

to great critical and audience acclaim. *Creeps*, a drama of singular intensity, is an account of the daily lives of several victims of cerebral palsy. It had previously won the first Floyd S. Chalmers Award as the best Canadian play of 1972 after being produced at Factory Lab and the Tarragon Theatre in Toronto. The Washington reaction was so favourable that Pulitzer Prize winner Orin Lehman took it off-Broadway.

The Folger has tended to produce plays which are often surprising and sometimes shocking. At a recent \$100-a-plate fund-raising dinner at the library, a University of Toronto drama group, *Poculi Ludique Societas* (Cups and Games) performed in a ribald 16th century play, *Fulgens and Lucrece* by Henry Medwall, which was considered startlingly outspoken by Washington critics. The Cups and Games group will return to Washington on April 10 to perform in *Officium in Nocte Resurrectionis* as part of the World Petrarch Congress marking the 500th anniversary

of the Italian poet and humanist. The Congress will be co-chaired by Dr. Hardison, of the Folger, and Dr. Aldo Bernardo, medieval scholar and President of the new Verrazzano College in New York. In addition to the Cups and Games production, the Congress will feature another University of Toronto group, the Toronto Consort, which will play musical selections against a reading of Petrarch's poems.

In addition to their role in the public and semi-public performances of plays and poetry, Canadians have become much involved in the scholarly side of the Folger.

Dr. Richard I. Shoock, for many years chairman of the English Department of St. Michael's College of the University of Toronto, is the Folger's director of research activities; and the Italianist Beatrice Corrigan, also of that University, is on its editorial board. In addition, Bruce Nesbit of Simon Fraser University is the editor of the annual *Shakespeare Bibliography* pub-

The Folger has its own Elizabethan theatre, now in almost constant use.

