

PART XXIV

SHAKESPEARE AND THE BOOK

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There is no doubt that William Shakespeare loved books – that he read them, referred to them, and soaked up their contents. Yet, strangely, little evidence has come down to us that he actually owned any, and we are not sure how engaged he was in having his writings published. Certainly, he would be bewildered if not amused by the number and variety of editions of his works available to modern readers, in addition to all the books *about* him and spin-offs from his works – more than 700 titles in English in the past five years, not counting what is available on the Web.

This chapter offers a brief overview of the love story between “Shakespeare” and “books.” It takes us from the sources he used, the books he mentions in his plays, and the early publications of his plays and poems, through the advent of scholarly editions in the eighteenth century, and then the flood of popular Shakespeare-related volumes from the nineteenth to the twenty-first. These include gift books, biographies, spin-offs, picture books, and how-to books, all the kinds of publications to which Shakespeare has been adapted in some form or other.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Shakespeare and early modern book culture
- Early printings of the plays and poems
- Books in the plays
- Later printings of the plays
- Shakespeare as reference book
- Bowdlerizing the Bard
- Trimming the text
- Specialty books
- Shakespeare for young people
- Shakespeare’s life as book
- Shakespeare in twenty-first-century fiction

230. SHAKESPEARE’S BOOKS

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Even in the seventeenth century, when Shakespeare was first recognized as the “poet of nature,” nobody thought that he had invented all his own stories. In fact, there are only four or five plays for which no plot source has been identified. The rest stand as testimony to Shakespeare’s engagements with books. In assessing the range of Shakespeare’s reading, we have to steer a middle path between the tradition that represents him as a completely unlearned writer and the vast accumulation of modern scholarship whose effect is to make him seem quite exceptionally erudite. The truth is, of course, somewhere between these extremes. Shakespeare’s books included the Latin classics he read in school (Ovid being his favorite), as well as collections of stories in French and Italian. This chapter attends not only to *what* Shakespeare read but *how* he read.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Poems
- English histories and Roman plays
- History and tragedy
- Tragedy and comedy

231. FORTUNES OF THE FIRST FOLIO

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The Folio's initial fortunes were favorable: its edition of approximately 500 to 750 sold out in nine years. However, for the next one and a half centuries, it was eclipsed by the Second, Third, and Fourth Folios. That situation changed in the 1760s, when the First Folio's textual primacy was established by editors such as Samuel Johnson. Toward the end of the eighteenth century, book collecting became a passion among the well-off in Great Britain. For the next 150 years, any serious English-language book collector had to have a First Folio. Or perhaps several. Between about 1893 and 1928, Henry Clay Folger of New York acquired eighty-two First Folios, nearly a third of all known copies worldwide. The worldwide distribution of copies today is charted in this chapter.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Mixed early fortunes
- The Folio's fortunes take off
- Collectors and collections
- Owners and ownership
- Conservation of copies
- The First Folio goes abroad
- The most studied book
- Recent and current First Folio studies
- The Folio's fortunes in the market
- Auction houses and booksellers
- Facsimiles, censuses, and celebrations
- Listings and censuses
- Tercentenary celebrations
- Fame, fondness, and fanaticism
- Reverence and fanaticism
- First Folio facts

232. COLLECTING AND READING SHAKESPEARE'S QUARTOS

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In the Renaissance in Europe and England, before the introduction of commercial binding technologies, texts had a more complicated and varied morphology. For the most part, the books of the early hand-press era were sold in sheets, not already bound. And they were frequently combined with other books to make larger compiled volumes. Shakespeare's works in quarto found their way into many kinds of compilations, many of them not wholly Shakespearean or even literary. Collectors bound their plays and poems with whatever else they were buying, or whatever needed preserving, at the time – works by classical authors, works by religious figures, nonfiction, and so on – and as we might imagine, what survives of these compilations provides a fascinating glimpse into the intertextual milieu within which Shakespeare was first read.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- The quartos, good and bad
- The quartos before modernity
- The quartos after modernity?
- Reading quartos in the digital era

233. SHAKESPEARE ANTHOLOGIES

Kate Rumbold, University of Birmingham, United Kingdom

The anthology is an amorphous genre. It might present short, quotable phrases or longer, more indicative samples of an author's work. It might collect the highlights of not one but a whole generation, genre, or nation of authors, or put them to the service of a theme (love, aging, gardening, Christmas). Furthermore, the form and function of the anthology has changed over time. This chapter briefly traces the history and the changing priorities of the anthology, before focusing

specifically on the way that Shakespeare appears in books of this kind. The final section of the chapter looks closely at his repackaging by anthologies as a poet of love and asks, What kind of “Shakespeare” do anthologies create by their acts of selection? And how is “Shakespeare” transformed between the seventeenth and the twenty-first centuries?

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Anthologies in Shakespeare’s time
- Modern anthologies
- Shakespeare in bits
- Shakespeare on love

234. SHAKESPEARE IN QUOTATION MARKS

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Shakespeare in quotation marks looks like this: “Shakespeare.” By “Shakespeare in quotation marks” we do not usually mean “Shakespeare” but an act of quoting a section from a work by Shakespeare. A more literal understanding of the phrase reminds us that Shakespeare quotations are closely related to constructing Shakespeare as an author: quoting Shakespeare is both the producer and the product of Shakespeare’s author function. Shakespeare in quotation marks always claims a stake in Shakespeare’s cultural capital: the quoter assumes the quoted. On the other hand, each act of quoting reimagines, reconstructs, and, most importantly, reconfirms the authority of the quoted.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Before and after the invention of quotation marks
- Displacing context and character
- The politics of quotation
- Translation as quotation

235. SHAKESPEARE IN QUOTATIONS IN ENGLISH

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Today, the “Shakespeare” section in a dictionary of quotations organized by author (such as Bartlett’s and the Oxford Dictionary of Quotations) is typically one of the longest. Shakespeare contributes liberally to thematically organized collections, and there are complete dictionaries of Shakespearean quotations in print and online. What edition should be cited? (And will it be acknowledged explicitly?) What is the canon of acknowledged works? The history of Shakespeare in dictionaries of quotations displays variation in all of these elements, but the predictability of a significant Shakespearean presence in a collection is a constant feature.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Rhetorical models in the first dictionary
- Bartlett and Friswell gather the “familiar”
- Specialist dictionaries

236. SHAKESPEARE IN QUOTATIONS IN SPANISH

Jésus Tronch, University of Valencia, Spain

The use of Shakespeare in Spanish anthologies of quotations can be traced back to the 1830s when, along with the advent of Romanticism in Spain, Shakespeare was beginning to be perceived as a prominent world writer. However, his presence in these publications was rather irregular during the nineteenth century and did not become fully consolidated until the 1940s. In these dictionaries, Shakespeare quotations outnumber those from Lope de Vega and Calderón.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Velasco's *Pensamientos*
- Shakespeare's revenge on Voltaire
- Preeminence of *Hamlet*

237. SHAKESPEARE IN QUOTATIONS IN FRENCH

Dominique Goy-Blanquet, University of Amiens, France

In their praises of Shakespeare, French artists, writers, and critics have celebrated his genius and scope, characters, style, insight, and depth of imagination, but have seldom quoted actual passages. The French writers' love of Shakespeare is a dramatic affair, not a bookish one. There is always room onstage and in a world elsewhere for a "version moderne" of Shakespeare, which no doubt accounts for the enduring attachment of the French public to a poet they no longer read.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Saxon violence
- "À la recherche de Shakespeare"
- "La langue de Shakespeare"

238. SHAKESPEARE IN QUOTATIONS IN GERMAN

Felix Sprang, University of Hamburg, Germany

"*Sein oder Nichtsein*": Schlegel's translation of "to be or not to be" turned an English verbal phrase into a German noun phrase and thus turned an unfinished, rambling thought into a careful consideration, a philosophical proposition. The way that German writers and philosophers have co-opted the phrase "*Sein oder Nichtsein*" mirrors the appropriation of Shakespeare as a cultural icon in German culture.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Three trajectories
- Proverbial phrases and popular expressions
- Quotations, but not in words

239. SHAKESPEARE IN QUOTATIONS IN JAPANESE

Emi Hamana, Tsukuba University, Japan

How and why Shakespeare is quoted in Japan can best be explained by focusing on three related types of quotations used since the 1970s: quotations on the page, on the stage, and in digital culture. A print dictionary of English quotations, an anthology of quotations from Shakespeare applicable to everyday life, Hisashi Inoue's play *Tenpo Jūninen no Shakespeare* (Shakespeare of the Twelfth Year of Tenpo Period), and several online sites are surveyed in this chapter.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Quotations on the page
- Performing quotations on the stage
- Performing quotations in digital culture

240. THE HYPERHAMLET PROJECT

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HyperHamlet, a Web-based resource, examines Shakespeare's presence in culture(s). It is special in that it addresses intertextuality not only as a principle but also as a practice. It documents how narratives, scenes, figures, phrases, and

ideas from the play have entered and inhabit the discourse of periods, genres, and individuals; how quotations (as well as misquotations) and allusions have shaped the play's status as a classic; and how later references have fed back into the understanding of the play.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- *HyperHamlet* and intertextuality
- Database

241. SHAKESPEARE INTO FICTION

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Shakespeare derived his plots from other stories and histories, yet created fictions of startling distinction and beauty. So, too, have later artists adapted, refined, and upended his writings to create their own visions for new cultures and contexts. Sometimes links are made explicit by maintaining the names of Shakespeare's characters and giving their stories new twists or perspectives. Sometimes a minor character, or even just a name, anchors a spin-off story. And for the past 150 years, in a modern world fascinated by individual lives and authorship, Shakespeare himself has frequently become a character in fictions deeply involved with his plays. We might call this phenomenon "Shakeshifting."

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Early transformations
- Novel worlds
- American Shakespeare: the example of Melville
- A woman's voice: the example of Woolf
- Modernism to postmodernism
- All the world's his stage

242. SHAKESPEARE AS PROTAGONIST

Paul Franssen, University of Utrecht, Netherlands

Fictions about Shakespeare range from stage plays, poems, short stories, and novels to comic books, films, and television series. Some purport to be faithful reconstructions of what Shakespeare was really like, sometimes even as fictional supplements to scholarly biographies; in other cases, Shakespeare is merely the starting point for a light-hearted fantasy, or satirically debunked as an establishment icon. The resulting representations of Shakespeare as a character vary widely, and say less about the historical author's life and personality than about the ideological or personal preoccupations of those who portrayed him. Many fictions project Shakespeare's own plots back onto his life, suggesting that his plays and poems were inspired by his life in the first place.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Ghosts
- Shakespeares of flesh and blood
- Dark lady and fair friend
- Appropriating and debunking
- The bawdy bard
- Anti-Stratfordian fantasies

243. SHAKESPEARE AND CHILDREN'S LITERATURE

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As a figure and a corpus of work, "Shakespeare" is understood to fulfill the educational and entertainment goals of children's literature: great stories told in the best language are presumed to entertain young readers, and the cultural capital of Shakespeare is presumed to stand young readers in good stead for later life, where a knowledge of Shakespeare is almost

always coded as positive. Shakespearean children's literature, then, concentrates the socializing and acculturating goals of children's literature as a genre. In addition to circulating particular social and cultural values, the genre of Shakespearean children's literature yokes approved subjectivity to competency in Shakespeare.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Adapting and editing: Romantic origins
- Victorian versions
- Twentieth-century retellings
- Picture books
- Comics and graphic novels
- Shakespearean young adult literature
- Metatheater and metafiction
- Shakespeare-as-character
- The authorship debate

244. SELF-HELP SHAKESPEARE

Kristine Johanson, St. Andrews University, United Kingdom

The self-help industry's turn to Shakespeare is not a new trend. The authors of today's "Shakespeare and self-help" books have inherited from their influential nineteenth-century predecessors the view of Shakespeare as a moral authority and infallible guide to life's trials and tribulations, and the methodology these authors employ can itself be traced back to the Renaissance. Following a consideration of what "self-help" is and where the idea came from, this chapter traces the historical roots of the contemporary use of Shakespeare in self-help.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- What is "self-help"?
- Origins: the commonplace book
- Shakespeare's moral authority in the eighteenth century
- Self-help in the nineteenth century
- Self-help at the turn of the twentieth century
- Shakespeare the business guru, and other roles