

SHAKESPEARE QUARTERLY



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Cover illustration: From James Stephanoff's "The Right merrie life and adventures of that Redoubtable Knight Sir John Falstaff." Folger Library art collection (Art Inv. 39).

Editor's Preface

If this issue of *Shakespeare Quarterly*, my first as editor, constitutes a kind of new beginning, it constitutes at the same time—and more importantly—a kind of conclusion. As the fourth number of Volume XXV, the Autumn 1974 issue of the journal draws to a close a quarter of a century of publication for *SQ*.

During these twenty-five years *Shakespeare Quarterly* has expanded steadily in its audience and influence, and while doing so it has undergone a gradual and subtle evolution. Anyone who has compared the early issues of the *Quarterly*—those printed in 1950—to the last few issues of *SQ*'s "parent," *The Shakespeare Association Bulletin*—which first appeared in 1924—is aware that many of *SQ*'s characteristic features developed from comparable features in the older journal. Among the many admirable qualities manifested in James G. McManaway's long and distinguished editorship of *Shakespeare Quarterly* was his sense of obligation to the *Quarterly*'s inherited traditions. Dr. McManaway introduced a number of important changes—modifications that served to make the *Quarterly* a "more significant" and "more handsome" publication (as Mary C. Hyde so eloquently reminded us in her retrospective essay in the Spring 1972 issue)—but the changes he introduced were always carefully considered in the light of the heritage of both *Shakespeare Quarterly* and its sponsoring organization, the first Shakespeare Association of America. When the *Quarterly* came under the aegis of the Folger Shakespeare Library—beginning with the Summer 1972 issue—Dr. McManaway's able successor, Richard J. Schoeck, approached his new task in much the same spirit that had marked his predecessor: respectful of *SQ*'s time-honored traditions and yet willing to introduce appropriate modifications in emphasis, policy, and design. It is with a sense of this same responsibility that I assume the editorship: committed to maintaining and developing this journal's rich heritage and high standards, but at the same time, I hope, responsive to new problems and priorities and receptive to such changes as changing times render advisable.

I would be remiss in these remarks if I failed to pay tribute to the dozens of scholars and patrons who have served or do serve as members of the various boards and committees on whom every editor of *Shakespeare Quarterly* has depended, for assistance in reading and evaluating manuscripts submitted for possible publication, for advice and counsel, and for aid in setting the tone and direction of the journal. A scholarly journal is in the fullest sense a collaborative enterprise, and no editor could hope to perform his duties properly without the support of a large number of dedicated colleagues. Among these colleagues have been Rudolph Habenicht, Bruce Nesbitt, and others at Simon Fraser University, who for a number of years have coordinated the compilation of *Shakespeare Quarterly*'s annual world bibliography of Shakespeare. We are all in their debt,

and it is with a feeling of regret that I find my first issue of *SQ* to coincide with their last. It will not be easy to locate another group of scholars with an equal commitment to the arduous task of maintaining liaison with an international committee of correspondents and preparing a comprehensive and accurate annotated bibliography of Shakespeare.

It is sometimes insufficiently acknowledged that scholarly journals flourish only when they have the loyal support of that class of individuals whom John Heminge and Henry Condell once addressed as "the great Variety of Readers." This is particularly true in times of economic uncertainty. I therefore wish to take this occasion to express my gratitude for the broad readership that *Shakespeare Quarterly* currently enjoys, along with my hope that this journal will continue to merit the confidence that such support implies. I speak not only for myself, but also for my staff and for the Executive and Editorial Boards of the journal when I say that *Shakespeare Quarterly* welcomes any reader's contributions, suggestions, comments, and criticism.

J.F.A.

SPECIAL NOTICE: MORATORIUM

With this issue, SHAKESPEARE QUARTERLY announces a one-year moratorium for the consideration of new submissions. The moratorium will be in effect from March 1, 1975, to February 29, 1976.

Declaring a moratorium is never easy—particularly for a new editor—and the decision to take such a difficult step has been reached only after discussion with members of both the Executive Board and the Editorial Board and after careful consideration of a number of alternative measures. The reason for the decision is simple: to reduce by a significant degree the time clashing between the date when a manuscript is accepted for publication in *Shakespeare Quarterly* and the date when it appears in print. Although the short-term effects of this moratorium will be inconvenient for some, it is the opinion of the editor that the long-range effects will benefit both the contributor—who wants to get the fruits of his research and thought into circulation as rapidly as possible—and the reader—who wants assurance that the journal to which he subscribes is printing only current scholarship, criticism, and reviews.

Unless otherwise notified, the editor will assume that every contributor with a manuscript presently under consideration by the *Quarterly*'s Editorial Board wishes to leave it with this journal until it has been accorded a full evaluation. At the same time, however, the editor requests that authors with new manuscripts to submit either send them to another journal or wait until after February 29, 1976, by which time *Shakespeare Quarterly* will be happy to consider them for possible publication.