger holdings in Continental civilization during the Renaissance often surprises scholars, and we frequently have readers working on such important figures as Erasmus, More, Luther, Calvin, and Montaigne. The Library's original justification for collecting Continental materials was that Mr. Folger wanted to provide a setting in which scholars and critics could study Shakespeare in the context of all the influences and sources, Continental as well as English, that might have had some bearing on his life and work. During the 42 years since the Library's founding, its three directors have endeavored to realize Mr. Folger's aim as fully as possible; at the same time, however, it soon became apparent that many scholars with little direct interest in Shakespeare might wish to use the collection for other research projects. For that reason, the Folger now prefers to think of itself not merely as a great Shakespeare library but also as a more general library of the Continental and English Renaissance.

Those of you who have spent time at the Folger know what a pleasant place it is for conducting historical or literary research. The

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beautifully appointed reading room, designed to suggest a Tudor great hall, provides an incomparably pleasant atmosphere for study. The courtesy of the reading room staff and the rapidity with which requests for rare books are processed enable a scholar to accomplish a good deal of reading and reflection in a short time. For scholars who wish or need access to a wider range of books and materials, the Folger's location in Washington is an attraction. The Library of Congress, America's largest and most nearly complete reference library, is just across the street. Also nearby are such institutions as the National Gallery of Art, the new Hirshhorn Museum, the Smithsonian Institution, and Dumbarton Oaks. On weekends, rapid rail and air service makes other large American cities easily accessible, and visiting scholars often spend a few days touring or conducting research in Princeton, Philadelphia, New York, Boston, or New Haven.

I hope that I have said enough to make the Folger sound appealing to any of you who have not visited it. I have brought along some brochures about the Library and about the fellowships available for study at the Folger. You are welcome to take these with you. We shall look forward to seeing some of you in our midst within the next few months and years.

At least a few of you, I hope, will be in Washington during the week of April 23, 1976. As you may already know, the Folger Shakespeare Library and the Shakespeare Association of America plan to co-host the first meeting of the newly-formed International Shakespeare Association. Professor Jiro Ozu, Editor of the Shakespeare Society of Japan's distinguished journal *Shakespeare Studies*, is

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a member of the International Shakespeare Association's executive committee. I am sure that many of you have already heard something about the 1976 meeting from talking with him. The occasion for the meeting is the celebration of the American Bicentennial—the United States will be 200 years old in 1976—and the theme of the American part of the program will be SHAKESPEARE IN AMERICA. As of now, plans include an exhibition in the Folger Exhibition Gallery of materials illustrating Shakespeare's important place in American history; the publication of a book-length study of American Shakespeare performers and performances by the distinguished theater historian Charles H. Shattuck; the publication of special issues of two American journals, *Shakespeare Quarterly* and *Shakespeare Studies*; the publication of the first volumes of the new Old-Spelling Shakespeare edition under the general editorship of J. Leeds Barroll and Fredson Bowers; performances of Shakespearean plays in the Folger Theatre by the Folger Theatre Group and in the National Theatre by another well-known American or British Shakespeare company; the opening of a new opera by Carlo Menotti in the National Cathedral; and possibly a Shakespearean program of music or dance at the John F. Kennedy Center for the Performing Arts. We all hope that many of our friends in Japan will be able to come to Washington for this event.

One other happening that we hope to coordinate with the SHAKESPEARE IN AMERICA celebration in 1976 is the groundbreaking for the new research center of the Folger Shakespeare Library. For nearly a decade now, it has been recognized that the Folger is rapidly exhausting the space available in its present build-

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ing. Property has been acquired across Third Street from the edifice that has housed the Folger collection since 1932, and feasibility studies and architectural projections have already been conducted. Right now the Library's Director and the Trustees and Friends of the Folger are working closely with the Library's new Director of Development, Dr. James P. Elder, to raise \$25. million, the sum of money necessary to construct and maintain the new research facility. As you must know, these are not the best times to be raising money, but Dr. Hardison and Dr. Elder are nevertheless hoping to acquire enough capital to start building in 1976. So, if any of you would like to assure yourself lasting fame by endowing the new Folger research center, I shall be happy to take your name back with me to Washington.

Let me now turn to the subject announced for today's lecture.

What can safely be said about the present state of Shakespearean study in the United States? One thing that everyone would agree about is that the mere quantity of Shakespearean activity in the United States today is almost staggering. All one needs to do is look at the Annual World Bibliography of Shakespeare published in the Autumn issue of *Shakespeare Quarterly* to get some sense of the sheer volume of scholarship and criticism being produced every year in America. There are two sizable journals that publish almost exclusively on Shakespeare, and there are several other journals that publish on Shakespeare with considerable regularity. In addition, there are dozens of journals that publish occasional essays and reviews on Shakespeare, and no year goes by without one or more Festschriften wholly or partly on Shakespearean subjects. There are

several monography series in which lengthy essays on Shakespeare may be published, and of course the commercial and university presses are continually adding to an already-long list of book-length titles on Shakespeare. Moreover, now that Xerox copies of all dissertations included in *Dissertation Abstracts International* are readily available, it is possible to obtain easy access to a large number of additional Shakespearean studies that have not yet seen print in the usual sense.

Now, of course, I am here speaking only of the scores of Shakespearean studies published annually in the United States, without taking into consideration the even more overwhelming global explosion of Shakespearean publications. I am continually surprised, for example, to learn how many new studies appear each year in Japan, Israel and eastern Europe. What we have, then, is a situation that has led many bibliographers in the United States and elsewhere to ponder data-banks and other computer-related measures to gather and store information about Shakespeare scholarship. These bibliographers reason, quite rightly, that it is difficult if not impossible for a scholar embarking on a new research project to even be aware of, let alone fully conversant with, all the published and unpublished material pertaining to his subject. Having abstracts of all studies accessible through a data-processing system would help prevent duplication of effort and would make it easier for new scholarship to build on established foundations established by completed scholarship.

One means recently adopted for disseminating information in the United States is the publication *Shakespearean Research and Opportunities*, which appears biannually and includes a list of Shakespearean Work in Progress. Unfortunately, because of the publication

schedule of *S.R.O.*, it often happens that research projects that are listed as being in progress in an issue of *S.R.O.* are already completed or in print before the issue appears. The idea behind *Shakespearean Research and Opportunities* is one of which I heartily approve, however, and I hope that *S.R.O.* will eventually develop into an even more useful point of reference for scholars about to embark on new research projects.

Before leaving the subject of the sheer volume of Shakespearean study in the United States, I should mention another phenomenon of the American academic scene: the dozens of conventions and conferences each year that include programs on Shakespeare. Most of you are probably familiar with the annual convention of the Modern Language Association of America, held between Christmas and New Year each December and alternating, normally, between New York and Chicago. For several years, the MLA convention has had a regular section on Shakespeare. Since 1965 it has had a smaller additional section—called a seminar—on Shakespearean Research Opportunities. The 1973 MLA program listed three more seminars, one devoted to "Marxist Criticism of Shakespeare," and two devoted to a new branch of critical study, "Shakespeare on Film." Other sections listed in the 1973 MLA program also included papers on Shakespeare. Overall, then, there were no fewer than ten individual papers on Shakespeare at various points in the convention. The MLA meeting is a national convention, attended by scholars of English and American literature from throughout the United States, so it is not surprising to find a variety of MLA offerings on Shakespeare. But smaller, regional conventions of the MLA also take place, most of them, like

the South Atlantic Modern Language Association, during the two months before the large MLA meeting in December. Each of these regional MLA conventions sponsors sections in which papers are read on Shakespeare. Then, in addition to the national and regional MLA conventions, there are also national and regional meetings of such organizations as the National Council of Teachers of English (NCTE) and the College English Association (CEA), not to mention such specialized organizations as the Southeastern Renaissance Conference and the Renaissance Society of America, and all of these conventions have places on the program for papers about Shakespeare. And now, since 1973 there has been a new and even larger gathering of Shakespeareans in America. The first convention of the Shakespeare Association of America in Washington featured no fewer than 36 different papers or lectures on Shakespeare, and the second convention in Pasadena had nearly as many. Anyone hoping to stay fully informed about Shakespearean study in the United States in 1974 must keep abreast not only of the published and unpublished written work but also of the wide range of formal and informal oral presentations in national and regional conventions.

In view of the great mass of scholarly and critical material being produced every year, it should not be surprising that there are some who are asking us to slow down the American Shakespeare industry at least for a while. A few years ago, I had occasion to hear Maynard Mack talk with some graduate students during a visit to Vanderbilt University. Someone asked him how he had managed to incorporate so much secondary reading into his excellent book *King Lear in Our Time*. Mr. Mack said that he had spent the better part of a year

doing practically nothing but read scholarship and criticism about *Lear*; but he went on to say that he still had had to be very selective and leave a great deal of material unread. He accepted this as one of the facts of life in the academy of the 1960's. More recently, Robert B. Heilman, in a lecture at the 1974 meeting of the Shakespeare Association of America, expressed the view that too much quantity and too little quality is being published on Shakespeare today. Professor Heilman speculated that future generations will look back in astonishment at the great bulk of Shakespearean material published in our era and will wonder what could have possessed us to produce so much that is of so little lasting value.

I have no crystal ball, and I would not want to venture a prediction about how future Shakespeareans will regard us, but I can say, as the new editor of *Shakespeare Quarterly*, that the great bulk of Shakespearean material being produced affects me personally. As I assume my new duties, I inherit a backlog of accepted articles that will take at least two and a half years to publish, even if no articles that I accept are published during the meantime. At the same time, I inherit a queue of submitted manuscripts awaiting editorial decisions, and some of these articles and notes have been in the *SQ* office for more than a year. All the while, of course, new manuscripts arrive daily, and so do letters from would-be contributors who wish to know whether the editor considers it likely that *Shakespeare Quarterly* would publish an article on this subject or that. I am not making a bid for your pity—I love my new job—and I am quite sure that editing *Shakespeare Quarterly* is not greatly different from editing just about any other major journal in the United States. I include these

remarks simply to provide one more illustration of the problem under discussion.

The problem is further complicated by the fact that performances of Shakespeare have proliferated at a rate roughly comparable to the proliferation of Shakespearean scholarly and critical studies. The 1960 volume of *Shakespeare Quarterly* reviewed seven Shakespeare festivals; the 1974 volume will contain reviews of twelve. In addition to festivals, of course, there are individual performances of Shakespeare in just about every major city and many minor ones, on college and university campuses, on the television networks and in the movie houses. No admirer of Shakespeare can be other than delighted about the continued popularity of Shakespeare in performance. It does pose a difficulty, however, for a journal such as *Shakespeare Quarterly*, which has traditionally endeavored to relate scholarship and criticism to performance and which has long sought to provide a record and an assessment of the most important performances of Shakespearean drama. Should the *Quarterly* expand its coverage of performances to keep up with the expanded number of performances? Or should *SQ* discontinue its attempt to record and assess everything important and adopt a highly selective policy? A similar problem confronts a scholar like Charles Shattuck, who has attempted to keep a complete account of Shakespearean productions in England and America. And it confronts a library like the Folger, which would prefer if it were possible to function as a complete repository of information about twentieth-century performances of Shakespeare, just as it serves as the world's most nearly complete repository of Shakespearean performance records up to the end of the nineteenth century.

The study of Shakespearean productions is a vitally important aspect of Shakespearean scholarship and criticism, and it is painful to conclude that one can no longer keep up with the massive amount of available material.

A question almost inevitably prompted by the foregoing remarks is whether the amount of Shakespearean activity in America can continue to expand at its present rate. I don't have a definitive answer to that question, but I suspect that the years ahead may show a decrease in Shakespearean activity. One very important factor to consider is that the academic job market in the United States has become increasingly tight over the last six years and shows every sign of growing even tighter during the next fifteen to twenty years. Even if the American economy were to remain as strong as it once was, there would continue to be major employment difficulties for Ph. D.'s seeking teaching positions in American colleges and universities. There are two reasons for this. One is that during the 1960's when it appeared to some that college enrollments would expand indefinitely, an ever-increasing number of Ph. D.'s were graduated and new doctoral programs were established at one university after another. Once the momentum was established, it was very difficult for the Ph. D.-granting institutions to decelerate their production without severe dislocations and even cutbacks in faculty and staff; as a consequence, there are presently many more new Ph. D.'s being produced each year than can be placed in the relatively small number of academic job openings now available. As if it were not bad enough to be producing too many Ph. D.'s at a time when college and university enrollments are no longer increasing in most sections of the country, the

academy now has to face the even grimmer reality of an almost-certain decline in enrollments from this point on. This second reason for alarm in American colleges and universities is already having severe repercussions in those institutions that are feeling the crunch the earliest. Last year, for example, Southern Illinois University announced that it was dismissing over 100 faculty members without notice, citing financial difficulties resulting from declining enrollments as the reason for its action. Similar though less dramatic instances throughout the country—even in states like Florida, one of the few in which in-migration from other states may temporarily offset the effects of a decline in the birth rate—have led most academics to conclude that very hard times lie ahead. Signs of the difficulty are on every hand: administrators no longer feel reluctant to question faculty prerogatives on such matters as promotion and tenure procedures; faculty members, feeling threatened, are turning to collective bargaining as a way of retaining some strength; students, feeling neglected, are themselves joining together into unions and lobbying groups; state legislatures, convinced that university administrators and faculties are simply perpetuating unwieldy and inefficient bureaucracies, are cutting back appropriations to higher education.

The overall picture looks increasingly bleak, particularly now that the economic well-being of most of the industrialized nations suddenly appears very precarious in view of the energy shortage and the prospect of global food shortages. It is therefore quite understandable that the average professor of literature or drama in America feels that his job is in jeopardy and therefore does everything in his power to demonstrate to his colleagues and administrators that he is a valu-

able man to keep around. It is not surprising that he is sending out as many articles as he can find time to write, while he polishes up the manuscript that he hopes will be accepted for publication as a book. It is not surprising that many of the manuscripts that editors receive show signs of being hastily produced. For the next few years, I suspect for as long as the production of new Ph. D.'s continues to outstrip the development of new academic job openings, the publisher-perish syndrome will probably keep the number of articles annually printed about Shakespeare close to what the figure is now. Meanwhile, however, it appears inevitable that fewer and fewer books and monographs will be published. All but a few university presses are in financial difficulties now, and many will probably go out of business when their present subsidies evaporate. I expect that the university presses that survive—and perhaps this hold true for the scholarly journals that survive—will do so because they have learned to operate more like commercial presses. In other words, it seems safe to assume that the days when highly specialized studies could be routinely published by university presses in America are gone. In the future, most book-length manuscripts will probably have to have sales potential before presses will risk printing and publishing them. It is hard to predict what consequences this will have for the books that do get published. Let us hope that most of them will simply be better written, interesting and timely as well as scholarly.

Thus far I have spoken briefly about the Folger Shakespeare Library and at greater length about the general condition of Shakespearean activity today in the United States. Let me now conclude with remarks about a selected number of specific areas of Shakes-

pearean study.

I would infer from following your journal *Shakespeare Studies* that many members of the Shakespeare Society of Japan are interested in textual and bibliographical investigations of Shakespeare. I recently acquired information that some of you may know but which I did not have until James McManaway passed it on to me after learning it last week from Charlton Hinman. Mr. Thomas Satchell, whose brief article on the spellings of Compositors A and B in the First Folio text of *Macbeth* initiated compositorial analysis in 1920, spent most of his later life in Japan and is buried here in the Shuhogahara Foreign Cemetery. His widow, Suzu Satchell, was still alive as of January of this year, I understand, and I am told that one of Thomas Sutchell's daughters translated into English the Japanese novel *Hizakurige*. I mention these things because I have a great admiration for Thomas Satchell as the man whose 1920 article in *TLS* provided the impetus that led eventually to Charlton Hinman's monumental study of *The Printing and Proof-reading of the First Folio*. In my view, Hinman's study is a model of the kind of exacting analysis that must be conducted if we ever hope to progress any closer to a clear conception of the Shakespearean text that lies behind our earliest printed editions of the poems and plays. It is somewhat disappointing that no one has yet followed up Hinman's study with a thorough analysis of the habits and vagaries of all the compositors who set type for the Folio and whom Hinman went a long way toward identifying. There have, of course, been follow-up studies that have attempted to carry portions of Hinman's work to a logical conclusion. Robert N. Lawson's 1966 dissertation at the University of Kansas provided

some important data about the characteristics of Folio Compositors C and D and hinted at the possibility of a new sixth compositor in the early comedies section of the Folio. During the same year, William S. Kable completed a dissertation at the University of Virginia in which he tried to show that analysis of the spellings in the Pavier Quartos of 1619 provided useful data for the study of Folio Compositor B. Unfortunately, as both I and Peter Blayney demonstrated independently, Kable's study was flawed by a large number of inaccuracies and by a failure to note that the Pavier Quartos were set, not by one but by two compositors—Folio Compositor B and a hitherto unidentified Jaggard compositor whom I label G. More recently, Trevor H. Howard-Hill has demonstrated the presence of a sixth Folio compositor in the comedies and has provided new differential for study not only of the new Compositor F but also for the study of the remaining five Folio compositions. Sidney Reid has recently published an article in *Studies in Bibliography* that raises important questions about the methodology of compositorial analysis—in particular, about our conception of the differences between justified and unjustified lines—and I look forward with interest to further work from him.

Where are we now, then, in our investigations of the First Folio? It seems to me that there are still a number of unresolved problems. For one thing, we still don't have enough data to provide positive compositor determinations; that is, we can't yet be sure that we have identified all the compositors who set type for the Folio or that we have a reliable breakdown of the compositorial stints of each of the compositors identified thus far. Second, we still need to know more about how each Folio compositor responds to various kinds of copy,

in order to "see through" the text he set to the characteristics of the underlying printers' copy. Third, with many of the Folio plays that appear to have been set in part from earlier quarto texts we still can't be sure how much and exactly what kinds of influence the quarto text had on the final appearance of the Folio text. Andrew Cairncross and J. K. Walton have both addressed the problem of quarto copy in Folio texts, but thus far no incontrovertible thesis has been put forward to explain the relationship between the Folio text and earlier quarto texts for such plays as *Richard III* and *King Lear*. Fourth, we still don't know as much as we need to know about the habits of scribes such as Ralph Crane, despite the progress made in that direction by Trevor Howard-Hill. Finally, we need more information about every aspect of the Jaggard printing shop—such as, for example, how and how much editing and proofreading was done before copy was turned over to compositors. Until several scholars are able to complete studies now underway, we will remain in the dark about many aspects of Shakespeare's text, and editors working on such exacting editions as the New Variorum and the Barroll-Bowers Old Spelling editions will have to perform their labors with incomplete knowledge. In the interest of time, I have concentrated almost entirely on Folio textual problems; this is because the Folio contains the authoritative edition of more than half of Shakespeare's writings. Let me hasten to add however, that I do not for a moment underestimate the importance of studies in the quartos by such scholars as Fredson Bowers, Philip Edwards, Robert K. Turner, George W. Williams, and others. We still need much more information than we now have about the circumstances under which the various quartos were printed, and about the

complex relationships between bad quartos, "doubtful quartos," and good quartos. I also hope that sometime in the near future it will be possible to arrive at clear answers to the kind of question raised by E.A.J. Honigmann in his book *The Stability of Shakespeare's Text*: to what extent do variants between quarto and Folio printings of some plays represent Shakespeare's revisions.

Turning now to the matter of Shakespeare's theater, I hope that the next few years will provide some answers to issues raised recently by such scholars as Frances Yates and John Freehafer about the extent of classical and neo-classical influence on Shakespeare's stage. It will be interesting, too, to see whether future investigation sustains the view put forward by Richard Hosley and others that the Swan drawing is our most reliable piece of information about the outdoor theaters and that the Elizabethan theater had no inner stage of the sort imagined by most of the theater historians of the first half of this century. George Kernodle, David Bergeron, and others have made us newly aware of the importance of civic pageantry in the age of Shakespeare, and I am eagerly awaiting further investigation of pageant design and iconography as possible influences on Shakespeare's theater. And as long as there are practical theater men like Bernard Becherman and Daniel Seltzer writing about the staging of Shakespeare's plays, we can expect provocative analyses of the ways in which Shakespeare and his contemporaries made use of the theatrical setting and tradition they inherited. Charles Shattuck, Marvin Rosenberg, and number of younger scholars are working in the area of stage traditions from Shakespeare's time to ours, and I think that we can expect a number of Shakespeare promptbooks and other theatrical materials to be given

careful scrutiny during the next few years. Allen Dessen and Stanley Kahrl have published interesting studies recently about the late-medieval and early Renaissance morality plays and political interludes, and I think that these studies will take their place beside such fine analyses as that of Bernard Spivack in illuminating the influence of early English dramatic conventions on the plays of the mature Shakespeare.

Several recent studies have a bearing on the general question of the nature of Shakespeare's audience. Ann J. Cook, the new associate editor of the American journal *Shakespeare Studies*, is completing a book that challenges many of the conclusions of Alfred Harbage in his book *Shakespeare's Audience*. Among other things, Professor Cook finds evidence that the audience was somewhat more heterogeneous than Harbage believed it to be. J.L. Simmons, in his new book *Shakespeare's Pagan World*, develops some of the ideas adumbrated in earlier essays by J. Leeds Barroll about the nature of the world presented in the Roman plays. Among other things, Simmons concludes that Shakespeare expected his audience to find flaws in the protagonists of such plays as *Antony and Cleopatra*, in part at least because these pre-Christian characters have no world view that enables them to respond properly to the crucial situations in which they find themselves. Something like this approach to the protagonist of *Julius Caesar* had earlier been put forward by John Anson and by Marvin L. Vawter in studies of Brutus's debilitating philosophy of Stoicism. T. McAlindon's provocative new study of *Indecorum in Shakespeare* presupposes that members of Shakespeare's audience were capable of recognizing, even in such attractive characters as Hamlet, various kinds

of indecorous behavior that denoted character-flaws and portended tragedy.

If the general tendency of these recent studies relating to Shakespeare's audience is a proper tendency, then it seems to me that some new conclusions may be emerging about Shakespeare's methods of stagecraft. For one thing, it seems inescapable that Shakespeare was writing plays primarily for that segment of the audience that Hamlet refers to as "the judicious" and that Shakespeare shared with that segment of the audience a considerable degree of philosophical sophistication and literary subtlety. J. Leeds Barroll's lengthy studies of characterization in Shakespeare—which have now culminated in a book called *Artificial Persons*—indicate that Shakespeare was writing for an audience that was conversant with the psychological theory of the day, with a great deal of philosophy both classical and contemporary, with both medieval and Renaissance theology, and with a good deal of history. Recent studies by critics as different as William Elton and Roy Battenhouse point to both a playwright and an audience capable of apprehending subtle ironies and relating them to larger patterns of significance. In the light of these new approaches to Shakespeare, one begins to look anew at some of the received interpretations of the plays. Just what does one conclude about the "choric" nature of closing eulogies, for example, when so much of the play *Julius Caesar* makes us question the validity of the comments about Brutus in Antony's "This was the noblest Roman of them all" speech? When one considers the extent to which Hamlet is motivated by pride of honor, even in the speeches where he pays tribute to the "divinity that shapes our ends," and when one notices that his "Providence in

the fall of a sparrow" speech serves to rationalize his failure to need a "giving" that he is being led into an ambush, how much stock can one put in Horatio's concluding "flights of angels" benediction and its suggestion that Hamlet is to be regarded God's faithful servant and is on his way to a heavenly reward? What I would suggest is that there is a mounting body of evidence to support the thesis that the catharsis of Shakespeare's plays is properly achieved only when the audience shares with the playwright an awareness that is larger and more inclusive than the limited perspective of the protagonist, even when that protagonist is presented sympathetically, as is Hamlet, say, or as are Romeo and Juliet. I will find it interesting to watch and see whether future Shakespearean studies in the United States pick up on this provocative concept.

In a brief lecture of this sort it is inevitable that many important things that might have been included are left out completely or are given short shrift. So it is with a whole host of areas of Shakespearean investigation. I have said nothing about recent American work on Shakespeare's life, or about recent American editions of Shakespeare. Nor have I spoken at all about work on several portions of the canon, such as the comedies, the English histories the late romances, the narrative poems, and the sonnets. You may consider what I have excluded more significant than what I have included. All I can say is that I have attempted, in these few minutes, to offer you remarks about a selected number of fields of investigation, hoping thereby to illustrate some of my own impressions about the present stage of Shakespearean studies in the United States. I thank you for your attention, and I shall welcome an

opportunity to talk with you about the present state of Shakespearean studies in Japan.

THE FOLGER SHAKESPEARE LIBRARY: A BRIEF ACCOUNT OF ITS CONTRIBUTION TO SHAKESPEAREAN STUDY SINCE 1932

It gives me great pleasure to come before you today. This is my first visit to the great nation of Japan—a visit to which I have long looked forward—and I am exceedingly grateful to my hosts for their gracious invitation to me. I am especially grateful to the Vice-President of Meisei University, Dr. Mitsuo Kodama, through whom the invitation came. As many of you perhaps know, Dr. Kodama came to Washington last month on a brief tour of the eastern United States, and he and his son paid a visit to the Folger, where I had the honor of giving them a short tour of the Library. I also wish at this time to express my appreciation to Mr. Mitsuo Nitta, who met me at the airport and has provided me with transportation and hotel accommodations. Most of you know that Mr. Nitta is one of the world's foremost book dealers, and I had been looking forward to meeting him. Finally, I wish at this time to acknowledge the great generosity of Mr. Gabriel Hornstein and the AMS Press of New York, for arranging many of the details of my trip and securing my airline reservations. I hope that I may be permitted the liberty of singling out these three individuals as men to whom I feel a special degree of indebtedness, and that you will not interpret my doing so as signifying anything less than the most heartfelt gratitude to you

all for your many kindnesses and courtesies.

I have been asked to address you today on the subject of the Folger Shakespeare Library and its contributions to Shakespearean study during the 42 years of its history. I am delighted to do so, for like many scholars—not only in America, but throughout the world I love the Folger and all that it represents. The story of the Folger is an inspiring one: a story of dedication, perseverance, and self-sacrifice; of learning directed to noble purposes; of wealth in the service of wisdom and beauty; of scholarship for the love of humanity. It seems to me that we can all be enriched and uplifted by contemplating the history of the Folger Shakespeare Library, and I therefore consider it entirely appropriate to present some of that history on the occasion of the tenth anniversary of Meisei University. Like the Folger, this university has made significant progress during its brief existence; also like the Folger, I suspect, Meisei University would like to think of the past as only a prologue to an even more distinguished future. Perhaps like me, you will find in the history of the Folger an encouragement to strive for attainment of even the most seemingly impossible dreams.

I

The Folger Shakespeare Library opened its doors to the public on Shakespeare's birthday, April 23, 1932, when President Herbert Hoover, on behalf of the American people, accepted the keys to the Library from Mrs. Henry Clay Folger. Mr. Henry Clay Folger, in whose name the Library had been constructed, had unfortunately not lived to see this day, having died two years earlier shortly after lay-

ing the cornerstone for the building that would realize his lifelong ambition.

Born in New York City in 1857, Mr. Folger had first come to appreciate Shakespeare in the year 1879. During that year, when he was a senior at Amherst College in Massachusetts; Mr. Folger had heard a lecture by the famous American poet and critic Ralph Waldo Emerson, an experience that prompted him to read some of the writings of Emerson. One of Emerson's essays, delivered as an address in 1864 on the 300th anniversary of Shakespeare's birth, had celebrated Shakespeare as the greatest poet in the English language. After reading that essay, Mr. Folger purchased an inexpensive set of Shakespeare's works and soon became one of Shakespeare's most ardent admirers. In 1885 he married Emily C. Jordan, another admirer of Shakespeare who had recently received a master's degree in English literature from Vassar College. The subject of Miss Jordan's thesis at Vassar had been the need to gather together as many copies of early editions of Shakespeare's works as possible, in order to arrive at a "true Text" of what Shakespeare actually wrote. Once Miss Jordan became Mrs. Folger, she and her husband set out to provide the means for establishing the true text that her master's thesis had pointed toward. Mr. Folger worked his way up the corporate hierarchy of the Standard Oil Company of New York—eventually becoming its president and the chairman of its board of directors—and as he amassed his fortune he spent as much of it as he could on the purchase of books by and about Shakespeare and his age.

In 1891 the Folders made the first of eleven trips to Stratford upon Avon, Shakespeare's birthplace. They brought home from that

visit a rare copy of the First Folio or Shakespeare. The book was still in its original binding of 1623, and an inscription on its title page indicated that the book was a gift to Mr. Augustine Vincent from the printer, Mr. William Jaggard. Moreover, comparison with other extant copies of the First Folio showed that this one had the engraved portrait of Shakespeare in an early proof state, presumably before the sponsors of the First Folio asked the engraver Martin Droeshout to correct the portrait by putting hair on Shakespeare's chin, making his moustache heavier, and adding a shadow on his collar. Purchasing this book was a great triumph indeed, for it was obviously one of the very first copies of the First Folio to come off the Jaggard press in 1623.

During the next forty years, Mr. Folger purchased no fewer than 78 other copies of the First Folio, giving him a collection of the book that far surpassed that of any other library in the world. The Folger Shakespeare Library's 79 copies of the First Folio may best be appreciated when one considers that the British Museum in London, with the world's second largest accumulation of First Folios, has only five. When it became known that Mr. Folger had collected so many copies of this rare book, there were some who accused him of hoarding with selfish motives. This, of course, was not true, and Mr. Folger's wisdom was amply demonstrated during the decades of the 1950s and 1960s, when Professor Charlton Hinman carefully collated all 79 of the Folger's copies of the Folio and could show that no two were exactly alike. Dr. Hinman's exacting study—the result of a career of dedicated scholarship—proved that as the Folio was printed and errors were found and corrected, old pages were not discarded

but were bound into the same book with corrected pages. In 1968 Hinman published a facsimile edition of the First Folio, and for the first time in history made it possible for students of Shakespeare to see every page of the First Folio in its final state in a single volume. In an appendix, Hinman also reproduced all of the uncorrected states of Folio pages that contained substantive variations from the pages in their corrected state. Meanwhile, Hinman had initiated another important breakthrough, for his careful analysis of the 79 copies of the Folio in the Folger had enabled him to establish the exact order in which the hundreds of pages in the book had been printed, and in many cases the identity of the Jaggard compositor who had set the type for individual pages of the book. Hinman had made great advances toward presenting a truly reliable text of Shakespeare's plays. It is a testimony to Mr. Folger's farsighted vision to observe that such a monumental work of scholarship would probably have been impossible to complete had not so many different copies of the Folio been gathered into one repository.

Now, inasmuch as the First Folio contained 36 of the 38 plays Shakespeare is known to have authored and contains the earliest text of 18 of the plays and the most authoritative text of several others, it is clear that this was the most important single book for Mr. Folger to collect. But Mr. Folger realized that other early editions of Shakespeare, particularly the small quarto volumes that were published during the playwright's own lifetime, were also important, and he collected as many Shakespeare quartos as he could. He did not secure a copy of every first edition, or even of every 17th-century reprint, but he was eventually able to gather together a repository of early

Shakespeare quartos that is unexcelled anywhere in the world and is rivaled by collections in only two other libraries, the British Museum and the Henry E. Huntington Library in California. Especially notable among the quartos collected by Mr. Folger is the unique copy of the first Shakespeare play ever published, the 1594 *Titus Andronicus*. This edition of the play had been noted by a collector in 1691, but it had remained unknown to the book world for so long that many scholars had come to doubt that it had ever been printed. Then one December morning in 1904 Mr. Folger read in a New York paper that a 1594 *Titus* had been discovered in a Swedish peasant's cottage. After considerable deliberation, Mr. Folger cabled his agent in London with instructions to purchase the book for the extraordinarily high price of 2,000 pounds; his agent arrived at the same time as two other agents who had also been authorized to bid 2,000 pounds, but because Mr. Folger's agent was the only one with ready cash, the book went to Mr. Folger. This 1594 *Titus Andronicus* quarto, still the only copy known to exist and representing the most authoritative edition of that early Shakespearean tragedy, is now perhaps the most priceless single book in the Folger Shakespeare collection. Other notable treasures among the quarto collection are the unique fragment of the first edition of *Henry IV, Part 1*, the unique fragment of the first edition of *The Passionate Pilgrim*, and rare copies of the authoritative editions of such plays as *Midsummer Night's Dream*, *Hamlet*, and *King Lear*.

In addition to the great assemblage of early quartos and of the First Folio of 1623, Mr. Folger also gathered together unmatched quantities of the Second Folio of 1632 (58 copies), the Third Folio of

1664 (24 copies), and the Fourth Folio of 1685 (36 copies), including copies that had been owned by such notable figures as the actors David Garrick and Edmund Kean and the 19th-century British novelist George Eliot. These early editions of Shakespeare were supplemented by the most extensive collection in the world of later editions and adaptations, as well as promptbooks, account books, and correspondence associated with the most prominent productions of Shakespeare from the late 17th-century through the 19th-century. Mr. Folger also made an effort to collect every document and publication from Shakespeare's own time to the end of the 19th-century that alluded to Shakespeare or his works, and the Folger collection now includes such notable manuscripts as the diary of the Reverend John Ward of Stratford, which has the only account of Shakespeare's death. The collection also includes Shakespeare's own copies of documents relating to the property that he bought in the Blackfriars section of London near the end of his career as a playwright, actor, and theater proprietor.

Folger's conception of what it meant to provide a "true Text" of Shakespeare was, fortunately, not a narrowly literal one. It was important to him to provide future scholars the means not only of restoring Shakespeare's exact words to the extent that was possible, but also of recovering the social and cultural and literary context in which the plays were first written and performed. For that reason, he assiduously assembled as much as he could of the books, both English and Continental, that might have been sources for Shakespeare's plays. He collected whatever became available the dramatic and nondramatic literature of Shakespeare's English predecessors and contemporaries, including the most important literary criticism

and appreciation of the period. And before he died, Mr. Folger was well on his way to building a general research library of the English Renaissance in general. One of Mr. Folger's contemporaries, the prominent book dealer A.S.W. Rosenbach, said that Mr. Folger was the most consistent book collector he had ever known. "He had a definite plan and rarely deviated from it."

Henry and Emily Folger were a childless couple, and they spent almost all of their spare time and money building the great collection. They poured over book catalogues far into the night and carried on a voluminous correspondence with booksellers and agents. As their purchases arrived and were examined and duly recorded, the Folgers then packed them away in fireproof warehouses where they remained, inaccessible to everyone, including the owners. The Folgers were selflessly endowing future generations, and they chose to continue living in a modest home with too little room to display their books rather than divert for their own pleasure any of the fortune that was being used to purchase literary treasures.

As they advanced in years, Mr. and Mrs. Folger began to make plans for the use of their collection by others. Mr. Folger gave some thought to building a library in Stratford upon Avon "near the bones of the great man himself," but as he later told a friend, "I finally concluded I would give it to Washington, for I am an American." Once he had made that important decision, Mr. Folger purchased land on Capitol Hill in Washington, across the street from the largest reference library in the United States, the Library of Congress, a site that would enable scholars working at the Folger Library to have ready access to the extensive resources of the great national

library. He hired a consulting architect, Alexander B. Trowbridge, and on his advice commissioned Paul Phillippe Cret of Philadelphia to design the building. Once the design was complete, Mr. Folger attended the laying of the cornerstone in May of 1930, just two weeks before his death.

II

The building that Mr. Folger had commissioned and Mr. Cret had designed was completed and formally dedicated in April of 1932. It was a beautiful structure, with a classically simple marble exterior to harmonize with the other public buildings on Capitol Hill and a Tudor-Stuart interior befitting the Folger collection of rare books, manuscripts, musical instruments, costumes, furniture, and other items from the England of Shakespeare's lifetime. The front of the building, facing north, was embellished with nine bas reliefs of Shakespearean characters sculptured by John Gregory. The west side featured a fountain presided over by the figure of Puck, the playful spirit of *A Midsummer Night's Dream*. Beneath the laughing Puck, his sculptor, Brenda Putnam, carved the famous line, "Lord, what fools these mortals be!" We do not know whether Mr. Folger wished us to attach any special significance to the fact that Puck seems to be looking at the Capitol building two blocks west, the legislative seat of American government, but there are times when we are tempted to think that Puck's sentiments are entirely appropriate. More reverent statements adorned the front elevation of the building. Dr. Samuel Johnson's 18th-century evaluation of Shakespeare was recorded:

This therefore is the praise of Shakespeare,
That his drama is the mirror of life.

So were the lines of John Heminge and Henrie Condell, who had been partners of Shakespeare in the acting company known as the King's Men and who had been primarily responsible for collecting their friend's works together in the posthumous First Folio edition of the plays:

His wit can no more lie hid,
Then it could be lost.
Reade him therefore; and againe, and againe.

And finally there were the lines from Ben Jonson's dedicatory epistle to the Shakespeare First Folio;

Thou art a monument, without a tombe,
And art alive still, while thy books doth live,
And we have wits to read, and praise to give.

The interior of the building housed three main sections. First in importance was the Reading Room, designed to suggest a Tudor great hall, and featuring a west window of stained glass representing the Seven Ages of Man as depicted by Jaques in *As You Like It*. Here was an ample and beautiful setting in which scholars from throughout the world could read and study the books and manuscripts that Mr. Folger had spent over forty years collecting. At the east end of the Reading Room Mr. Folger had his architect place a replica of the memorial to Shakespeare in Holy Trinity Church, Stratford,

including the bust by Gerald Janssen that most scholars view as one of the two authentic portraits of Shakespeare. Second in importance was the Theatre, designed to suggest the architecture and atmosphere of the Elizabethan outdoor playhouses in which Shakespeare's plays were first performed. Third was the great Exhibition Gallery, a lofty hall with an ceiling of strapwork in low relief, with oak-paneled walls, and with an Enfield tile floor. Here Mr. Folger wished to have displayed various rare books, manuscripts, paintings, and museum pieces for the visitors who would come daily to visit the Folger. It was a building whose beauty immediately brought loud critical acclaim, and as tribute to its contribution to the cultural life of the capital it was later enrolled in the National Register of Historic Places in the United States

III

The first Director for the Library was Dr. Joseph Quincy Adams who had come to the Library as Director of Research when it opened its doors to readers in January of 1933. Dr. Adams chose as his Executive Assistant Dr. James B. McManaway, who later became the first editor of *Shakespeare Quarterly*; for his chief Reference Librarian and Assistant in Research, he chose Dr. Giles E. Dawson, an expert on Elizabethan handwriting, bibliography, and textual criticism. Together with these able men and other staff members, Dr. Adams shelved and catalogued the collection that Mr. Folger had assembled, purchased reference books necessary for the best use of the collection, and initiated a series of publications designed to place before the public reprints of some of the unique items which had been in storage

for so many years. He also worked closely with his Board of Directors, the Trustees of Mr. Folger's alma mater Amherst College, to acquire additional books and manuscripts in the areas incompletely represented by the original Folger collection. In 1938 he was able to more than double the number of early English books in the Library when he purchased—at what by present-day standards would be a ridiculously low price—more than 9,000 volumes from the collection of Sir Leicester Harmsworth. Among the Harmsworth books there was comparatively little drama, but the materials on Chaucer, Daniel, Donne, and Drayton were considerable, not to mention books on most of the arts, professions and sciences of Elizabethan and Jacobean England. With the purchase of the Harmsworth collection, the Folger Shakespeare Library instantly became one of the greatest and most complete libraries in the world, with a collection of materials in the period from 1476 to 1641 excelled only by that of the British Museum. Numerous other treasures also came to the Library as a consequence of Dr. Adams's aggressive acquisition policy, including the unique Macro manuscript of three of the earliest English morality plays, 18 letters written by the great English poet John Donne, and autograph material of a number of important literary figures of the sixteenth and seventeenth centuries. By the time that Dr. Adams died in 1946, the Folger Shakespeare Library was not only the greatest repository of Shakespearean material in the world but also one of the two greatest collections of material on almost every aspect of Shakespeare's age. It was a rare scholar of Shakespeare and his time who failed to make use of the unparalleled resources of the Folger Library.

IV

Dr. Adams was succeeded in July of 1948 by the Folger's second Director, Dr. Louis B. Wright. Dr. Wright built on the work of his distinguished predecessor, adding extensively to the rare book and manuscript collections, simplifying and accelerating the cataloguing of Library materials, and improving the comfort of the building. Dr. Wright also stepped up the publication program of the Library, with the addition of a series of "Folger Documents of Tudor and Stuart Civilization" intended to supply readable texts of important sixteenth- and seventeenth-century materials and a series of Folger Booklets on Tudor and Stuart Civilization intended to provide background information on such subjects as Daily Life, Politics and Government, Religion, Science, Exploration and War, and Sports and Games in Renaissance England. Along with occasional monographs on selected topics and a few special volumes, these Folger publications made readily available a good deal of the material in the Folger collections. Perhaps the best summary of the administrative philosophy of the Library from 1948 to 1968 is contained in a statement written by Dr. Wright in 1960. "The Folger Library's main responsibility is to the few, to the leaders in the humanities, to the scholars who can use most effectively its source materials in history and literature. It must never relax its efforts to improve its facilities and to increase its holdings of those books and documents needed by scholars who will make distinguished and enduring contributions to the advancement of learning. But the Folger will not forget that it can also influence in a measure the general public and it will continue and increase its

efforts in this endeavor. In its publications and indeed in all its efforts, whether directed to the specialist or to the public at large, it will try to achieve clarity, significance, and, if possible, distinction."

V

Dr. Wright retired from his directorship of the Library in 1968 and was succeeded in July of 1969 by the Library's third and present director, Dr. O.B. Hardison, Jr. Dr. Hardison's five-year directorship of the Library has been characterized by a significant increase in the Library's outreach and level of activity. One of Dr. Hardison's first initiatives was to step up the fellowship program that had been established by Dr. Adams and enlarged by Dr. Wright. More money has been made available to assist scholars wishing to use the Folger collection; short-term fellowships have been offered in larger numbers; a new fellowship program has been set up to assist advanced graduate students doing dissertation research; and an exchange program has been set up with the British Academy to allow American scholars to work in England and English scholars to work in America.

Another of Dr. Hardison's initiatives has been the establishment of the Folger Institute of Renaissance and Eighteenth-Century Studies, a cooperative program that has grown since 1971 to include the Folger and six prominent universities in or near Washington. By means of the Institute, the Folger has become in the fullest sense a teaching institution. Each semester graduate students and junior faculty in the Washington area are offered opportunities to take three seminars and a methodology workshop at the Folger, taught both by professors from the participating universities and by professors brought

in from outside, even from as far away as London and Leiden. Seminar topics have included such offerings as "Renaissance Humanism and Philosophy" by Paul O. Kristeller of Columbia University, "Editing Renaissance Texts" by Richard S. Sylvester of Yale University, "The Concept of Liberty in England" by Joel Hurstfield of the University of London, and "Dante and Shakespeare" by Francis Fergusson of Rutgers University. In addition to the seminars, the Folger Institute sponsors two symposia each year, on topics such as "Law and Order in Tudor England," "The European Conscience from Erasmus to Pascal," and "Performing Shakespeare in Our Time." Still another aspect of the Folger Institute is a monthly Washington Renaissance Colloquium, under the auspices of which Washington-area scholars of the Renaissance meet to discuss a paper that has been distributed before the meeting.

Closely associated with the Folger Institute but continuing a tradition that goes back to the directorship of Dr. Wright is the Folger Library Lectures series. Once a month a prominent scholar delivers a free public lecture under the sponsorship of the Library. One of the lectures is now endowed by the Mellon Foundation; another, the annual Shakespeare's Birthday Lecture, carries a sizable honorarium from the Library itself. This year's Shakespeare's Birthday Lecture will be delivered by the President of the Shakespeare Association of America, Professor Madeleine Doran of the University of Wisconsin, and she will talk about "The Idea of Excellence in Shakespeare."

Under Dr. Hardison's directorship, the Folger publication program has continued to expand the various series initiated under Dr. Wright, while adding some new series, most notably a new series of facsimile

editions of important Renaissance texts. Moreover, since 1972 the Folger Library has been the publisher of the *Shakespeare Quarterly*, an internationally-circulated journal of current scholarship, criticism, book reviews, reviews of Shakespearean performances, and annual world Shakespeare bibliographies.

Dr. Hardison has spent even more money per year than his predecessors on new acquisitions, with the result that many new books, manuscripts, and reference tools have been added to the collection since 1969. In order to meet rising costs for books and other Library necessities, Dr. Hardison has established an organization called The Friends of the Folger. Each year the Friends hold an Acquisitions Benefit to raise money for book purchases, and this year the entertainment for that social event will be provided by the famous American cinema star, Charlton Heston.

One of the most important new directions at the Folger was taken when Dr. Hardison took steps to fireproof the Folger Theatre and then established the Folger Theatre Group to use it for performances of plays. From the very beginning of its existence in 1969, the Folger Theatre Group has received critical acclaim for its high standards of professionalism and its boldly imaginative treatment of the plays in its repertory. The company has performed several of Shakespeare's plays, and occasional plays by Shakespeare's contemporaries, but it has also performed a number of modern plays. This season it opened with the American premiere of a new play called "The Farm" by the prominent British playwright David Storey, and it will later be performing Shakespeare's *Henry IV, Part 1* and *The Tempest*. It is refreshing to see Mr. Folger's Theatre used at last as

a living stage rather than merely as a museum exhibit.

The Folger Theatre Group is only one of several new Public Programs that have been established under Dr. Hardison's directorship. Another important program is the D.C. Public Schools Project. Under this program, monthly seminars are held during the academic year to train Washington-area teachers in methods for presenting Shakespeare more effectively in the classroom. In addition to this, Library staff members and volunteers called Docents take educational materials such as slides and exhibits into the schools themselves for intensive three-day teaching sessions with the primary and secondary school children. For teachers and students outside the Washington vicinity, the Library has prepared a number of slide-tape sets that may be purchased at reasonable prices. For groups that are able to come to the Library, guided tours of the Exhibition Gallery and the Theatre are available on a regular basis. The Library has also sought to increase its outreach through traveling exhibitions. Representative samples of books, manuscripts, musical instruments, and other articles from the age of Shakespeare are sent on exhibit to colleges and high schools around the country, thereby enabling many who would never be able to visit the Folger in Washington to see some of the treasures in the collection.

Dr. Hardison believes that public outreach is important if the Folger Library is to live up to its founder's intent that it be a gift to the American people. One of the means whereby public outreach is effected is the *Folger Newsletter*, a bi-monthly mail-out that now goes free to over 10,000 friends of the Folger. The *Newsletter* announces upcoming Folger events, summarizes recent developments at the Lib-

rary, lists new acquisitions, and occasionally describes important literary or historical discoveries that scholars have made while working with the Library collection.

VI

If I have thus far painted a rather rosy picture of the Folger Shakespeare Library, it is because I believe that the Folger is one of the truly great institutions of the Western world, an institution with whose proud heritage I am delighted to be associated. Hardly a major contribution to Shakespearean study in the last forty years has taken place without some involvement, direct or indirect, of this great Library. And countless studies in fields other than Shakespeare have also profited by the Folger collection and its many opportunities for research.

But lest I conclude without taking some cognizance of the problems that every great institution must encounter, let me say a word or two about some concerns of the present Folger administration. Our foremost concern is simply that during the 42-year history of the Library, the Folger has outgrown its physical space. Hardly any shelf-space remains for new acquisitions, and this is a matter of great moment in an age when hundreds of new books and journals come out every year on Shakespeare alone, not to mention the thousands of other subject areas included in the Folger's domain. The Folger acutely needs an additional facility to house new acquisitions and to provide room for the expanding services the Folger now offers its constituency.

Another, related, concern is the need for larger and larger sums of money to continue operating the Folger at its present rate of

activity, let alone at the rate of development that the Folger administration considers most desirable. In the present state of the American economy—and indeed the world economy—it is difficult to see where those ever-increasing sums are to be had. Unless it is possible to find a donor or a group of donors soon who can provide a considerable supplement to the Library's present endowment, the Folger may find it necessary (unfortunate though we would all consider such a move) to cut back on some of its services and curtail its present rate of development.

I hope that the next chapter in the history of the Folger Shakespeare Library will be as happy as the chapters that I have thus far narrated to you. For I share Dr. O. B. Hardison's conviction that the Folger has only just begun to realize some of its potential as a cultural institution. The Library has always been and will continue to be a significant resource for study of the history of Anglo-European civilization between the Middle Ages and the twentieth century. With newer acquisitions of the last few decades, it has also become an important repository of material on early American culture. But with the new areas of outreach that have characterized the directorship of Dr. Hardison, the Folger has now begun to see itself in a larger context, a context in which the Library and those who have elected to associate with it may be able to speak more eloquently and more potently for the humanities as a vital civilizing and stabilizing force in the emerging world community. It is in terms of this larger sense of mission, I think, that the Folger Shakespeare Library will address itself to the future. Because the mission is both a good one and a much-needed one, I am highly optimistic about the future growth and development of the Folger.