

SHAKESPEARE QUARTERLY



Winter 1978

VOLUME 29, NUMBER 1

Published by The Folger Shakespeare Library



SHAKESPEARE QUARTERLY

Published by The Folger Shakespeare Library



VOLUME 29, NUMBER 1

Winter 1978

FROM THE EDITOR	3
ARTICLES	
The Theatrical Consistency of <i>Richard II</i>	LEONARD BARKAN 5
The Uniqueness of <i>Troilus and Cressida</i>	DAVID M. JAGO 20
The Wooing of Lady Anne: A Psychological Inquiry	DONALD R. SHUPE 28
The Dynamics of Power in <i>King Lear</i> : An Adlerian Interpretation	JOHN J. MCLAUGHLIN 37
The Figure of Rosalind in <i>As You Like It</i>	MARGARET BOERNER BECKMAN 44
Orsino and the Spirit of Love: Text, Syntax, and Sense in <i>Twelfth Night</i> , I. i. 1-15	BARRY B. ADAMS 52
Ben Jonson's <i>Black Comedy</i>	BARRY B. ADAMS 60
A Connection Between <i>Othello</i> and <i>Volpone</i>	BRIAN F. TYSON 60
NOTES	
The Folger 1560 View of London	KENT CARTWRIGHT 67
Finding Shakespeare's "Lost Years"	ROBERT E. BURKHART 77
Botson's Name and His Epiphany	THOMAS B. STROUP 79
Hamlet: Scourge and Minister	R. W. DENT 82
"This Fell Sergeant, Death" Once More	S. VISWANATHAN 84
Malvolio's Fall	DAVID WILLBERN 85
BOOK REVIEWS	
<i>Shakespeare's English Kings: History, Chronicle, and Drama</i> (by Peter Szallasi); <i>The First Tetralogy: Shakespeare's Scrutiny of the Tudor Myth</i> (by David L. Frey); <i>Historical Drama: The Relation of Literature and Reality</i> (by Herbert Lindenberger)	
ALEXANDER LEGGATT 91	
<i>The Drama of Power: Studies in Shakespeare's History Plays</i> (by Moody E. Prior)	
DONNA B. HAMILTON 94	
<i>Patterns of Decay: Shakespeare's Early Histories</i> (by Edward I. Berry); <i>The Origins of Shakespeare</i> (by Emrys Jones)	
EUGENE M. WAITH 96	
<i>Shakespeare and the Revolution of the Times</i> (by Harry Levin)	
J. LEEDS BARROLL 100	
<i>Tragic Alphabet: Shakespeare's Drama of Language</i> (by Lawrence Danson); <i>The Motives of Eloquence: Literary Rhetoric in the Renaissance</i> (by Richard A. Latham)	
ANNE BARTON 104	
<i>The Dramaturgy of Shakespeare's Romances</i> (by Barbara A. Mowat)	
JOAN HARTWIG 106	
<i>Shakespeare's Dramatic Challenge</i> (by G. Wilson Knight)	
ROBERT GRANSTEN 108	
<i>Trope and Allegory</i> (by Francis Fergusson)	
RONALD BERMAN 109	
<i>Shakespeare and the Nature of Women</i> (by Juliet Dusinberre)	
JANIS BUTLER HOLM 110	
<i>A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800</i> (by Phillip H. Highfill, Kaimber A. Burnim, and Edward A. Langhans)	
HARRY WILLIAM PEDICORD 112	
<i>Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries</i> (by William Keach)	
HALLETT SMITH 114	
<i>As You Like It: The Arden Edition</i> (edited by Agnes Latham)	
GEORGE WALTON WILLIAMS 116	
<i>Meaning in Comedy: Studies in Elizabethan Romantic Comedy</i> (by John S. Weld)	
ARTHUR F. KINNEY 119	
<i>The Unnatural Scene: A Study in Shakespearean Tragedy</i> (by Michael Long); <i>Christian Ritual and the World of Shakespeare's Tragedies</i> (by Herbert R. Coursen, Jr.); <i>Shakespeare's Talking Animals: Language and Drama in Society</i> (by Terence Hawkes)	
G. BLAKEMORE EVANS 122	
<i>William Shakespeare: A Compact Documentary Life</i> (by S. Schoenbaum)	
KENNETH MUIR 126	
ANNOUNCEMENTS	
	127

Cover illustration: Ada Rehan as Rosalind in *As You Like It*, III. i, as depicted in 1889 by Albert E. Steiner (1863-1946) from the Folger Art File (Extra Illustrated Duly Theatre Collection, *As You Like It*, Vol. II, p. 25).

SHAKESPEARE QUARTERLY

Published by the Folger Shakespeare Library

EXECUTIVE BOARD
Gerald Fades Bentley
Princeton University
James P. Elder
Folger Shakespeare Library
Levi Fox
Shakespeare Birthplace Trust

EDITOR
John F. Andrews
Folger Shakespeare Library

EDITORIAL BOARD
Bernard Beckerman
Columbia University
David M. Bergeron
University of Kansas
David Bevington
University of Chicago
Maurice Charney
Rutgers University
Alan C. Dessen
University of North Carolina, Chapel Hill
Roland M. Frye
University of Pennsylvania
Cyrus Hoy
University of Rochester

BIBLIOGRAPHER
Harrison T. Meserole
Pennsylvania State University

STAFF
Karin B. Stanford
Editorial and Production Manager

Carol Anne Jones
Editorial Assistant

Susan Z. Nascimento
Editorial Consultant

O. B. Hardison, Jr.
Folger Shakespeare Library
Philip A. Knachel
Folger Shakespeare Library
S. Schoenbaum
University of Maryland

Harry Levin
Harvard University
Jeanne Addison Roberts
American University

Marvin Rosenberg
University of California, Berkeley
Charles H. Shattuck
University of Illinois

Susan Snyder
Swarthmore College
Homer Swander
University of California, Santa Barbara

John W. Velz
University of Texas, Austin

Rebecca L. Inesco
Subscription Clerk

Founded by the Shakespeare Association of America in 1950, *Shakespeare Quarterly* has been published by the Folger Shakespeare Library since July 1972. The Folger is an independent research library administered by the Trustees of Amherst College; O. B. Hardison, Jr. is Director.

Shakespeare Quarterly is printed by William Byrd Press (2901 Byrdhill Road, Richmond, Virginia 23228), and is entered as second-class matter at the Washington, D.C. Post Office and at additional mailing offices. It is published in Spring, Summer, Autumn, and Winter of each year. Articles published in *Shakespeare Quarterly* are indexed in *The Humanities Index* and in the *MLA International Bibliography*; they are also abstracted and indexed in the *World Shakespeare Bibliography* included each Autumn in *Shakespeare Quarterly*. ISSN 0037-3222.

All correspondence and business communications should be addressed to *Shakespeare Quarterly*, Folger Shakespeare Library, 201 East Capitol Street, Washington, D.C. 20003. Articles submitted for publication, books to be reviewed, and other editorial correspondence should be addressed to the Editor, with any material the sender wishes to receive back accompanied by a self-addressed envelope and return postage.

To subscribe, send check or money order payable to *Shakespeare Quarterly* to the above address. Subscription rates are as follows:

	ONE YEAR	TWO YEARS	THREE YEARS
U.S.A.	\$15.00	\$28.00	\$42.00
Outside the U.S.A.	\$18.00	\$34.00	\$50.00

Single issues of the current volumes may be ordered from the *Quarterly* office at \$4.50 per copy. A limited number of copies of earlier issues are also available, at prices varying with quantities remaining. Reprints of *Shakespeare Quarterly* may be ordered through AMS Press, 56 East 13th Street, New York, New York 10003.

© THE FOLGER SHAKESPEARE LIBRARY 1978

From the Editor

Bullish on Shakespeare

OURS ARE TIMES when—to echo a Merrill Lynch message currently much in evidence on commercial American television—it seems appropriate to be “bullish” on Shakespeare.

Shakespeare continues to hold his position as the most frequently-performed and universally-admired playwright, not only in Great Britain, Canada, and the United States (a point fully substantiated in the Spring 1977 issue of *Shakespeare Quarterly*), but in a wide variety of other nations as well (a point to be amply illustrated in the augmented Theatre Reviews section of the upcoming Spring 1978 issue). Meanwhile, of course, Shakespeare continues to occupy a central niche in the curricula of our schools, colleges, and universities. And Shakespeare's influence on other cultural phenomena—from the words and phrases embedded in much of our everyday discourse to the works of art, music, and literature that continue to enrich our lives—is just as profound today as at any time in the past. After nearly four centuries, we still experience Shakespeare as a living presence, a formidable and formative source of insight and inspiration.

But what is true in 1978 is likely to be even more true in the years immediately ahead. For, beginning in 1979, millions of viewers in every part of the world will be offered unprecedented opportunities to witness Shakespeare in performance. The primary impetus, but by no means the only one, will come from the British Broadcasting Corporation, which has announced an ambitious six-year plan to film all thirty-seven of Shakespeare's plays. The BBC Shakespeare series alone will have an enormous positive impact on what has been called, with justification, “the Shakespeare industry.” But there is no reason to assume that this huge undertaking will completely corner the market. On the contrary, it seems all but inevitable that the BBC series will foster spinoffs in a number of directions—some integrally related to the series, others tangential to and even competitive with it. We can anticipate more dis-

ussion of Shakespeare than ever before, more books, articles, and other publications, more new editions, more educational aids and audiovisual materials, more Shakespeare courses and Shakespeare clubs, more Shakespeare-related exhibitions and gift items and novelties—in short, more of a Shakespearean presence than ever before in virtually every aspect of our social and cultural life.

For most of us, this surging Shakespeare economy is a prospect that can only be welcomed. It is certain to open up new possibilities for “professional Shakespearians” of all kinds (for teachers, scholars, and critics as well as for publishers, performers, and directors), and there is every incentive for us to take advantage of those possibilities. At the same time, however, we should not neglect to remind ourselves that our professional status imposes certain responsibilities—among them the obligation to do everything within our means to assure that increased popularization does not lead to increased vulgarization of Shakespeare. All of us can play a part in discharging this collective obligation, and as many of us as possible should do so.

But what about *Shakespeare Quarterly*? How should this journal respond to the opportunities and challenges of the 1980s? Have we now reached the time when it would be fitting for *SQ* to broaden its scope, to add new features and introduce a new scheme of organization compatible with an expanded table of contents? To keep abreast of a more ample Shakespearean agenda, should we now consider an enlarged format and a more frequent schedule of publication? To exercise our professional influence and fulfill our professional objectives more effectively, should we now seek to design a Shakespearean periodical with wider appeal and direct it to a larger audience?

These are big questions, and my *SQ* colleagues and I would appreciate every reader's thoughts and suggestions as we address them in months to come.

JOHN F. ANDREWS