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Cover illustration: Francis Hayman's illustration of a scene from *Romeo and Juliet* for Sir Thomas Hamner's 1744 edition of Shakespeare (see the article by Marcia Ailentuck in this issue). Photograph provided by the Henry E. Huntington Library.

IN A RECENT issue of *The New Republic* (5 June 1976), Roger Stilling says, "It is momentarily intriguing to think that had he wanted to, Shakespeare could have visited the New World." So he could have. And so in a sense he did, and has continued to do, through the many and varied influences that he has had on the cultural life of the United States since the seventeenth century. It was in part to examine and, where appropriate, to celebrate that influence that the International Shakespeare Association chose to hold its inaugural world congress in Washington during April of America's Bicentennial year.

The American members of the committee who planned the Congress emphasized that an international gathering focused on "Shakespeare in America" would provide a significant complement to some of the major themes of the Bicentennial commemoration. Thus, in a year largely devoted to reflection on America's Declaration of Independence, it would be recalled that "this erstwhile English colony, although it once and for all renounced foreign rule, did not renounce the language and culture of that nation from which it emerged—a fact of cultural dependence fittingly symbolized by the vital role that Shakespeare continues to play in American education, letters, and theatre. To give added dimension to this awareness the planners decided to mingle the specifically Shakespeare aspects of the Congress with a series of related events and activities—all of them designed to remind participants of America's enduring English inheritance. The program therefore included such features as a lecture by Lord Hailsham (former Lord Chancellor of England) on "America's Heritage of English Common Law," a Georgetown University Madrigal Singers concert providing

"A Musical Feast from Renaissance Poets," and an interfaith communion service at the Washington Cathedral based on the liturgy of the Elizabethan Prayer Book.

The principal focus of the Congress, naturally, was Shakespeare himself—but with considerable emphasis on Shakespeare's prominence in American social and cultural history. Hence the preparation of an elaborate "Shakespeare in America" exhibition at the Folger Shakespeare Library (itself, of course, a compelling monument to the esteem in which Shakespeare is held in the United States) and the accompanying volume, Charles H. Shattuck's provocative keynote address on "Shakespeare in America: The American Stage." Hence the opening program of the Congress, a performance by Eugenia Ravis of her "Affectionately Yours, Fanny Kemble," dramatizing the great English actress's reactions to nineteenth-century American society. Hence Alistair Cooke's provocative keynote address on "Shakespeare in America." Hence the informal "Remarks on Shakespeare" by Elliot Richardson, America's Secretary of Commerce. Hence Robert Haggood's fine exhibition on "Shakespeare in the American Musical."

No one seriously attempted to draw major connections where they didn't exist, and consequently there were no lectures on the relationships between Shakespeare and the American War for Independence. Apart from Charles Shattuck's book, indeed, little of importance was said about Shakespeare's place in Colonial American history. What connections were drawn related, by and large, to Shakespeare's position in nineteenth and twentieth-century America. Three stimulating papers on the recently-discovered Joseph Crosby letters cast new light on nineteenth-century

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American Shakespeare scholarship and appreciation; and Stephen J. Brown's paper on "The Uses of Shakespeare in America" presented evidence that educators in the United States have employed Shakespeare to inculcate the values and maintain the dominance of the Anglo-American middle and upper classes.

Was the gathering a success? There are probably as many qualified answers to that question as there were participants: approximately a thousand overall. If Congress coverage is a criterion, the Congress would have to rate a high mark; speakers not normally to be found at a scholarly convention—Jorge Luis Borges, Anthony Burgess, Alistair Cooke, and Joseph Papp, to name just a few—made the Congress a news event, and it was noted by media as diverse as *The New York Times* and National Public Radio. If the amount of "popular" interest generated by a gathering of Shakespeareans is a criterion, the event would again rate high; a wide variety of listeners who would normally have had little reason to know the Congress was taking place attended the plenary sessions open to the public, and many of these listeners even paid to register for one or more of the restricted sessions of the Congress. By other, more conventional criteria, the Congress would undoubtedly receive different appraisals by different participants and observers. One such appraisal—Roger Stilling's review in *The New Republic*—has already been referred to. Another, by Stephen Booth, is published in the "Commentary" department that is introduced with this issue of *Shakespeare Quarterly*.

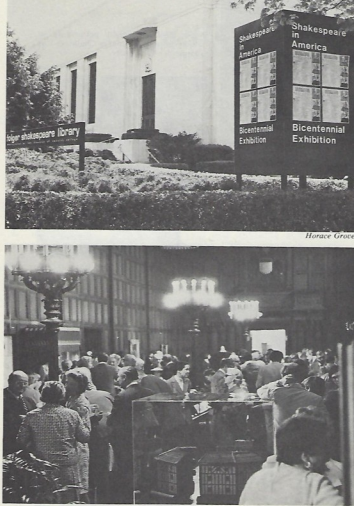
Along with Professor Booth's assessment of the International Shakespeare Association Congress—and the photographs that precede it—this issue also contains two other essays pertinent to an examination of Shakespeare in America: John Velz's article on Joseph Crosby, and William H. Scheide's note on what

may have been the earliest First Folio in America. As of now, it appears likely that the International Shakespeare Association will publish a full summary of the proceedings of the Congress, along with complete transcripts of many of the major lectures. When that publication appears, it will allow us to appraise more fully not only the variety but also the general quality of the program, including its many offerings that were unrelated to the general theme of the gathering.

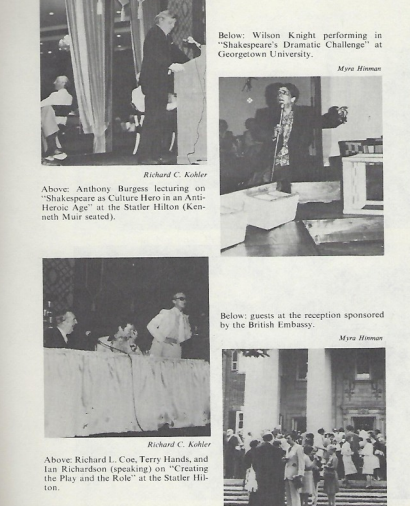
It is doubtful, of course, that any publication will capture some of the most memorable human moments of the Congress. Levi Fox donning a cowboy hat at a "Birthday Barbecue for the Bard" while explaining how P. T. Barnum had been indirectly responsible for the founding of the Shakespeare Birthplace Trust; Kenneth Muir, wittily introducing more Bicentennial connections into his concluding lecture on "The Singularity of Shakespeare" than were to be found in some of the papers dealing directly with Shakespeare in the United States; Maynard Mack, the prince of presidents, urbane awarding one of Paul Vinograd's Congress medals to Ann Jennalie Cook; Sir Peter Ramsbotham directing interested reception guests to his wildflower garden at the British Embassy.

These are the sorts of moments that made the Congress seem worthwhile to many of those who attended it. For this gathering, like its precursor five years earlier in Vancouver under the supervision of Rudolph Habicht, was above all else an expression of Shakespeare's power to create and sustain a genuine sense of international community. If it announced theme was "Shakespeare in America," its pronounced spirit was perhaps better captured by one of the week's topics: "Shakespeare as an International Presence."

JOHN F. ANDREWS



Above: the exterior and the exhibition gallery of the Folger during the April 19 opening of the "Shakespeare in America" exhibition.



Below: Wilson Knight performing in "Shakespeare's Dramatic Challenge" at Georgetown University. Myra Haman

Below: guests at the reception sponsored by the British Embassy. Myra Haman

Commentary

Shakespeare at Valley Forge: The International Shakespeare Association Congress, 1976

STEPHEN BOOTH

P. T. BARNUM—who really knew from patriotic hoopla—may not have said "Nobody ever sees anything at a three-ring circus," but whoever did say it was right. "Shakespeare in America," the International Shakespeare Association Congress: a Bicentennial Congress, hosted by The Shakespeare Association of America and The Folger Shakespeare Library, funded by The National Endowment for the Humanities with assistance from The Rockefeller Foundation, The British Council, Houghton Mifflin Company, The Copernicus Society of America, Penguin Books, The Shakespeare Birthplace Trust, and Scott, Foresman and Company AND the cooperation of The English Speaking Union, St. Albans School, The Washington Area Colleges and Universities, and The Washington Cathedral ran from about noon on Monday, April 19, 1976, to about 8:00 p.m. on Sunday, April 25, 1976, was based at the Statler-Hilton Hotel in Washington, D.C. (from which about one thousand delegates [1000 Count them gentlemen, 1000] were or, where they pleased, were not systematically bused to side shows, after-shows, and parties in and around Washington), and was a three-ring circus—FEATURING: thirteen presidents, eight greetings to delegates; seven specifically scheduled and alcoholically enriched receptions (not counting an antiod, but not necessarily large, number of embassy receptions and private parties on Tuesday evening); remarks delivered by four remarks; seven lectures and addresses to

STEPHEN BOOTH, Professor of English at the University of California, Berkeley, describes himself as still editor of a still (and perhaps forever) forthcoming Yale annotated edition of Shakespeare's sonnets; among his previous publications is *An Essay on Shakespeare's Sonnets*.

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plenary meetings of the various sponsoring organizations (of which all delegates and many teeny boppers turn out to have been ex officio members), eleven dramatic or quasi-dramatic live performances of four different programs by twenty different performers, including—once only—a hokey but charming theatrical demonstration of a variety of stagings of two sample scenes from Shakespeare (a demonstration that also demonstrated that Carole Shelley can glisten as splendidly in a stuffy hotel ballroom at nine a.m. in Washington as she does at 8:40 p.m. on a stage in New York); five concerts by four consort, one Interfaith Community Service; twelve showings of nine Shakespearean or Shakespeare-related movies—PLUS one (1) continuous showing of the first six-and-one-half hours of Public Television's *The Adams Chronicles* (doubtless in observance of the Hamlet correspondence of John Quincy Adams [1767-1848—Sixth President of the United States of America] and James Henry Hackett [1800-1871—grocer and actor], the foremost American Falstaff of his time and, I believe, also a correspondent of A. Lincoln [1809-1865—Sixteenth President of the U.S.A.] who was left uncelebrated all week long); fifteen seminars, each with its own Chairman and anywhere from a low of ten to a high of twenty seminarians apiece for a grand total of two hundred and thirty-eight actively contributing participants (ninety-three on Tuesday, eighty-two on Wednesday, and sixty-three on Saturday)—among them several internationally honored critics and scholars in their *trist* appearances on these shores; twenty-one moderators moderating; twenty-seven speakers (i.e., readers of scholarly papers) speaking; four respondents (i.e., readers of scholarly papers) responding; nine readers of scholarly papers reading; and sixteen panelists. . . (A. C. Partridge [University of Witwatersrand, Johannesburg] was in fact a member of the seminar on Shakespeare's English at 9:00 a.m. on Wednesday).

Figures like those in the foregoing list are never quite honest. For instance, the list includes three people several times: Kenneth Muir (as Chairman of the International Shakespeare Association); Maynard Mack (as President of the Shakespeare Association of America) and O. B. Hardison, Jr. (as Director of the Folger Shakespeare Library) account for twelve separate speakers, presiders, and greeters and could have been counted two or three more times each. On the other hand, my list doesn't count Ann Jennalie Cook at all. She is Executive Secretary of the Shakespeare Association of America and was ringmaster for the whole sprawling business. I have been at pains to insist on the scope and variety of the Shakespeare Congress to show the impossibility of anyone's having seen, heard, or taken note of more than a fraction of everything notable there was to see and hear. The one possible exception to that clear impossibility would be Ann Jennalie Cook. Most of the time on most days there were four formal scholarly events in progress during each ninety-minute interval. Anyone but Dr. Cook could only be in one place at a time; she was usually in a minimum of two—making announcements to inform, instruct, and comfort the dele-

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gates, making them quickly, clearly, and gracefully, and never appearing twice in the same dress.

The inventory of events and attractions is still incomplete. The Congress (perhaps distinguishable from a convention or a conference by its location or the exaltation inherent in its internationality, perhaps by a fee of \$50 which was sprung on many participants after they had agreed to present papers) sponsored and presented a number of Special Exhibitions: "Shakespeare in America" (at the Folger Library, 10:00 to 4:30, all week); "Shakespeare and the American Musical," produced by Robert Haggood, University of New Hampshire, and "Shakespeare and Money," produced by Sanford Sternlicht, SUNY-Oswego (both 9:00 to 5:00, Tuesday through Saturday); Alistair Cooke (Monday evening), Anthony Burgess (Wednesday afternoon), Clive Barnes (Friday noon); and Jorge Luis Borges (the Annual Shakespeare Birthplace Lecture of the Folger Shakespeare Library, Friday afternoon). The Congress also occasioned a Commemorative Medal, commissioned by the Shakespeare Birthplace Trust, and a Commemorative Poster, commissioned by the British Council; they were, and must still be, complexly but hugely available—the medal in some metals at some prices at some places and in others at others, the poster (which I never consciously saw) in limited, unlimited, signed, and unsigned versions from the Folger. Moreover, lunch refreshments were served at 10:00 a.m., noon, and 2:30 p.m. most days; on Shakespeare's birthday we all had a sit-down lunch at the hotel (tolerable food); and—as the first event of the first day and as the last of the last—we had a stand-up, mill-around lunch at the Folger (very, very good food both times).

The Folger lunches served as bookish book-talk—as did the two books the library published and celebrated on those two occasions. The first, *Shakespeare on the American Stage: From the Hallams to Edwin Booth* by Charles H. Shattuck, reflects and was reflected in the Folger's special exhibition of paintings, drawings, costumes, newspaper clippings, and memorabilia of the first hundred years of the American theatre. Although we twice had lunch all over the exhibition, it seems to have survived intact. My favorite thing about the show was Thomas Sully's intensely lovely portrait of Charlotte Cushman (reproduced in Shattuck's book in black and white); Sully had a curious knack for making anybody look cuddly, considering that she had the size, bearing, and strength to suggest Edwin Forrest in drag, a cuddly Charlotte Cushman was no mean achievement. All in all, the exhibition was intelligent, informative, easy to learn from, and surprisingly uncluttered. The same is true of Shattuck's book, which pulls together a great deal of previously published scholarly work (much of it by Shattuck himself), and makes it available to readers who want to know something but not everything about penguins. The book was hustled into production so that copies could be available for opening day of the Congress, but, except for a shuffled line of type in the introduction, the book shows no signs of haste. It's a physically pleasing book with lots of pictures, many

