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The Shape of a Language

edited by
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Editor's Foreword

Iolanda Plescia

The entire staff at Memoria di Shakespeare wish to remember very fondly and gratefully two important Shakespearean scholars, Mariangela Tempera and Russ McDonald, for their collaboration and service on our Advisory board. It is to their memory that this issue is dedicated.

Interest in Shakespeare's linguistic world – both in the sense of the linguistic world he produced, and of the linguistic world he was born into and that can be said to have produced him – has been gaining momentum in the past decades: it is sufficient to have a look at the titles currently being brought out with the word 'language' associated to Shakespeare[1] to see that a significant shift has occurred from the traditional investigation of his rhetorical patterns, figurative language, and the rhythm of his verse, which of course remains a very fruitful field, to approaches that apply tools commonly used in modern linguistics to explore issues of style and form in new ways. As Jonathan Culpeper has written and confirms in the interview which opens this issue devoted to the language of Shakespeare and his time, the increased interest, however, seems not yet to have reached its peak, and much remains to be done. The new contributions here published, which combine linguistic

[1] Among such titles, starting from the year 2000, see: Lynette Hunter, Lynne Magnusson, Sylvia Adamson, eds., *Reading Shakespeare's Dramatic Language*, London, Arden, 2001; Russ McDonald, *Shakespeare and the Arts of Language*, Oxford, Oxford University Press, 2001; Ulrich Busse, *Linguistic Variation in the Shakespeare Corpus*, Amsterdam, John Benjamins, 2002; Catherine M. Alexander, ed., *Shakespeare and Language*, Cambridge, Cambridge University Press, 2004; David Crystal, *'Think on my Words': Exploring Shakespeare's Language*, Cambridge, Cambridge University Press, 2008; Jonathan Hope, *Shakespeare and Language: Reason, Eloquence and Artifice in the Renaissance*, London, Methuen, 2010; Jonathan Culpeper and Mireille Ravassat, eds., *Stylistics and Shakespeare's Language. Transdisciplinary Approaches*, London, Continuum, 2011. In Italy, the first book-length study was Keir Elam's rich edited collection *La grande festa del linguaggio: Shakespeare e la lingua inglese*, Bologna, Il Mulino, 1986.

and literary investigation in various ways, seek to add to this very open debate.

A focus on language, it seems to me, has the merit of acting as a healthy corrective measure against the worst kind of bardolatry: the kind, that is, that goes beyond the appreciation of greatness and crushes discernment, resting on untouchable myths, assumptions, pre-conceptions. In scrutinizing Shakespeare's language – or rather, as David Crystal puts it, "the language used in Shakespearean texts"[2], which of course is not precisely the same thing – scholars working in historical linguistics are not greatly interested in the rather untenable idea of a man, however incredibly gifted, single-handedly shaping early modern English and thus the English to come. They are rather more concerned with identifying the different elements of the toolkit that was at this man's disposal, and at the disposal of his contemporaries; and with studying the linguistic culture that surrounded him, that is, the glue that holds everything together. In this sense Shakespeare is a privileged vantage point from which to look at an entire linguistic age, an inexhaustible source of material to which, however, must be added other forms of textual testimony from the same period. In this issue of *Memoria di Shakespeare*, then, what is meant by 'Shakespeare' is the textual world that is attributed to this name: what we want to understand is how the playwright uses a language that, while already 'modern' in a historical sense, still poses enough problems to contemporary audiences to be considered distant from our linguistic culture[3].

Shakespeare's linguistic exceptionality thus demands careful consideration, and even questioning in some cases – some findings, as Michael Ingham and Richard Ingham show in their contribution to this issue, indicate that in certain instances Shakespeare could be rather conservative, for his own poetic reasons, of course – and the age of the digital humanities has given us new tools to assess his position with respect to the entirety of the early modern period. At the same time, a well-developed branch of modern linguistics, that is stylistics, is increasingly being applied to historical texts in a quest

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[2] Crystal, p. 41.

[3] On this, see Paula Blank's interesting and thought-provoking essay, *Introducing 'Intrelinguistics': Shakespeare and Early/Modern English*, in Michael Saenger, ed., *Interlinguicity, Internationality, and Shakespeare*, Montreal-Kingston, McGill-Queen's University Press, 2014, pp. 138-156.

to identify the linguistic 'fingerprints' of a certain style and author[4]. This kind of rigorous investigation of form can give real insight into what we mean by 'Shakespearean' – or, to put it differently, into what makes Shakespeare Shakespeare. It is this intersection between historical awareness, rigorous and replicable linguistic analysis, and stylistic research that is now yielding exciting results even as it may take something away, for some, from the aura surrounding the dramatic poet. While the contributions here presented are not directly concerned with the issue of authorship[5], they share the same attention to detail: and if it is true that the microscope exposes inner mechanisms and perhaps dispels some of the magic, one could also argue that it is equally fascinating to observe the smallest of components at work as they form patterns and shapes.

'Shape' is precisely the keyword that has been chosen for the title of the present issue of *Memoria di Shakespeare. A Journal of Shakespearean Studies*, which gathers several different voices on Shakespeare's language that as a whole contribute to further define the shape of the language he inherited and used, as well as the linguistic shape of his stylistic choices. Such a focus on micro linguistic detail, which helps however to reconstruct a larger picture, is at the core of the *Encyclopaedia of Shakespeare's Language*, a project led by Jonathan Culpeper at Lancaster University which has won a prestigious Arts and Humanities Research Council grant, and which will focus on Shakespeare's actual usage of language in a pragmatic perspective, rather than building a conventional concordance, so that Shakespearean characters, themes and genres may be redefined through the social uses of language: sociolects, idiolects, and patterns of use. Jonathan Culpeper has provided in-depth answers – really short essays in themselves – not only to my questions on the project, but also to my more general queries about the way forward for linguistic studies of Shakespeare, the relevance of literary linguistics today, and the ways in which our appreciation of literary inventiveness changes when we begin to demystify accepted ideas of for-

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[4] On recent developments and trends in historical stylistics, see Beatrix Busse, "(New) Historical Stylistics", in *The Routledge Handbook of Stylistics*, ed. Michael Burke, Abingdon-New York 2014, pp. 101-17.

[5] The 2012 issue of the previous series of our journal was entirely devoted to this question: *On Authorship*, eds. Rosy Colombo and Daniela Guardamagna, *Memoria di Shakespeare*, 8 (2012).

mal achievement – such as Shakespeare's purportedly extraordinary number of neologisms – to look at other areas, such as grammar, for example. Many of the topics I hoped this issue would explore when it was planned are touched upon in the interview, which effectively serves as an introduction to more general questions as well as to what has been done so far in the field. The individual essays which follow each provide closer looks at distinct areas of language and language study: namely, lexis and syntax; pragmatics and translation studies; and finally a welcome intersemiotic perspective.

Inevitably, when it comes to responding to some of the unsubstantiated claims that have been made about Shakespeare's language, this early phase of engagement with his linguistic world often must perform a necessary, and healthy, *destruens* function. This is precisely the activity in which Jonathan Hope engages, in an essay that relies on what he provocatively calls "zombie killing": that is, a systematic fact-checking process applied to the lexical items that general belief has attributed, and still widely attributes, especially in the online world, to Shakespeare. Hope notes how much of the current, erroneous notions on Shakespeare's language seep through blogs, online newspapers, and other virtual spaces, and decides to take these up to task, scrutinizing each linguistic myth in a popular online article and putting it to the test. He uses the updated version of the *Oxford English Dictionary* and the EEBO-TCP data set, a vast and searchable corpus of early modern texts, and exposes the fallacy of an inherited predisposition to take Shakespearean examples in dictionaries to be automatic first occurrences of words, while in most cases it is possible to trace earlier uses, antedating the words and crossing them off the list of Shakespeare's supposed neologisms. This tendency to consider Shakespeare mainly as a coiner of words goes back to a popular response to Dr. Johnson's relish in providing Shakespearean examples in all the instances it was humanly possible, as the chosen cover image of this issue stands to prove[6]. But Hope's is far from a mere exercise in meticulousness. It is extraordinary how much of our perception of Shakespeare's creativity is still linked to the rather

[6] The picture, from the Wellcome Collection of public domain images (https://wellcomecollection.org/works/t4qmsu85?query=samuel+johnson+dictionary), represents the first page of the letter 'H' of Samuel Johnson's Dictionary. The first word under the 'H' heading is the widely used interjection 'ha', for which Johnson cannot resist providing a Shakespearean example (from *The Merchant of Venice*).

banal idea that he made up a certain number of words: clinging to that notion can only hinder any serious inquiry into the playwright's use of language, which, as Hope himself has shown in his illuminating 2010 book, stands out in its ability to re-signify older words, use common words in astonishing new ways – even function words and grammatical constructs – and generally produce startling effects, such as those which infuse life into inanimate objects[7]. Critically sizing up conventional claims about lexical creativity and enrichment frees up intellectual energy that can be used to ask new questions, which have not been investigated fully enough, simply because we have been content with a numerical criterion of greatness – vocabulary size and the extent of its novelty[8] – which is unbelievably reductive in its very premise.

With the contribution of Richard Ingham and Michael Ingham, jointly written in their roles as linguist and language historian on the one hand, and literary critic on the other, we move on to a quantitative and qualitative analysis of Shakespeare's syntax, which also usefully broadens the scope to the language use of Shakespeare's contemporaries, in particular that 'other' great contemporary who was Jonson. This study begins to fill a gap in the study of Shakespeare's language, in which syntax is under-represented, and also relates its findings to a broader socio-political context that, I would add, is as necessary to understand Shakespeare's use of language as it has been considered crucial to appreciate the theatrical mechanisms behind his texts. By evaluating Shakespeare's and Jonson's use of the Verb-Subject syntactic inversion in their comedies – the construct was still a possibility in early modern English but had a decidedly archaic flavour that generally fit in better with the tragic genre – the surprising fact emerges that Shakespeare's prose and verse dramas are syntactically more conservative. The archaic feature becomes a foregrounded stylistic effect that once again reminds us that poetic language is not necessarily such because it embraces novelty in a historically progressive sense, but rather because it deviates from common usage.

Precisely within the context of looking at language in use, Roberta

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[7] Hope, pp. 142-44 (see in general chapter 5, pp. 138-69).

[8] On this, see Crystal, pp. 1-9; Ward E. Y. Elliott and Robert J. Valenza, "Shakespeare's Vocabulary: Did it Dwarf All Others?", in Culpeper and Ravassat, eds, 2011, pp. 34-57; Hugh Craig, "Shakespeare's Vocabulary. Myth and Reality", *Shakespeare Quarterly*, 62:1 (2011), pp. 53-74.

Mullini investigates dialogical asides across the Shakespeare corpus in a pragmatic and discourse analytic perspective, first assessing the plays in which the device is used most frequently – *The Tempest*, *Henry VI, Part 3* and *Antony and Cleopatra* – and then delving into close readings of scenes from the plays themselves. It is here that the interconnection of literary and linguistic study shows its worth in reappraising a specific, contained phenomenon in Shakespeare: Mullini, a literary critic, refers to the frameworks of some of the classics in the field of pragmatics to deal with important issues such as speaking both to be heard and not to be heard, concealing and revealing, selecting addressees, multiparty dialogue and the role of the audience in dramatic language, as well as the interesting question of the dynamics of overhearing. Her interest lies in the dramatic function and aesthetics of the mechanisms she analyses, showing how Shakespeare skilfully marked his dialogue in such a way as to signal the function of his asides, so that the later addition of stage directions is not a particularly complex task: as is often the case, it is the text itself that offers direction.

With Irene Ranzato's contribution we turn to translation and adaptation studies, here defined in a comprehensive sense that includes literary allusion, and in which processes of recodification into new medial forms, specifically audiovisual products, capitalize not only on particular linguistic features but on overarching Shakespearean motifs as well. The legacy of Shakespeare's language in the contemporary popular landscape is thus taken into account, as Ranzato reads literary allusions as one of the main devices used in contemporary film and television products aspiring to a 'highbrow' status despite having been produced for popular consumption, in order to seek legitimization as works of art. We are thus dealing here with issues of linguistic representation and with the interplay of verbal and visual codes, as well as with the received idea of a Shakespearean 'sub-language'. Constructed though this notion may be, the fact remains that within the audiovisual product it can function as a shared worldview, winking, as it were, at the contemporary members of the audience who 'speak Shakespeare'.

As a conclusion to the thematic section of the present issue, we have the great privilege this year to be able to publish what we believe is the last paper given by the late Russ McDonald, who was in touch with our general editor, Rosy Colombo, shortly before his

death, sharing with her his research on a code, and a means of communication, which, though not strictly verbal, has a number of features in common with the early modern use of language. McDonald proposes a fascinating reading of landscaping design in early modern English gardens as a productive context for studying the iambic pentameter line: if the paper moves along lines of enquiry that are slightly eccentric with respect to our linguistic theme, it is particularly interesting to note how McDonald draws a fruitful parallel between the introduction of Continental plants and designs into the English garden and the early modern practice of translation. Most importantly, McDonald is concerned with patterns and geometrical forms: that is, "the interchangeable language used to describe the pleasures of form, whether in garden design, or in sartorial decoration, or in English verse". I vividly remember Russ McDonald's compelling argument, brought forth along similar lines in a panel on 'Shakespeare's Language and Style' chaired by Jonathan Culpeper and Mireille Ravassat at Lancaster University in 2012, that the increasing preoccupation with order and symmetry in Elizabethan visual culture (in that case, in Elizabethan domestic architecture) could be directly linked to the forms of poetic ornament, repetition and patterning that are found in the Shakespearean sonnet[9]. Such a focus on what we might call the shape of Shakespeare's language has characterized McDonald's life's work and is a fitting conclusion, I think, to this issue as a whole.

The present issue of *Memoria di Shakespeare* also introduces a new feature, that is a Miscellaneous section, published under the general editorship of the journal, in which contributions that are not strictly thematic will be included with the aim of broadening the scope of discussion to topics of current debate. The two articles included in this first selection, by Nadia Fusini and Rosy Colombo with Alessandro Roccati, were both born out of the 2016 celebrations of the four hundredth anniversary of Shakespeare's death, in different ways which are detailed in the pieces themselves. It is thus by

[9] See the published essay, "'Pretty Rooms': Shakespeare's Sonnets, Elizabethan Architecture, and Early Modern Visual Design", in Jonathan Post, ed., *The Oxford Handbook of Shakespeare's Poetry*, Oxford, Oxford University Press, 2013, pp. 486-504.

a happy concurrence of circumstances that these two contributions speak to each other, since both deal with the theme of Shakespeare's Rome, which was chosen as the silver thread connecting the celebrations collectively organized by three State universities of Rome (Sapienza, Roma Tre, Tor Vergata). The section thus opens up a theme that will be more fully delved into in the forthcoming issue n. 4 of *Memoria di Shakespeare*.

Acknowledgements

This issue could not have been completed without the encouragement and assistance of our general editor, as well as the stimulating conversations and helpful advice which came from my fellow editors on the editorial board of the journal. Laura Talarico's dedication and hard work as the head of the editorial staff has been very much appreciated.

To my friend and colleague Donatella Montini, with whom I have worked closely over the past few years, sharing an interest in Shakespeare's language and most recently co-organizing the mid-term SLIN (Storia della Lingua Inglese) Association Symposium ("A Great Feast of Languages: Shakespeare's Language and the Language(s) of Shakespeare's Time", 27-29 October 2016), my heartfelt thanks for her intellectual generosity and insightful mentorship.

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The Shape of Early Modern English: An Interview with Jonathan Culpeper on the *Encyclopaedia of Shakespeare's Language* Project

Iolanda Plescia

1.

Iolanda Plescia (IP): First of all, let me thank you very much for taking the time to answer some questions on an area of study – Shakespeare's language – to which you have made such a significant contribution. And also let me congratulate you on leading the team that has recently been awarded substantial Arts and Humanities Research Council (AHRC) funding to create an *Encyclopaedia of Shakespeare's Language*: just a few years ago, the introduction to the collection of essays on *Stylistics and Shakespeare's Language* (2011) that you edited with Mireille Ravassat pointed out that there is still comparatively little research being done on the language of Shakespeare, and the language of his time, as opposed to literary or new historical approaches. The word 'language', however, has often been used in the past within literary approaches dealing with rhetoric and meter, for example – starting with Frank Kermode's *Shakespeare's Language* (2000)[1]. How would you draw the distinction between those approaches and the contribution that modern linguistics and linguistic investigative methods have made in more recent years? Is there a gap to be bridged, and is 'literary linguistics' the right way forward in your opinion?

Jonathan Culpeper (JC): Thanks for your congratulations! It has been a hard and exceptionally long – as I will elaborate in my answer to Question 3 – road of preparation. I am so thankful that the UK's AHRC awarded the funding at the end of the day.

[1] See Jonathan Culpeper and Mireille Ravassat, eds, *Stylistics and Shakespeare's Language: Transdisciplinary Approaches*, Advances in Stylistics, London, Continuum, 2011; Frank Kermode, *Shakespeare's Language*, London, Penguin, 2000.

It is still true that comparatively little research has been done specifically on the language of Shakespeare. A trip to any university library will reveal a handful of books on 'Shakespeare's language', but shelves upon shelves full of books on every aspect of Shakespeare's works, their performance, and his life and context, not to mention the evolution of those works to the present-day. I would like to strike a positive note, and say that things are changing. But that note is more like one struck on a triangle in an orchestra rather than the timpani. Nevertheless, it is there. In the last ten years, the following book-length studies have appeared: Busse (2006), Crystal (2008, 2016), Hope (2010), Johnson (2014), Kizelbach (2014) and Ravassat and Culpeper (2011)[2]. And there have been a steady flow of journal articles and book chapters. It is not the case that all these books represent a single approach, such as literary linguistics or stylistics, though all of them make a contribution to understanding the language or style of literature, and Shakespeare in particular. What they have in common is a focus on the micro linguistic detail, an approach informed by current linguistic theory, and a method that leans towards being empirical, systematic and exhaustive (Crystal 2016 is the best exemplar of this method; I will briefly mention this work further below).

Is there a gap between literary approaches dealing with rhetoric, meter and so on and linguistic approaches, as discussed in the previous paragraph? A 'gap' suggests a clear demarcation between the two things. This, in my view, is not the case. It is important to remember that a range of approaches exists in both linguistics and literary studies, more so now than ever before. Although Noam Chomsky is perhaps the best known modern linguist, and his work is influential, especially in North America, it has very little to offer any study of literature. In contrast, the more applied and the more social kinds of linguistic work have much to offer. There we find notions

[2] Beatrix Busse, *Vocative Constructions in the Language of Shakespeare*, Pragmatics & Beyond New Series, Amsterdam, John Benjamins, 2006; David Crystal, *"Think on My Words": Exploring Shakespeare's Language*, Cambridge Introductions to Literature, Cambridge, Cambridge University Press, 2008; David Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, Oxford, Oxford University Press, 2016; Jonathan Hope, *Shakespeare and Language: Reason, Eloquence and Artifice in the Renaissance*, Arden Shakespeare Library, London, Arden Shakespeare, 2010; Keith Johnson, *Shakespeare's English: A Practical Linguistic Guide*, Abingdon-New York, Routledge, 2014; Urzsula Kizelbach, *The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays*, New York-Amsterdam, Rodopi, 2014; Culpeper and Ravassat, eds.

such as discourse, narrative, voice, style, power, gender and so on, notions that are familiar to many literary scholars. Consider a notion like rhetoric. It may be associated with more literary approaches, but linguistic pragmatics is in many ways a modern treatment of rhetoric, even dealing with the same kinds of figures (e.g. metaphor, irony, litotes). In fact, Leech's 1983 classic *Principles of Pragmatics* used the term "rhetoric" for the pragmatic phenomena he described[3]. Methodologically, the most exciting area to have developed over the last few decades is digital humanities, and this is an area that has a foot in both linguistics and literary studies. Some of the techniques here I recognise from my work in corpus linguistics (I will expand on this in various places below). But I also know of colleagues in literary studies doing pioneering work in digital humanities, including, for instance, interactive textual editions or GIS mapping techniques.

So, now the final question: is literary linguistics the way forward for linguistic and literary synergies? On the face of it, it should be. However, I started doing literary linguistics in the mid-1980s. Since then, it has hardly provided a golden bridge. It is the developments described in the previous paragraph that seem to be the unifying forces. Of course, one should also note that literary linguistics itself has not been immune to those very developments: literary linguistics today is not what it was thirty years ago. Old dichotomies (and egos!) seem to be dissolving as people discover that collaborative enterprises, especially at intersecting points of interest, have so much potential.

2.

IP: Can you describe the aim and scope of the *Encyclopaedia of Shakespeare's Language Project*? Does it aim, for example, to define every word in the Shakespeare corpus?

JC: Describing the meanings of a word in Shakespeare may seem easy, as, one might think, we can use the premier reference for historical English language, the *Oxford English Dictionary* (OED) (and its derivatives, including some specialist dictionaries of Shakespeare).

[3] Geoffrey Leech, *Principles of Pragmatics*, London, Longman, 1983.

However, the OED prioritises an etymological approach to language and treats it as relatively static, rather than, as we intend to do, thoroughly examining how Shakespeare actually used language, with reference to its contexts and effects. Moreover, since the entries in the OED for Shakespeare's period are in large part determined by Shakespeare's language they provide no independent perspective on it; instead, they offer circularity.

The *Encyclopaedia of Shakespeare's Language Project* focuses on Shakespeare's linguistic usage in its early modern context. The guiding principle will not be etymology or editorial intuition but frequency. It needs to be stressed that what is proposed is not a traditional concordance of Shakespeare. Matters of frequency are used to reveal patterns of meaning and usage; they are not an end in themselves. Internal comparisons will reveal how Shakespeare's language dynamically varies across his works. For example, it will reveal whether certain words, meanings, structures, etc. are peculiar to tragedies, comedies or histories, to certain social groups (e.g. men/women) and to specific periods and sites of composition/performance. External comparisons with the language of Shakespeare's contemporaries will form an even more significant and innovative part of the research. The project will deploy techniques developed within corpus linguistics to analyse vast electronic corpora of historical texts. It will compare Shakespeare's usage with 321 million words in texts across all extant genres, 1560 to 1640. This will enable the discovery not only of specific usages characteristic of Shakespeare, but also the stylistic, discoursal and attitudinal flavour of particular items (e.g. whether certain words were considered colloquial, religious, courteous, offensive, and so on).

The major output from the project will be a two-volumed encyclopaedia. The first volume will focus on words (and, yes, every word in Shakespeare), including multi-word expressions and also their grammatical parts of speech. It will be based not only on corpus-derived information, as indicated above, but also on information extracted from commentaries (e.g. lexicons) from Shakespeare's time, as well as extant present-day research (especially for words that occur with little frequency, thus making the corpus-method less effective). The second volume will focus on patterns of words, patterns that constitute idiolects, sociolects and themes; or, in other words, characters, social groups (e.g. men/women), plays and groups of plays (e.g. tragedies, comedies and histories).

3.

IP: In your article for the 2011 volume *Stylistics and Shakespeare's Language*, which draws in turn on a first article you wrote in 2007, you laid out an "immodest proposal" for a "new kind of dictionary for Shakespeare's plays" (pp. 58-83)[4]. I am assuming that that article largely articulated the theoretical and methodological foundation for the *Encyclopaedia* project? How long have you been thinking about this project, and have you changed your mind about any aspect of it over the last few years?

JC: Yes, my 2007 article does outline the theoretical and methodological foundation for the project. Using the corpus-based method implies both a particular methodology for revealing meanings, and a particular theoretical approach to meaning. There is less reliance on the vagaries and biases of editors, and a greater focus on the evidence of *actual usage*. The question "what does X mean?" is pursued through another question: "how is X used?" But more than this, the *Encyclopaedia* is comparative, revealing not just the usage of words and other linguistic units in Shakespeare but also in the general language of the period. This way, we can tap into issues such as what is distinctive about Shakespeare's language, and, more particularly, how Shakespeare's language would have been perceived by his contemporary audience. For example, the play *Henry V* contains Welsh, Irish and Scottish characters. The words *Welsh*, *Irish* and *Scottish* do not appear in any Shakespeare dictionaries, presumably because their meanings are (erroneously) assumed to be transparent. A pilot examination I conducted with Alison Findlay of the usage of those words in over 100 million words written in Shakespeare's time revealed that: (1) the Welsh barely registered on the Elizabethan consciousness, being considered a harmless in-group, only noteworthy for their curious language, (2) the Irish were *wild*, *savage*, *rebels*, viewed positively only in relation to *Irish rugs* (an important colonial import), and (3) the Scottish, whilst also *rebels*, were respected for their political power.

However, I had the idea for the project well before 2007; in fact, slightly over twenty years ago. The fact that it has taken so long to get it off the ground has much to do with method, the data and tools

[4] Jonathan Culpeper, "A New Kind of Dictionary for Shakespeare's Plays: An Immodest Proposal", in Culpeper and Ravassat, eds, pp. 58-83.

required. The problem twenty years ago was the lack of comparative data. In the early 1990s, the leading historical corpus of English was without doubt the *Helsinki Corpus of English Texts*, completed in 1991. This corpus amounted to 1.5 million words – an impressive figure in those days! Moreover, it had been put together with great care; it was reliable. But those 1.5 million words covered the period 730 to 1710. The section contemporaneous with Shakespeare amounted to less than half a million words, and is thus far short of what is required for serious comparative work. To solve the problem, I set about, with Merja Kytö, creating the *Corpus of English Dialogues*. The reason for the focus on dialogues is that this would provide an interesting comparison for the dialogues of Shakespeare's plays. This project soaked up ten or more years, taking on a life of its own, resulting not just in the creation of the dialogues corpus but also in publishing the various insights it afforded into early modern dialogues along the way.

In more recent years, I have been overtaken – in a positive way! – by other events, notably, the advent of a fully-searchable 1.2 billion word transcribed version of *Early English Books Online* (EEBO) (i.e. EEBO-TCP). For years, EEBO, which purportedly contains all early modern printed output, had been of limited value to linguists because the texts were only available as images, and language searches relied on OCR, with all its inaccuracies. Now, however, I have a 321 million word fully searchable corpus of texts written by Shakespeare's contemporaries. In addition, solutions, or at least partial solutions, have evolved for the various problems associated with the computational analysis of historical language data. For instance, early modern spelling variation had been a major stumbling block (e.g. the word *would* could be spelt *would*, *wold*, *wolde*, *woolde*, *wuld*, *vvold*, etc.). This problem has been largely solved by the *Variant Detector* (VARD), devised by scholars at Lancaster, especially Alistair Baron. This program regularizes a variant to a single, regular form. Furthermore, software for identifying parts-of-speech has progressed. The Lancaster-developed *CLAWS part-of-speech annotation system*, which works well for present-day English, has now been adapted for Early Modern English (though some more work will be necessary).

Over this period of time, I have not changed my mind about any of the fundamentals relating to the project. However, I certainly did not predict that a transcribed version of EEBO would be available and the opportunities that that would afford.

4.

IP: One of the trends of recent linguistic scholarship on Shakespeare has been to debunk myths surrounding his use of language (cf. Crystal 2008, Hope 2010, Elliot and Valenza 2011, and others[5]), most notably with reference to the number of neologisms he supposedly coined. In a recent talk Jonathan Hope pointed out that these myths derive largely from a Romantic notion of what an author is supposed to be[6] – do you agree? What do we gain by assessing Shakespeare's language in a more realistic way, and will the *Encyclopaedia* also help us to do this?

JC: Despite work by Crystal, Hope, Elliot and Valenza, and others, I have yet to see a full account of Shakespeare's neologisms. Providing such an account is not one of the central aims of the *Encyclopaedia* project. However, there will be many spin-offs from the project, and this will be one of them. In fact, I have already undertaken some work on this with one of the project team members, Sheryl Banas. We took the words that the *Oxford English Dictionary* records as being first cited by Shakespeare – they amount to around 1,400 items. We are now checking for ante-datings in EEBO-TCP. This is not a straightforward procedure. Even with the help of VARD, the spelling regularizer mentioned above, there is no guarantee that all spelling variants are catered for. We are proceeding cautiously, searching for multiple spelling possibilities. But our problems do not end here. Another problem is: what counts as a particular word-form? For example, it seems that Shakespeare was the first to use *acerbic*, a borrowing from Latin. However, in the First Folio (1623), it is actually written as *acerb*. So, should we count that as the first recording, or attribute it to a later recording by another writer, where it is written *acerbic*? Another problem is: what counts as a new word, a neologism? Some of our items seem near enough one-off or nonce creations – hardly evidence that Shakespeare is shaping the English language! The literature on word-formation takes currency

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[5] Crystal, *"Think on My Words"*; Hope, *Shakespeare and Language*; Ward E. Y. Elliott and Robert J. Valenza, "Shakespeare's Vocabulary: Did It Dwarf All Others?", in Culpeper and Ravassat, eds, pp. 34-57.

[6] Keynote speech at the conference "A Great Feast of Languages: Shakespeare's Language and the Language(s) of Shakespeare's Time", Mid-Term SLIN Association Symposium, Sapienza University of Rome, 27-29 October 2016, organised by Donatella Montini and Iolanda Plescia. The same argument is also put forward by Hope in his essay published in the present issue of *Memoria di Shakespeare*.

into consideration (did Shakespeare kick-start an expansion of usage?) and also institutionalization (did early dictionaries and lexicons pick up Shakespeare's word and add it to their works). We are considering all of this. At the current time, we have looked at half of the 1,400 items. If this trend in our findings continues, we will conclude that around one third of these have a solid claim to be neologisms.

Jonathan Hope's idea that the Shakespeare neologism myth, and others, derives largely from a Romantic notion of what an author is supposed to be sounds entirely plausible. This is not something that I have researched, and it is not on the project's agenda. However, I will add that simple 'myth-busting' should never be on anybody's agenda. Language myths need not only to be exposed but also understood. They can tell us about the attitudes and ideologies that reflect them (and are constructed by them). The positioning of Shakespeare in Romantic thinking is Hope's contribution here.

As for what we gain by assessing Shakespeare's language in a more realistic way, I would prefer to phrase that as a more empirical way. Note I say 'more empirical'. I don't think anything can be entirely empirical or objective, as the subjectivity of the researcher will always come in at some point. What we are trying to do in the project is to (a) be guided as much as possible by the linguistic evidence rather than pre-conceived notions, and (b) encompass new kinds of evidence afforded by computers identifying patterns in vast collections of language data (in our case, principally, Shakespeare's entire works and those of his contemporaries in EEBO-TCP). This approach, we hope, will shed new light on Shakespeare in two ways. On the one hand, it should provide evidence to substantiate what we always thought but could not quite put our finger on exactly where the thought was coming from. On the other hand, it should provide evidence to substantiate what we had not thought about, i.e. a new thought.

5.

IP: At the same time, it is hard not to feel that Shakespeare is in some sense a 'creator' of language – but perhaps this means something very different in philosophical terms (as for example in Wittgenstein's definition of Shakespeare as "Sprachschöpfer"[7]) than in strictly linguistic terms. His creativity and in-

[7] See Nadia Fusini, "Shakespeare: Playwright or 'Sprachschöpfer'?", *Memoria di Shakespeare*, 8: *On Authorship*, eds Rosy Colombo and Daniela Guardamagna (2012), pp. 95-118.

ventiveness can hardly be questioned, but they are getting harder to pinpoint now that we are letting go of the word-making myths. How much of what we perceive as ground-breaking in his use of language is due to our ignorance of the possibilities of early modern English?

JC: Undoubtedly, some of the early modern resonances of Shakespeare's language use are simply lost. This can happen on different levels. Regarding pronunciation, it has obviously changed, and so some rhymes and puns are no longer easily accessible. Regarding grammar, whilst particular structures were associated with certain social groups – men/women, high/middling/low rank (cf. Nevalainen and Raumolin-Brunberg 2003[8]), and so on – it is quite wrong to import present-day prescriptive notions into the assessment of Shakespeare. For example, multiple negation was not quite yet the fully stigmatized feature that it is today. Regarding vocabulary, words have often shifted their associations, as I illustrated with the words *Welsh*, *Irish* and *Scottish* above. The main aim behind the comparative aspect of the *Encyclopaedia* project is to enable us to capture those general possibilities and resonances of early modern English. This is not to say that we can only appreciate Shakespeare's creativity and inventiveness with such knowledge; much shines through without (see the following answer for an illustration), but it will provide a fuller appreciation.

6.

IP: Where do you think Shakespeare's linguistic 'greatness', if we can call it that, his inventiveness, does lie (syntax, versification, use of figurative language…)?

JC: The question hints that Shakespeare's linguistic 'greatness' might reside in one thing. Actually, even a half-decent writer should be multi-faceted in their writing skills. Shakespeare excels in what I think of as creative layering. Let me reprise an example I discussed at the beginning of Culpeper et al. (1998)[9]. I like this example because it achieves creativity in so many layers yet is not

[8] Terttu Nevalainen and Helena Raumolin-Brunberg, *Historical Sociolinguistics: Language Change in Tudor and Stuart England*, London, Longman, 2003.

[9] Jonathan Culpeper, Mick Short and Peter Verdonk, *Exploring the Language of Drama: From Text to Context*, London, Routledge, 1998.

amongst the Shakespearean linguistic examples that critics dwell on ad nauseam.

At the end of *Henry IV Part 2* Hal has succeeded to the throne to become Henry V. Falstaff, his hitherto disreputable companion, is overjoyed, imagining all sorts of privileges. Outside Westminster Abbey, Falstaff meets the king:

> Falstaff
> My King! My Jove! I speak to thee, my heart!
> King
> I know thee not, old man. Fall to thy prayers. (V.v.46-47)[10]

How does Shakespeare make one of the greatest snubs in the history of literature so effective? Note the parallelism built out of a repeated form of address: *My King! My Jove!* [...] *my heart!* This reinforces Falstaff's emotional gush. Note also that Falstaff's line is metrically regular: five stressed syllables alternating with five unstressed syllables – a perfect iambic pentameter. And note that the grammatical boundaries and the punctuation boundaries coincide with the metrical units. This all works to enhance the regularity of the line and seems to enhance Falstaff's joyful enthusiasm. Semantically, Falstaff asserts *I speak to thee*. What does he mean by that? Answering that question is a pragmatic issue, a matter of meaning in context. It is obvious to one and all that Falstaff is speaking to the king. He provides unnecessary information. The exchange of information in conversation orientates to the Cooperative Principle (Grice 1975)[11]. Giving unnecessary information flouts one of the Cooperative Principle's constituent maxims, the maxim of Quantity, and triggers an inference. What are we to infer? Given Falstaff's expectations about wealth and privileges, what he means is acknowledge me, acknowledge your old friend Falstaff. This is fairly obvious stuff, but the point for creativity is that Shakespeare does not have Falstaff simply say 'acknowledge your old friend'. A further pragmatic issue concerns Falstaff's choice of referring expressions for the king. There is nothing remarkable in the choice of *king*,

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[10] All scene and line numbers in quotations from Shakespeare throughout the interview follow the *Arden Shakespeare Complete Works*, eds Richard Proudfoot, Ann Thompson and David Scott Kastan, London, Thomas Nelson and Sons, 1998.

[11] H. Paul Grice, "Logic and Conversation", in Peter Cole and Jerry Morgan, eds, *Syntax and Semantics 3: Speech Acts*, London-New York, Academic Press, 1975, pp. 41-58.

but with *Jove* he implies, flatteringly, that the king is some kind of god, and with *heart* that the king is so dear to him that it is as if the king is his very heart. The mechanism for both these implications is again the Cooperative Principle, but this time the maxim of Quality (it is not literally true that the king is either Jove or Falstaff's heart). There are also some sociolinguistic issues here. Falstaff presumes a very close social relationship with the king; he fails to pay the respect the king's new position of power demands.

Falstaff's line should not be considered in isolation – it is part of a conversational exchange. Contrast Falstaff's line with the king's reply. The regularity is destroyed half way through the line, as we encounter two stressed syllables followed by two unstressed syllables:

Falstaff:
x / x / x / x / x /
My King! My Jove! I speak to thee, my heart!
King:
x / x / x / / x x / x
I know thee not, old man. Fall to thy prayers.

This change reinforces a change in mood, a difference in attitude: the king is not overjoyed to see Falstaff. Semantically, far from recognizing a close relationship, he states that he does not even know him. This is obviously untrue: he flouts the maxim of Quality. What is the implication? Hal had said in a soliloquy at the beginning of *Henry IV Part 2* that when he is king he would turn away from all his former roguish friends. Clearly, the king implies that he wishes to have absolutely nothing to do with Falstaff, as if he does not know him at all. Interestingly, although the audience can work out this inference, Falstaff fails to pick it up. After these lines we find out that he assumes that the king will speak to him more positively in private. The foundation of the snub is that they have decidedly different conceptions of their relationship. In terms of social distance for Falstaff they are familiar, for the king they are distant. The contrast is reinforced by linguistic politeness issues. Not only does the king deny that he knows Falstaff, but he exercises linguistic power, through a direct command, *Fall to thy prayers* (perhaps punning on *fall* and *Fal*staff), and chooses a potentially insulting referring expression, *old man*.

The point about this example is that all this creative linguistic layering is packed into a mere two lines. Of course, it is not as if other

writers have failed to construct moments of such layering. But, to use a musical analogy, Shakespeare is no one hit wonder. The most renowned writers – Shakespeare, Chaucer, Austen, Dickens, and so on – tend to have large bodies of surviving work. A large volume of work seems to be a necessary condition of greatness, but not a sufficient one. In addition, a high proportion of that work must be great. The contemporary composer, Howard Goodall, made this point about the Beatles in the documentary *The Beatles: Eight Days a Week* (2016). What makes the Beatles stand out from other pop groups is that a higher proportion of their works are good. This, he suggests, is what makes Mozart stand apart from Schubert: Schubert composed about 800 works, of which only around 200 are highly rated, but most of Mozart's output is highly rated. Shakespeare not only managed moments of creative linguistic layering, but repeatedly did so. That, in my view, is where a claim to his linguistic greatness lies.

7.

IP: Another recent movement in Shakespeare studies that is linguistically informed is the one focused on reconstructing Original Pronunciation, which has led to a number of OP theatrical productions as well[12]. What do you think of this trend? While I am not entirely sure about the stage appeal of such experiments, I can certainly appreciate the way OP elucidates textual cruces and editorial dilemmas, clarifies rhyme schemes, and helps understand puns that are lost on contemporary ears. Will the *Encyclopaedia* contain some form of phonetic transcription of Shakespeare's words?

JC: The Crystals – both the renowned linguist David Crystal, and his son, the professional actor cum linguist, Ben Crystal – have been prominent in leading the Original Pronunciation (OP) movement. As you say, OP can help illuminate rhymes, puns and so on. But one might argue that these things occur sporadically: would it not be more economic to just focus on these cases and elucidate their pronunciation, rather than invest a huge amount of time in reconstructing plausible original pronunciations for every word in Shakespeare? One of the arguments that I have heard the Crystals make is that

[12] An interesting and informative video by David and Ben Crystal on Original Pronunciation may be viewed at https://www.youtube.com/watch?v=gPlpphT7n9s (last accessed December 2016).

OP lends a rather different quality to performances, compared with 'normal' modified-RP performances. Ben Crystal claimed OP performances were more earthy, more visceral. From his demonstration, I could sort of see what he meant. In OP, Shakespeare is free from at least some of the social attitudes that perception of present day accents triggers.

As to whether the *Encyclopaedia* will contain phonetic transcriptions of each word, that is something I considered doing, but rejected. I rejected it for two reasons. One is that the *Encyclopaedia* is centrally underpinned by the corpus-based method. Reconstructing plausible historical phonetic transcriptions involves educated guesswork, drawing on original spellings, rhymes and puns, contemporary commentaries regarding pronunciation, and also assumptions about the paths of sound change. Aside from working with original spellings (see my comments above about spelling regularization), postulating hypotheses about pronunciation from these kinds of evidence calls for very different methods. The other is that it has already been done, and done very well. The *Oxford Dictionary of Original Shakespearean Pronunciation* (Crystal 2016)[13], a monumental work in many ways, supplies a possible original pronunciation for every word in Shakespeare, along with supporting evidence.

8.

IP: It seems that the *Encyclopaedia* project has far reaching implications that potentially involve several different levels of linguistic investigation at the same time. Thinking of some of your other fields of expertise, I wonder how the new project will illuminate, for example, characterisation, or the discourse markers that Shakespeare uses to construct a play text that is made up of a certain amount of 'realistic' speech and dialogue patterns.

JC: Volume 2 of the *Encyclopaedia* focuses on patterns of words. More specifically, it describes the patterns of words that constitute characters, socially defined character groups (e.g. artisan, school teacher), plays and play genres (i.e. tragedy, history, comedy). Some Shakespearean dictionaries contain non-linguistic descriptions of characters and plot summaries. The *Encyclopaedia*, however, will provide

[13] See note 2.

a description of the linguistic idiolect or thumbprint of every major character. This will be done by conducting a statistical comparison between the vocabulary of one character and that of the other characters in the same play, in order to reveal characteristic words, i.e. 'keywords'. This approach is very much a continuation of a line of work on characterisation that I began in the 1990s. More specifically, it replicates the kind of work I did on characters in *Romeo and Juliet*, first published as Culpeper 2002[14]. Romeo's most characteristic words are predictably *beauty* and *love*. For Juliet, the less predictable results are *if* and *be*. Although the results for Juliet are surprising, they can readily be explained by qualitative analysis of the text. They reflect her anxieties and worries about Romeo's intentions and welfare (e.g. "*If* he *be* married, / Our grave is like to be our wedding-bed", I.v.134-135). A reading of the play would obviously have resulted in an understanding of Juliet's anxieties and worries – it would not necessarily have led to the identification of the linguistic source of that very understanding.

As for discourse markers, the corpus approach, which the *Encyclopaedia* adopts, treats all words within a corpus or body of data (a word being defined as any character or series of characters bounded by spaces or punctuation marks). Therefore, discourse markers such as *well*, *why*, *fie* or *pish* have equal status. This is a departure from other, earlier treatments of the language, which tend to exclude items that they considered less important. And, discourse markers, which partly derive their meanings through the specifics of their contexts, are often considered less important. One particular set of discourse markers that I have been interested in is primary interjections, or what I and Merja Kytö termed "pragmatic noise"[15]. They include items such as *ah*, *oh*, *ho*, *ha* and *fie*. You may be thinking that these are of rather limited value, but let me prove their richness, by illustrating how *ah* has five distinct meanings in Shakespeare's texts:

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[14] Jonathan Culpeper, "Computers, Language and Characterisation: An Analysis of Six Characters in *Romeo and Juliet*", in *Conversation in Life and in Literature: Papers from the ASLA Symposium*, Uppsala, Association Suedoise de Linguistique Appliquée, 2002, pp. 11-30.

[15] Jonathan Culpeper and Merja Kytö, *Speech in Writing: Explorations in Early Modern English Dialogues*, Cambridge, Cambridge University Press, 2010.

(1) Speaker attitude/state: sorrow, emotional distress

Desdemona
To whom, my lord? With whom? How am I false?
Othello
Ah, Desdemona, away, away, away.
Desdemona
Alas the heavy day: why do you weep?
Am I the motive of these tears, my lord? (*Othello*, IV.ii.41-44)

(2) Speaker attitude/state: pity

Gloucester
Canst thou blame him?
His daughters seek his death. **Ah**, that good Kent,
He said it would be thus, poor banished man.
Thou sayest the King grows mad; I'll tell thee, friend,
I am almost mad myself. (*King Lear*, III.iv.158-162)

(3) Speaker attitude/state: surprise, realisation

Enter Adriana and Luciana.
Adriana
Ah Luciana, did he tempt thee so? (*The Comedy of Errors*, IV.ii.1)

(4) Discourse marker: preface to the correction/rejection of the previous speaker's proposition(s), emotions or actions

Menas
These three world-sharers, these competitors,
Are in thy vessel. Let me cut the cable,
And when we are put off, fall to their throats.
All then is thine.
Pompey
Ah, this thou shouldst have done
And not have spoke on't. In me 'tis villainy;
In thee 't had been good service. (*Antony and Cleopatra*, II.vii.70-75)

(5) Discourse marker: reinforcing elicitation

Leonato
All thy tediousness on me, **ah**?
Dogberry
Yea, and 'twere a thousand times more than 'tis, for I hear as good exclamation on your Worship as of any man in the city, and though I be but a poor man, I am glad to hear it. (*Much Ado About Nothing*, III.v.22-26)

9.

IP: You are also the author of a history of English manual with Routledge[16]. As someone who teaches HEL, I very much appreciate the organization of the book around themes and problems in language development rather than mere chronological order, and so do students! Do you see the *Encyclopaedia* as becoming a useful tool in HEL teaching as well, since it changes the approach from philological-etymological to a language-in-use methodology?

JC: I certainly hope that the *Encyclopaedia* becomes a useful tool in various kinds of teaching. The *Encyclopaedia* will eventually be available in various formats, tailored to various audiences. The two-volumed paper version will incorporate most of our findings. Our challenge will be to make sure that different kinds of reader/user can navigate the contents and extract what they want. The *Encyclopaedia* will become available in electronic form, probably through Bloomsbury's Drama Online webpages. This will have the merit of being quite dynamic, allowing people to choose and combine options from drop-down menus. Finally, there will be an app, which contains a 'lite' version of volume 1, the Dictionary. This, I hope, will have wide application in classrooms. One of the things that we are currently doing is investigating exactly what university students find difficult in Shakespeare texts, so that we can tune our work to help them.

In addition, you are right to allude to our language-in-use method being more pedagogically useful than the philological-etymological approach. As our approach is thoroughly based on actual usage, it is likely to be more relevant to the reader. One particular point to mention here is that in volume 1 the senses for any particular word are ordered in terms of frequency of use. This means that the first senses a user sees listed will be the ones that he or she is more likely to have encountered.

10.

IP: I wonder also, given the current trend in authorship attribution studies to look at 'small words', or function words, if the *Encyclopaedia* will offer tools that are useful to identify expected Shakespearean 'patterns' as well. (And as a

[16] Jonathan Culpeper, *History of English*, London, Routledge, 1997 (rev. edition 2005).

side question, since it is the hot topic of the day: have you formed an opinion of the current debate on the Marlowe-Shakespeare connection?)

JC: Let me spell out the position of our project in relation to authorship attribution studies. Corpus linguistics does share some methodological features with attribution studies. At a very basic level, both typically use computers, statistics and electronic texts. Also, attribution studies typically compare a target text (of controversial or unknown authorship) with some other texts (of known authorship). There will be a comparative aspect to the *Encyclopaedia* project: for every word in volume 1 and most themes in volume 2, we will be looking to see if the meanings and usage in Shakespeare match the writings of his contemporaries.

However, there are major differences too. Attribution studies are generally quite narrowly focused on the question of whether a certain text can be attributed to a certain author. Corpus linguistics addresses a much wider range of research questions. These include, for example, the meanings of words, expressions and grammatical structures, including their contextual associations. This is not something that authorship attribution studies typically engage in. They are looking at patterns in any formal units (typically words or groups of words, but also spellings, grammatical structures, etc.); the meaning of those units is not a concern.

I have not done any research on the issue of the Marlowe-Shakespeare connect, and so I have not much to say here. However, I do note that many of the techniques that they used (e.g. n-grams) are the bread-and-butter of Corpus Linguistics.

11.

IP: And now for a few more general, wide ranging questions. In a 2010 survey of the year's contributions to Shakespeare studies in *Shakespeare Survey*, Julie Sanders wrote: "The linguistic turn in Shakespeare has shown itself at various moments in recent years but the movement has never been sustained. The separation between linguistics and literary or performance studies modules that still pertains in many departments in UK and US universities has tended to create discrete debates which only intermittently encounter each other at conferences and in the publishing context" (p. 402)[17]. First of all, would you

[17] Julie Sanders, "This Year's Contribution to Shakespeare Studies 1 – Critical Studies", *Shakespeare Survey*, 63: *Shakespeare's English Histories and Their Afterlives*, ed. Peter Holland (2010), pp. 388-405.

accept or challenge this statement? Do you think the AHRC grant can be taken as a sign of a definitive "linguistic turn" in Shakespeare studies? I find it significant that the award marks, in a sense, the quatercentenary year in a very material, tangible way, by asking us to pay attention to the material conditions of language (just as we have learnt to pay attention to the material conditions of the Elizabethan stage, etc.).

JC: Depressing though it may be, I would largely accept Sander's statement. Of course, one should ask: should linguistics and literary form studies always be welded together in the pursuit of Shakespeare? The answer is most certainly no. Shakespeare's language and the modern linguistic study of it is just one facet of the whole. But the point I was making earlier in answer to your first question is that this one linguistic facet seems to have been seriously overshadowed by everything else. It would be nice to think that the AHRC grant is a sign of a "linguistic turn". However, one grant, large though it is, is unlikely to result in a paradigm shift. I am more optimistic about this being achieved by some of the developments, some of the bridges, I alluded to in my answer to your first question, specifically, pragmatics/discourse analysis and digital humanities. In this respect, it might be worth noting that the *Encyclopaedia* project partly belongs to the digital humanities revolution.

12.

IP: I have a wonderful memory of a seminar on "Shakespeare's Language and Style" that you convened at Lancaster University in 2012, where a really diverse range of approaches to Shakespeare's language were all welcome. A key word of your co-edited 2011 collection is "transdisciplinarity". How do you view collaborative work across literary and linguistic disciplines and would you set any ground rules, for example?

JC: In the social sciences, transdisciplinarity (or what is often referred to as interdisciplinarity or multidisciplinarity) has become extremely common. In fact, the key UK government funding agency for the social sciences, the Economic and Social Research Council (ESRC), actively favours such research. My sense is that transdisciplinarity in humanities research lags somewhat behind that of the social sciences. It is, however, gathering steam, largely thanks to the kind of bridging developments I have already referred to. Specifically with respect to transdisciplinarity and the *Encyclopaedia* project, a key person is Ali-

son Findlay. Alison is a co-investigator. She is based in the English Literature department, and is a notable expert on Shakespeare. There are numerous occasions where Alison has provided additional insights to linguistic issues and results, especially with respect to interpretation.

As for ground rules, I don't know whether I would call them ground rules, but I would certainly have two hopes. One would be that people make time to hear what people from another discipline have to say. Ultimately, it may not be one's cup of tea and one doesn't pursue it any further, but at least one should hear them out (and one might be pleasantly surprised, interested and so on!). The other is that ego should be set aside, as I already hinted in my answer to question one. Transdisciplinary work is not a matter of convincing the other side that your approach is the 'right' one, but an appreciation that two or more parts make a greater whole.

13.

IP: And finally, when can we expect the *Encyclopaedia* to be published?

JC: The project finishes in May 2019, and the manuscript will be submitted one year after that. Allowing time for small delays and a year for production, we can reasonably expect publication of the *Encyclopaedia* in 2021 or 2022.

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Who Invented 'Gloomy'? Lies People Want to Believe about Shakespeare

Jonathan Hope

Would you like a cocktail? I recently came across a recipe for one on Twitter:

> The Fencer
>
> 2 parts gin
> 1 part Cointreau
> 1 part Campari
> 1 part dry vermouth
>
> stir with ice and garnish with a twist of orange

Much as I like cocktails, I would probably not have noticed the recipe had it not been introduced with this fact of the day: "apparently fencing was 1st coined by Shakespeare and comes from the French word 'defence'"[1]. A Shakespeare and language-associated cocktail seemed too good to miss, so I checked the derivation of 'fencing' in the on-line *Oxford English Dictionary* (OED). The first example of the word 'fencing' in the OED is from Richard Mulcaster's guide to the education of children, *Positions*, published in 1581, when Shakespeare was an unpublished seventeen-year old[2]. So Shakespeare did not invent the word 'fencing'. The cocktail, however, is excellent.

[1] The tweets can be seen at pic.Twitter.com/jASc55dLRb. The recipe was posted by Merlin Griffiths (@MerlinFDC4) and the etymology came from Fred Sirieix (@fredsirieix), citing a book by the drinks historian David Wondrich (@DavidWondrich). All internet sites accessed 31 December 2016 unless otherwise stated.

[2] See OED 'fencing, *n.* 1' (http://www.oed.com/view/Entry/69227). As should become clear, I am not claiming that Mulcaster invented the word either – simply that it was

I found this Twitter exchange fascinating, since it is such a good example of a very common belief about Shakespeare. If there is one thing people know about him, it is that he invented many of the words we use today. From clickbait websites, to those that cultivate an air of serious journalism, to serious on-line introductions to Shakespeare, the internet is full of lists of them, not to mention references to his (supposedly) exceptionally huge vocabulary[3]. When I meet someone new and tell them what I do, there's a very high chance their response will be something about how creative Shakespeare was, and how he invented 'all those words'. We can hardly blame the general public for this: there are serious academic articles that 'prove', generally by nothing more than assertion, that Shakespeare is characterized, lifted out of the mass of writers, by his creativity with words, and specifically by his facility with coining. Popular, and not so popular, introductions to the history of English attest the same 'fact' – few ideas about English literature are so widely held, or so persistent[4].

Spoiler alert: Shakespeare did not invent an unusual number of words. If you have a busy schedule you can stop reading now. But if

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in circulation before Shakespeare used it. Perhaps ironically, at the time of writing (December 2016), Mulcaster's Wikipedia entry claims that he invented the word 'footeball' – which is also false, as the citations in OED 'football, *n.* 1' demonstrate (http://www.oed.com/view/Entry/72687).

[3] For examples of clickbait sites, simply search on "Shakespeare invented words"; a site with pretentions to authority is *The Huffington Post*, and I discuss this post in detail below: http://www.huffingtonpost.com/2014/01/14/shakespeare-words_n_4590819.html. As an example of a serious, and in many respects quite good, introduction to Shakespeare, see http://www.bardweb.net/language.html – though note two false claims (that Shakespeare invented 3000 words, and had an abnormally large vocabulary) on that page. For refutations of claims about the size of Shakespeare's vocabulary see Hugh Craig, "Shakespeare's Vocabulary: Myth and Reality", *Shakespeare Quarterly*, 62: 1 (2011), pp. 53-74, and Ward E. Y. Elliot and Robert J. Valenza, "Shakespeare's Vocabulary: Did It Dwarf All Others?", in Jonathan Culpeper and Mireille Ravassat, eds, *Stylistics and Shakespeare's Language: Transdisciplinary Approaches*, London, Continuum, 2011, pp. 34-57.

[4] For example, see Robert N. Watson, "Coining Words on the Elizabethan and Jacobean Stage", *Philological Quarterly*, 88 (2009), pp. 49-75, and "Shakespeare's New Words", *Shakespeare Survey*, 65:1 (2012), pp. 358-77; Charlotte Brewer, "Shakespeare, Word-Coining and the OED", *Shakespeare Quarterly*, 65:1 (2012), pp. 345-57. Melvyn Bragg's 2003 popular history, *The Adventure of English* (London, Hodder & Stoughton), states: "Shakespeare claimed himself as 'A man on fire for new words'" (p. 144) – both a misquotation and a misattribution of *Love's Labour's Lost*, where Don Armado, not Shakespeare, is said to be "A man of fire-new words" (I.i.176).

you study Shakespeare, or if you teach students about the history of English, or if you are interested in the burgeoning use of digital tools and quantitative methods in literary studies, you might find what comes next interesting and useful. I want to consider the persistence of this idea, and show how recent digital resources allow anyone – including undergraduate students – to debunk poorly evidenced claims in serious and non-serious sources.

First, let's kill some zombies. I am considering the myth about Shakespeare's linguistic creativity to be what is known as a 'zombie idea'[5]. That is, an idea that people cling to, or which sporadically reappears, despite refutation. Like zombies in a movie, zombie ideas keep on reviving, shambling into view with a taste for fresh brains to infect. And like zombies in a movie, zombie ideas generally have a point of origin – usually a secret government research lab which has been doing things it shouldn't with genetics and monkeys. In this case, the evidence points to the rightly respected *Oxford English Dictionary*, which began publishing in 1884, and completed its first edition in 1928. The OED is a monumental, and humbling, piece of Victorian scholarship, which is still the first point of call for work on the history of any English word. Developing Samuel Johnson's practice in his dictionary of English of illustrating words by citing examples of usage, the OED has quotations from each stage in a word's history, and for each new meaning as they develop. These citations were collected by an army of readers in a process which has been written about and dramatized many times. If used as they were intended, these citations constitute a fantastic resource for the history of English word meanings.

Unfortunately, the citations have very frequently been misread: in particular, the 'first citation' for a word, or sub-meaning of a word, has mistakenly been taken as being the 'first use' – the earliest example of the word the OED readers could find. This is unfortunate, because the OED readers and editors were not making claims about priority: citations are exemplary rather than evidential. They were chosen to give clear examples of the word's use, not to mark the 'invention' of a word – but the layout of examples in a chrono-

[5] On zombie ideas see, for example, Steven Poole https://www.theguardian.com/science/2016/jun/28/why-bad-ideas-refuse-die – adapted from his book *Rethink: The Surprising History of Ideas*, London, Random House, 2016.

logical list at the least allows the impression that the first citation is the 'first use' of a word[6]. Compounding this, OED readers and editors, for understandable reasons to do with the availability of texts, and cultural capital, tended to focus on 'great works' and 'great writers' when searching for, and selecting, citations – and of course, Shakespeare comes at the head of any list of 'greats'. This means that Shakespeare features as the first citation for a very large number of head words and sub-meanings – and this has mistakenly been taken as evidence that Shakespeare 'invented' these words and meanings. Many of the on-line lists are directly or indirectly compiled from OED searches showing all the words where Shakespeare is the source of a citation – and this accounts (along with simple plagiarism) for the similarity in numbers quoted (currently most sites claim around 1700 or 1300 words for Shakespeare, though this used to be 3000, before people began to be aware of the issues with the OED 'evidence').

If we have now identified the source of the zombie plague as the OED, we also need to account for the difficulty of killing this idea. Every film needs a sequel, and for a zombie film to have a sequel, the 'cure' can never be complete – at least one zombie must be left to re-ignite the outbreak after most have been destroyed. It is a curious fact of the great Shakespeare vocabulary myth that many of the sites spreading it, and even some academic articles, are aware of the problems with taking OED first citations as evidence. Nonetheless, a few sentences after they acknowledge the problems, most revert to the zombie language, defaulting to a position where Shakespeare is still a coiner or inventor of new words (or phrases)[7]. People are desperate to 'save' his position as a creative genius despite the

[6] Of course, as the compilers of the OED knew well, the very notion of identifying the 'first use' of a word is chimerical – which is why they did not attempt to do it. The patchy survival of print from early periods means we cannot know if earlier printed examples of any word have been lost. And even if we had a full print record, many words must 'first' be recorded in manuscript – and many more must be used in speech before they are written in any medium. So, laying aside the problems with the incomplete data sets we have, the attempt to identify 'first uses' runs against linguistic reality.

[7] Some sites are quite careful about the basis of the evidence for their claims, and note the problems that arise if you confuse 'first citation' with 'first use' – http://www.pathguy.com/shakeswo.htm is an example, and would make a good starting point for university teachers who want to set students checking claims. There is also now a genre of refutation sites, which seek to correct the much-repeated

known problems with the 'evidence' they cite. So why won't the idea die? In this case, the one zombie which escapes the purge is Romanticism. Our model of poetic genius stems from a Romantic view of the writer (one rather alien to Renaissance notions of writing) which stresses originality, and 'newness'. What could better confirm our sense of Shakespeare's superiority to other writers than the notion that he 'creates', in some substantial way, modern English? (And how ironic that we revert at this point to a claim that is essentially quantitative, in this most humanistic of endeavours!)

I suspect that myths about Shakespeare's vocabulary will never really die – they are too attractive. But if we are to have any hope of keeping the outbreak under control, then I think we must act like zombie killers, and try to smash in the heads of every zombie we can find. Exemplary articles pointing out the evidential issues in general terms will not do it. Nor will isolated papers (like this one) which pick a single set of claims and debunk them. Unless and until every zombie has its head bashed in, the idea will continue to rear up from the grave. There are at least 1700 words to be checked/heads to be bashed. You will be relieved to hear that I am not going to check them all in this essay – but what I suggest is that we encourage students and bloggers to hunt these zombies for us. The next section of the essay will show you how.

Huffington Puffington

For our exemplary piece of zombie-killing I have chosen an article from *The Huffington Post* entitled "13 Words You Probably Didn't Know Were Invented By Shakespeare"[8]. The article is typical of its type, claiming in its first paragraph that

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claims – https://www.merriam-webster.com/words-at-play/words-shakespeare-didnt-invent shows that ten words frequently identified as Shakespeare coinages can be found earlier: *assassination*, *bold-faced*, *uncomfortable*, *deafening*, *bedazzle*, *puke*, *hurry*, *frugal*, *eyeball*, *inaudible*, *premeditated*; and http://io9.gizmodo.com/no-william-shakespeare-did-not-really-invent-1-700-eng-1700049586 discusses how the vocabulary myth arose. Also worth noting: https://letterpile.com/books/Did-Shakespeare-Invent-and-Make-up-English-Words-and-Phrases.

[8] http://www.huffingtonpost.com/2014/01/14/shakespeare-words_n_4590819.html – first published 14 January 2014, updated 15 March 2014. Interestingly, in view of my comments on the persistence of the zombie myth even in the face of refutation,

> Shakespeare can be credited for the invention of thousands of words that are now an everyday part of the English language (including, but not limited to, 'eyeball', 'fashionable', and 'manager').

I chose this article because *The Huffington Post* aspires to a degree of reliability, and because the post actually does a reasonable job of citing the evidential basis for its claims. Here, for example, is what it has to say about the word 'gloomy':

> **Gloomy**
> **Definition:** Somewhat dark: not bright or sunny.
> **Origin:** "To gloom" was a verb that existed before Shakespeare converted the word into an adjective in a number of his plays.
> **Quote:** "Forced in the ruthless, vast, and gloomy woods?" – *Titus Andronicus*

The article was first published in January 2014, and was then revised in March of the same year. I assume the revisions were to acknowledge the problems there are with evidence for 'first use' of a word, since the third paragraph from the site contradicts the headline and first paragraph quoted above:

> It's hard to say whether or not Shakespeare was the first to *use* many of these words, but in most cases he has long been believed to be the first to write them (although *the widespread digitization of books has led to a few interesting discoveries from earlier sources*)[9].

The posting is thus a good example of the persistence of these false claims, even after their problematic basis has been pointed out. People really, *really*, want this myth to be true – and typically if

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a note at the end of the post reads: "CLARIFICATION: This post has been modified to reflect varying views about the nature of word origins". The post has also been the subject of a well-informed refutation by Ammon Shea – http://blog.dictionary.com/spurious-neologisms-shakespeare/ – though the refutation is in general terms, rather than explicitly showing that each word is wrong.

[9] There is a hyperlink at the end of the passage to http://www.pri.org/stories/2013-08-19/did-william-shakespeare-really-invent-all-those-words. Like the debunking articles, listed in footnote 7, this is a well-informed piece, but it concentrates on the general principles that make 'first use' evidence problematic, rather than dismantling each individual claim.

the evidential problems are acknowledged, there will be a gradual slippage back from terms like 'popularized' or 'made known' to 'invented' and 'coined'.

Pointing out the general issues with attempting to identify first uses of words, as many sites and articles have done, simply does not work: people default back to individual cases, and the contagion begins to spread again. The only possible remedy is to kill each individual case: hammer the point with repetition. So that is what I will do with the claimed first uses in the *Huffington Post* article. Although the title refers to "13 Words" invented by Shakespeare, the evidence for which is laid out in the main body of the post, there are an extra three claimed inventions in the first paragraph ('eyeball', 'fashionable', and 'manager'), so I will include them in my zombie hunt.

Here is the full list of words claimed as Shakespeare 'inventions' in the article in the order in which they appear:

eyeball	fashionable	manager
gloomy	laughable	majestic
lonely	radiance	hurry
generous	frugal	critical
courtship	zany	undress
rant		

There is no indication in the article of where this list came from, but similar lists are repeated frequently by other on-line sources – and we can assume that they have been drawn from first-citations in the OED.

As evidence for this, and to give an example of the debunking method I am outlining here, I will begin with the OED entry for 'eyeball'. At the time of writing (December 2016), the on-line OED splits the entry into two sub-meanings, 1a and 1b: 1a has 'eyeball' meaning the pupil and iris together (or later the visible part of the eye), while 1b has 'eyeball' meaning the whole eye, particularly when removed from the head. For meaning 1a, the first citation is dated 1575, and is taken from William

Patten's *Calendar of Scripture* – published when Shakespeare was eleven years old. For meaning 1b, the first example is Shakespeare, dated 1593 (*Lucrece*). So Shakespeare can hardly be said to have invented this word – why have people claimed that he did? One very useful feature of the on-line OED is the information it provides about how recently any entry was revised. In this case, a blue note at the top right of the dictionary window tells us that this entry has recently been updated: "This entry has been updated (OED Third Edition, June 2014)" – and we can see by clicking on "Publication history" that the update was made to the on-line edition in December 2016. Clicking on "Previous version" opens the previous, unrevised entry in a new window, and reveals that the OED until recently had a Shakespeare example as first citation for each of the meanings (1a and 1b) – *Venus and Adonis* 1592 and *A Midsummer Night's Dream* 1590 (sic)[10].

We can now see why on-line, and even scholarly, articles have been claiming 'eyeball' for Shakespeare: they are treating a first-citation in the second edition of the OED as evidence for first-use. Unfortunately for them, Shakespeare's 1590s uses have now been ante-dated with Patten's from 1575.

This is an excellent example of the shifting nature of the evidence for dating words: the OED is continually being revised as new materials are searched, and earlier instances of words and meanings are discovered. This is bad news for those who want to treat the OED citations as evidence for the earliest known instance of a word, but very good news for those who want to debunk spurious claims for Shakespeare neologisms, because we can use the OED, the source of the original contagion in many instances, as a cure. Simply looking up claimed Shakespeare inventions in the on-line OED now reveals many of them to have been in use before his birth or writing career began.

If we do this with the words in the above list, in addition to 'eyeball', we can ante-date another four by using the current version of the OED[11].

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[10] OED 'eyeball, *n.* 1.a. and 1.b.' – http://www.oed.com/view/Entry/67301 (the earlier version of the entry is at http://www.oed.com/oed2/00081253). The current entry notes that it is "Occas[ionally] difficult to distinguish" the two senses – something I would agree with, and this is a good illustration for students, and others, that dictionary entries are theories about language rather than objectively 'true' descriptions.

[11] Dates for texts are as given in the relevant edition of the OED. Especially in the case of Shakespeare, these are often now considered to be wrong, and I have marked those that are notably out of line with current thinking, 'sic'.

Radiance

From the *Huffington Post* article:

> **Definition:** A quality of brightness and happiness that can be seen on a person's face
> **Origin:** Derived from the Latin "radiantem," meaning "beaming"
> **Quote:** "For by the sacred radiance of the sun" – *King Lear*

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had an example from Shakespeare (dated 1601) as the first-citation for this word:

> **1601** Shakes. *All's Well* i. i. 99 In his bright radience and colaterall light, must I be comforted.
> http://www.oed.com/oed2/00196084

Correction: The current edition now ante-dates that instance with examples from Marlowe (1593) and Chapman (1598):

> ***a*1593** Marlowe tr. Ovid *Elegies* (*c*1603) iii. x. sig. F, Thine eyes whose radiance burnes out mine.
> **1598** G. Chapman tr. Homer *Seauen Bks. Iliades* xviii. 192 Their guides a repercussive dread Took from the horrid radiance of his refulgent head.
> http://www.oed.com/view/Entry/157230

Verdict: *incorrect claim – not* a Shakespeare invention

Generous

From the *Huffington Post* article:

> **Definition:** Freely giving or sharing money and other valuable things
> **Origin:** From the Latin "generosus," meaning "of noble birth"
> **Quote:** "Free me so far in your most generous thoughts / That I have shot mine arrow o'er the house / And hurt my brother" – *Hamlet*

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had an example from Shakespeare (dated 1588 – sic) as the first-citation for this word:

1588 Shakes. *L.L.L.* v. i. 96 Most generous sir.
http://www.oed.com/oed2/00093601

Correction: The current edition now ante-dates that citation with a 1574 instance from Edward Hellowes' translation of Antonio de Guevara's *Familiar Epistles*:

1574 E. Hellowes tr. A. de Guevara *Familiar Epist*. 43 Worship and contention doe neuer accompanie in one generous personage.
http://www.oed.com/view/Entry/77535

Verdict: *incorrect claim – not* a Shakespeare invention

Zany

From the *Huffington Post* article:

Definition: Amusingly unconventional and idiosyncratic
Origin: Derived from the Italian "zani," which came from "Zanni," a version of the name "Giovanni"
Quote: "Some carry-tale, some please-man, some slight zany" – *Love's Labour's Lost*

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had an example from Shakespeare (dated 1588 – sic) as the first-citation for this word:

1588 Shakes. *L.L.L.* v. ii. 463 Some carry-tale, some please-man, some slight Zanie, …That… knowes the trick To make my Lady laugh.
http://www.oed.com/oed2/00290935

Correction: The current edition now ante-dates that instance with a 1596 example from Thomas Lodge, having corrected the date given to Shakespeare's *Love's Labour's Lost* to 1598:

1596 T. Lodge *Wits Miserie* M iv b, Here marcheth forth Scurilitie… the first time he lookt out of Italy into England, it was in the habite of a Zani.
http://www.oed.com/view/Entry/232693

Verdict: *incorrect claim – not* a Shakespeare invention

Rant

From the *Huffington Post* article:

> **Definition:** To talk loudly and in a way that shows anger: to complain in a way that is unreasonable
> **Origin:** Derived from the Dutch "randten," meaning "talk foolishly"
> **Quote:** "I'll rant as well as thou." – *Hamlet*

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had an example from Shakespeare (dated 1602) as the first-citation for this word:

> **1602** Shakes. *Ham.* v. i. 307 Nay, and thou'lt mouth, Ile rant as well as thou.
> http://www.oed.com/oed2/00197286

Correction: The current edition now ante-dates that instance with a 1602 example from Ben Jonson, and matches the Shakespeare example with a 1604 instance from John Marston, having revised the date given to Shakespeare's *Hamlet* to 1604:

> **1602** B. Jonson Poetaster iii. iv. 164 He will teach thee to teare and rand.
> **1604** J. Marston Malcontent iv. iv. sig. G2, O do not rand, do not turne plaier.
> http://www.oed.com/view/Entry/158100

Verdict: *incorrect claim – not* a Shakespeare invention

Five words down – all erroneously claimed as Shakespeare neologisms because scholars misinterpreted the significance of the OED first-citation. Luckily these are easily debunked thanks to the ongoing revision of the OED. Before I go on to address the remaining eleven words, let's note the sources of these earlier OED examples. 'Eyeball', 'radiance', and 'generous' all now have first-citations from translations, while 'zany' and 'rant' come into English from Italian and Dutch respectively. In addition to poor use of OED 'evidence', the whole Shakespeare-as-neologiser myth is based on a misunderstanding of where words come from: they are not 'invented' out of

nothing by creative writers – they are more likely to be found and adapted into the language by translators. It is also striking that 'rant' enters English print in the work of several playwrights at around the same date – Jonson, Marston, Dekker, Webster, Shakespeare – groups of users and types of writing are more important to the establishment of new words than individuals.

Of the remaining eleven words in the list, most remain the first citation in the current on-line OED – presumably the reason they were claimed as Shakespeare inventions in the first place. However, we should not read anything into the fact that these instances have not yet been ante-dated by the on-line OED. The revisions are on-going, and indeed, perpetual: some entries in the on-line dictionary still date from the first paper edition in the nineteenth-century, and even when they have all been revised, the process of revision will continue. We should also remember that first-citations are not attempts to record the earliest known use of a word (striking evidence of this is coming up).

The good news is that we do not have to wait for the on-going revision process to find out if the remaining claimed Shakespeare inventions really are his creations. The advent of open-access digital resources allows us, and our students, to join in the work of revising the OED, searching tens of thousands of books in seconds to test the claims of the Shakespeare neologist acolytes. In what follows, I will use two search engines to search slightly different versions of the EEBO-TCP data set. EEBO-TCP is a fully searchable corpus of 60,000 early modern printed texts published from 1450-1700. Although it does not include every single text printed in the period, it does represent a very large sample, and search engines allow us to search its six million words for instances of claimed Shakespeare neologisms[12].

Gloomy

From the *Huffington Post* article:

[12] For information about EEBO-TCP see: http://www.textcreationpartnership.org/tcp-eebo/. The search-tools I will use are *Early Print* – http://earlyprint.wustl.edu/ – and *JISC Historical Texts*- https://historicaltexts.jisc.ac.uk/home. *Early Print* is freely available to any one; *JISC Historical Texts* is only available through UK academic institutions (if you have access, you could also use the 'full text' search facility on Pro-Quest's commercially available EEBO interface).

Definition: Somewhat dark: not bright or sunny
Origin: "To gloom" was a verb that existed before Shakespeare converted the word into an adjective in a number of his plays.
Quote: "Forced in the ruthless, vast, and gloomy woods?" – *Titus Andronicus*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has a 1594 example from Shakespeare as the first citation for this word:

1594 Shakespeare *Titus Andronicus* iv. i. 53 The ruthlesse Vast and gloomie woods.
http://www.oed.com/view/Entry/79096

The entry was first published in 1900 and has not been updated.

Correction:A search for 'gloomy' in *Early Print* finds more than *thirty* ante-datings! Dates include 1566, 1568, 1573 (3 instances), 1577, 1579, 1581 (3 instances), 1582, 1583, 1585 (6 instances), 1587 (3 instances), 1588 (3 instances), 1589 (3 instances), 1590 (9 instances). These include examples in major texts such as translations of Seneca, the Bible, Robert Greene, *The Faerie Queene*, and George Peele[13].

This striking result is another reminder that OED first-citations were chosen as *examples* of usage – not attempts to record the earliest known use. It would be ridiculous to suggest that OED readers and editors had missed all of these earlier uses: more likely they were aware of some at least, but decided to use Shakespeare as an example because of his status.

Verdict: *incorrect claim – not* a Shakespeare invention

Majestic

From the *Huffington Post* article:

Definition: Large and impressively beautiful

[13] To repeat this search: (1) go to http://earlyprint.wustl.edu/; (2) click on 'EEBO-TCP Key Words in Context'; (3) for 'Corpus' select 'Regularized spellings'; (4) in 'Search Pattern' enter 'gloomy'; (5) click on 'View Words'.

Origin: From "majesty," which appeared in the 1300s, meaning "greatness". "Majestical" was first used in the 1570s.
Quote: "This is a most majestic vision" – *The Tempest*

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had a 1601 example from Shakespeare (*Julius Caesar*) as the first citation for this word (sense b.):

1601 Shakes. *Jul. C.* i. ii. 130 It doth amaze me, A man of such a feeble temper should So get the start of the Maiesticke world.
http://www.oed.com/oed2/00138724

Correction: The current edition has re-dated *Julius Caesar* to 'a1616' (i.e. written some time before Shakespeare's death in 1616), and has as its first citation a 1606 example from John Davies:

1606 J. Davies *Bien Venu* sig. Bi^{v}, Showes most maiestick, fit most Maiestie.
http://www.oed.com/view/Entry/112609

The currently accepted date for *Julius Caesar* is 1599, which would place Shakespeare's use before that of Davies. However, a search using *Early Print* returns instances from 1594, 1596 (2 instances), 1597 (4 instances), 1598 (2 instances), and 1599 (7 instances – all non-Shakespearean)[14]:

marshalling their stately blasons in **maiestique** method
(John Dickenson, 1594, *Arisbas*, A20406, G3^{v})

Verdict: *incorrect claim – not* a Shakespeare invention

Manager

From the *Huffington Post* article:

The term is claimed in the text of the post as a Shakespeare invention, but no evidence is given (it is not one of the thirteen words which make up the main body of the article).

[14] To repeat this search, follow note 13, and substitute 'majestic' for 'gloomy'.

Comment: Probably claimed as a Shakespeare invention because the second edition of the OED had a 1588 (sic) example from Shakespeare (*Love's Labour's Lost*) as the first citation for this word:

> **1588** Shakes. *L.L.L.* i. ii. 188 Adue Valour, rust Rapier, bee still Drum, for your manager is in loue.
> http://www.oed.com/oed2/00139554

Correction: The current edition has re-dated *Love's Labour's Lost* to 1598, and gives as a first citation John Florio, also dated 1598:

> **1598** J. Florio *Worlde of Wordes* A manager, a handler.
> http://www.oed.com/view/Entry/113219

However, *Early Print* and *JISC Historical Texts* return an instance from 1572 in John Leslie's *A Treatise of Treasons*[15]:

> the chiefe **Manager** of your affaires professeth, the yearely fleesing of the Subiect
> (A21247, f. 101)

Verdict: *incorrect claim – not* a Shakespeare invention

Lonely

From the *Huffington Post* article:

> **Definition:** Sad from being apart from other people
> **Origin:** "Alone" was first shortened to "lone" in the 1400s.
> **Quote:** "Believe't not lightly – though I go alone / Like to a lonely drag-on that his fen" – *Coriolanus*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has a 1616 example from Shakespeare as the first citation for the word:

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[15] To repeat this search on *JISC Historical Texts* you will need to be able to log-in from a UK academic institution. If you are able to do this: (1) go to https://historicaltexts.jisc.ac.uk/home; (2) in the search bar enter 'manager'; (3) select 'Advanced Search'; (4) under 'Collections' select 'EEBO (1473-1700)'; (5) in the results page you can order by date, but note that the underlying metadata has inconsistent date formats which can result in rogue entries at the start and end of lists. Where I cite words from texts in the EEBO-TCP data set I give the TCP text number – in this case A21247.

> ***a*1616** Shakespeare *Coriolanus* (1623) iv. i. 31, I go alone Like to a lonely Dragon, that his Fenne Makes fear'd, and talk'd of more then seene.
> http://www.oed.com/view/Entry/109971

Correction: Searches in *Early Print* and *JISC Historical Texts* give numerous earlier examples, notably: Stephen Hawes, 1554, *The Historie of graunde Amoure*; Philip Sidney, 1590, *Arcadia*; Philip Sidney, 1593, *Arcadia* (8 instances); Edmund Spenser, 1596, *The Faerie Queene*[16]:

> Your beauty cleare, and **lonely** lokes swete My hart did perce
> (Hawes 1554, A02817, Kiiii^{r})
> By fields whereon the lonely Ghosts do treade
> (Mary Sidney Herbert (tr.), Robert Garnier, 1595, *Tragedie of Antonie*, A01502, G3^{r})

Verdict: *incorrect claim – not* a Shakespeare invention

Hurry

From the *Huffington Post* article:

> **Definition:** Move or act with haste; rush
> **Origin:** Likely derived from the verb "harry"
> **Quote:** "Lives, honors, lands, and all hurry to loss." – *Henry VI Part 1*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has a 1594 example from Shakespeare as its first citation:

> **1594** Shakespeare *Venus & Adonis* (new ed.) sig. Fiij^{v}, A second feare…
> Which madly hurries her, she knowes not whither.
> http://www.oed.com/view/Entry/89605

Correction: However, *Early Print* returns an instance from 1591 (Richard Turnbull, *An exposition vpon the canonicall Epistle of Saint Iames*)[17]:

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[16] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'lonely' as appropriate.

[17] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'hurry' as appropriate.

> This is also a great point of vngodlines…[to] **hurrie** after new men, and let our ordinarie Pastors… preach and speake to the walles
> (Turnbull, 1591, A14032, f.97^{v})

Verdict: *incorrect claim – not* a Shakespeare invention

Frugal

From the *Huffington Post* article:

> **Definition:** Careful about spending money or using things when you do not need to
> **Origin:** From the Latin "frugi," meaning "useful, proper, worthy, honest"
> **Quote:** "Chid I for that at frugal Nature's frame?" – *Much Ado About Nothing*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has an example from Shakespeare, dated at *a*1616 (sic) as the first citation:

> ***a*1616** Shakespeare *Merry Wives of Windsor* (1623) ii. i. 26, I was then Frugall of my mirth.
> http://www.oed.com/view/Entry/75062

Correction: However, *Early Print* and *JISC Historical Texts* return instances from 1542 (Erasmus, *Apothegmes*); 1548 (Erasmus, *Paraphrase vpon the Newe Testamente*); 1550 (Richard Sherry, *A treatise of schemes*); 1551 (Thomas Wilson, *The rule of reason*); 1553 (Cato, *Preceptes of Cato*); 1561 (Cicero, *Those fyue questions*); 1571 (Plutarch, *A president for parentes*); 1580 (Humphrey Gifford, *A posie of gilloflowers*); 1584 (Jean Calvin, *A harmonie vpon the three Euangelists*); 1586 (Angel Day, *The English secretorie*), amongst others[18]:

> *Plato* in deede was a frugall man and a great sparer or housbãd
> (Erasmus, 1542, A00316, kii^{v})

Verdict: *incorrect claim – not* a Shakespeare invention

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[18] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'frugal' as appropriate.

Critical

From the *Huffington Post* article:

> **Definition:** Expressing criticism or disapproval
> **Origin:** From the Latin "criticus," which referred specifically to a literary critic.
> **Quote:** "For I am nothing if not critical" – *Othello*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has a 1600 example from Shakespeare as the first citation for this word:

> **1600** Shakespeare *Midsummer Night's Dream* v. i. 54 That is some Satire keene and criticall
> http://www.oed.com/view/Entry/44592

Correction: However, *Early Print* returns instances from 1569 (Cicero); 1576 (Levinus Lemnius, *The touchstone of complexions*); 1584 (Richard Cosin, *An ansvver to the two first and principall treatises*); 1587 (Levinus Lemnius, *An herbal for the Bible*; William Fulbeck, *A booke of christian ethicks*); 1596 (Thomas Nash, *Haue vvith you to Saffron-vvalden*), amongst others[19]:

> IF I did not gentle Reader trust more to thy friendly courtesy then to mine own skill and judgment, I would not with hazard of my fame have enterprysed the diuulgacion of this my simple travail to the gazinge view of every scrupulous and critical beholder
> (Thomas Newton (tr.), Cicero, 1569, *The worthye booke of old age*, A18823, ‡5^{v})

Verdict: *incorrect claim – not* a Shakespeare invention

Courtship

From the *Huffington Post* article:

> **Definition:** The activities that occur when people are developing a romantic relationship that could lead to marriage or the period of time when such activities occur
> **Origin:** "Court" was first used to mean "woo" in the 1570s; prior, it

[19] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'critical' as appropriate.

was used to mean "king's court, princely residence," derived from the French "cort"
Quote: "To courtship and such fair ostents of love" – *The Merchant of Venice*

Comment: 'Courtship' has a range of meanings, given eight sub-entries in the OED, four of which have a first citation from Shakespeare. The sub-meaning specified in the *Huffington Post* article is OED 'courtship', *n.* 6.a., "The action or process of paying court to a woman with a view to marriage; courting, wooing", for which the first-citation is as follows:

1600 Shakespeare *Merchant of Venice* ii. viii. 44 Be merry, and imploy your cheefest thoughts to courtship, and such faire ostents of loue
http://www.oed.com/view/Entry/43258

Correction: The closeness of meanings between the senses of the word make it important to check the full context when searching for uses before Shakespeare. *JISC Historical Texts* is best for this, but both *JISC* and *Early Print* give the following examples[20]:

Why Sir Knight, where learned you so little **courtship**, as when the fairest in the Westerne world passeth before you, you make no gentle gesture or salutation?
(Anthony Munday, 1588, *Palmerin D'Oliua*, A08875, Hh1[r])
so well he could his **Courtship** to the Princesse Minoretta, that she accepted him as her Knight, and fauoured him aboue all other that made loue to her
(Claude Colet, 1588, *Palladine of England*, A19128, f.71[r])

Verdict: *incorrect claim – not* a Shakespeare invention

Undress

From the *Huffington Post* article:

Definition: To take your clothes off
Origin: "Dress" comes from the Old French "dresser," meaning "prepare, arrange, straighten, put right." Shakespeare was the first to add the prefix "un-."

[20] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'courtship' as appropriate.

Quote: "Madam, undress you and come now to bed." – *The Taming of the Shrew*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has an example from Shakespeare as the first citation:

***a*1616** Shakespeare *Taming of Shrew* (1623) Induct. ii. 114 Madam vndresse you, and come now to bed.
http://www.oed.com/view/Entry/212650

Correction: A more accurate date for *Taming* would be 1590-92, but even so *Early Print* finds an earlier instance in 1566 (Apuleius, *The Golden asse*), and another from 1592 (Robert Greene, *Defence of conny catching*)[21]:

Thus when I had well replenished my selfe with wine, and was now readie unto Venerie not onely in minde but also in bodie, I removed my clothes, and (showinge to Fotis my great impaciencie) I said, O my sweete harte take pitie vpon me and helpe me: for as you see, I am now prepared vnto the battaile which you your selfe did appointe, for after that I felte the first arrow of cruell Cupide within my brest, I bent my bowe very stronge, and now feare (because it is bended so harde) least the stringe should breake, but that thou maist the better please me, vndresse thy heare and come and embrace me louingly
(Apuleius, 1566, *The Golden Asse*, A20800, Fiii^{r})

Verdict: *incorrect claim – not* a Shakespeare invention

We began with sixteen claimed Shakespeare inventions. Five were shown to be false claims using the current, updated OED entries, and another nine were shown to be false using search tools that allow us access to the EEBO-TCP corpus. I will end this section by looking at the two remaining words, which present slightly different, and very interesting, problems.

[21] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'undress' as appropriate.

Laughable

From the *Huffington Post* article:

> **Definition:** Bad in a way that seems foolish or silly
> **Origin:** Derived from the verb "laugh."
> **Quote:** "Though Nestor swear the jest be laughable." – *The Merchant of Venice*

Comment: Probably claimed as a Shakespeare invention because the current edition of the OED has an example from Shakespeare as the first citation for this word:

> **1600** Shakespeare *Merchant of Venice* i. i. 56 Theyle not shew theyr teeth in way of smile Though Nestor sweare the iest be laughable
> http://www.oed.com/view/Entry/106251

Early Print and *JISC Historical Texts* also have this instance as their earliest result (the TCP transcribed text happens to be the Pavier quarto, which was actually printed in 1619 and falsely dated 1600, but there *was* a genuine edition in 1600). We know from an entry in the Stationers' Register that the play had been written by 1598[22].

So is this our first example of a Shakespeare invention that stands up? Let's be very clear about what we can claim from this evidence. We have searched the EEBO-TCP corpus, which consists of 60,000 printed texts from 1450-1700. It does not have a copy of everything printed in the period (since much is lost) – and it does not even have a copy of everything printed that survives (since it does not include all the editions of each text that were printed and survive). We have not searched the huge amount of manuscript material that survives from the period because that has not (yet) been transcribed. And of course, we have not been able to search early modern speech because it has disappeared. So we cannot claim that we have found the 'first use' of 'laughable' in English, or even in English print – but we can say that we have found the earliest known use, given the available data set.

Correction: But before we get too excited, let's look more closely at the OED definition, and the pattern of uses of the word across the seventeenth century. 'Laughable' is a very rare word in the period –

[22] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'laughable' as appropriate.

surprisingly so, given how common it is today – and it occurs only six times in the EEBO-TCP data set: 1600, 1623, 1693, 1699, 1700 (x2). In fact, we can reduce that number to five, because the 1600 and 1623 instances are the same use by Shakespeare in *The Merchant of Venice*: the 1623 result is from Shakespeare's first folio, which includes *The Merchant of Venice*[23].

So the word appears in EEBO-TCP at the start of the seventeenth century, and then not again for eighty years. Quite a gap – and not really consistent with claims for Shakespeare as a popularizer of words.

But there is something else. *The Huffington Post* glosses 'laughable' with its modern sense, 'bad in a way that seems foolish or silly' – yet Shakespeare's use of it is not in this sense. Here's the full context:

> Nature hath fram'd strange fellows in her time:
> Some that will evermore peep through their eyes,
> And laugh like parrots at a bag-piper:
> And other of such vinegar aspect,
> That they'll not show their teeth in way of smile
> Though Nestor swear the jest be ***laughable***.
> (I.i.51-56)[24]

Here 'laughable' means 'provoking amusement' – 'genuinely funny', rather than the modern meaning of 'ridiculous; pathetic'. The OED conflates these two meanings in its gloss, but acknowledges that there has been a meaning shift: 'Able to be laughed at; amusing. Now chiefly: ludicrous, absurd'. Really these should be separate sub-entries under the lemma 'laughable' – with Shakespeare the first citation for a meaning that is now obsolete. Indeed, it is impossible to say from EEBO-TCP when the modern sense of 'laughable' arises because the flurry of uses at the end of the seventeenth century are all in the non-modern sense. Thus Dryden (1693) in *The Satires of Decimus Junius Juvenalis* has

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[23] The EEBO-TCP project attempted to avoid duplicating texts like this in their transcriptions, but many slipped through – especially plays, which are often published singly, and then again in collected volumes.

[24] William Shakespeare, *The Arden Shakespeare Complete Works*, eds Richard Proudfoot, Ann Thompson, David Scott Kastan, London, Thomas Nelson and Sons, 1998.

> Scaliger will not allow Persius to have any Wit: Casaubon Interprets this in the mildest Sense; and confesses his Author was not good at turning things into a pleasant Ridicule; or in other words, that he was not a ***laughable*** Writer.

And Jean de La Bruyère (1699) in *The characters, or, The manners of the age* has "He is merry, very ***laughable***", as does Scarron, **The whole comical works of Monsr. Scarron** (1700):

> I can assure you that it made all the Company laugh very heartily, and that I have laught at it since, whether it be really ***laughable***, or because I am one of those who laugh at a very small Matter

So, while Shakespeare *is* the earliest printed instance of the word we can currently find, his meaning is not the one that has come into modern English.

Verdict: *incorrect claim – not* a Shakespeare invention

Fashionable

From the *Huffington Post* article:

> The term is claimed in the text of the post as a Shakespeare invention, but no evidence is given (it is not one of the 'thirteen' words which make up the main body of the article).

Comment and Correction: Like 'laughable' (see above), 'fashionable' has several meanings – unlike 'laughable', however, the OED does separate them into different sub-headings.

The first sub-meaning in *OED*, 1.a., is a now obsolete, literal one: "Capable of being fashioned, shaped, or moulded". The first citation of this sense is 1607, and is not from Shakespeare – http://www.oed.com/view/Entry/68392[25].

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[25] Though Shakespeare does use 'unfashionable' in this literal sense in *Richard III*:
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling Nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world, scarce half made up –
And that so lamely and **unfashionable**

The first sub-meaning in OED with a Shakespeare citation is 4.a., "Of persons: Observant of or following *the fashion*; dressing or behaving in conformity with the standard of elegance current in upper class society" (this entry was first published in 1895). A Shakespeare use from 1609 is the first citation for this sense, although the second citation is from the same year:

> **1609** Shakespeare *Troilus & Cressida* III. iii. 159 A fashionable hoaste.. slightly shakes his parting guest by th' hand.
> **1609** W. M. Man in Moone sig. F4, A finicall fellow he is, and very fashionable

However, *Early Print* and *JISC Historical Texts* return an instance from John Day's *The ile of guls* (1606): "if any one rise (especially of any ***fashionable*** sort) about what serious busines soeuer, the rest thinking it in dislike of the play, tho he neuer thinks it, cry mew"[26].

It is also notable that there are several instances of 'fashionable', 4.b. 'Of things' which ante-date its use of people – especially from George Chapman (1605).

Verdict: *incorrect claim – not* a Shakespeare invention

To sum up: I began with sixteen words claimed as Shakespeare coinages and have shown that none of them stands up as a Shakespeare invention. In future work, I will continue to look at other claimed Shakespeare coinages, and I encourage other scholars to set their students to work on this task. My bet is that a very high percentage – if not all – can be ante-dated from the new data sets we have available.

But there is more to this work than simply dismantling the great Shakespeare vocabulary myth. We can learn something about how language and culture work. For example, many of the words examined here seem to enter English, not from the brain of Shakespeare, but

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That dogs bark at me, as I halt by them –
(I.i.18-22, *The Arden Shakespeare Complete Works*, cit.).
OED 'unfashionable' has this Shakespeare use as the first citation for sub-meaning 2., but it is hard to see how this meaning differs from sub-meaning 1., the first citation for which is from 1563 (http://www.oed.com/view/Entry/213215).

[26] To repeat these searches, see notes 13 (*Early Print*) and 15 (*JISC Historical Texts*), substituting the search term 'fashionable' as appropriate.

from the work of translators – often many years before Shakespeare was born, or started to write ('eyeball', 'radiance', 'generous', 'frugal', 'critical', 'courtship', 'undress'). It is striking that three of the words covered ('rant', 'zany', 'fashionable') pop up suddenly in many dramatic texts within a couple of years. The picture that emerges for me from this, is not one of Shakespeare single-handedly inventing, or even popularizing, words, but of him as a typical member of an artistic community, one which responds to and reflects the rapid changes going on in the vocabulary of English at the time. It is hardly surprising that professional playwrights making a living in the commercial theatre, seeking to attract popular audiences, are quick to pick up on linguistic fashions – and it is linguistically naïve of us to seek to locate the 'origin' of words in a single individual. Languages are collaborative, communal efforts – words come into being thanks to the morphological and phonetic resources of the language, and its cultural contacts, not because a few users are divinely gifted wordsmiths.

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Comparing Syntactic Strategies for Proximity and Distance in the Verse/Prose Comedies of Shakespeare and Jonson

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Introduction

One of the most effective ways of exploring subtly codified and varied representations of the past is through an appraisal of language and style, including the use of archaisms in Early Modern English dramatic writing. In this respect, studies of Shakespearean language have tended typically to concentrate on paradigmatic characteristics of his creative use of language at the expense of syntagmatic features. Thus, analysis of archaic elements in the language of Shakespeare and his contemporaries has been restricted mainly to lexical, morphological or phonological elements. Jonathan Culpeper has drawn attention to the often under-rated significance of syntax in Shakespearean texts, and suggested that more research is required in this area[1]. He also notes, like Stanley Hussey[2], how syntactic nuances in the Shakespeare text help to establish characterisation. However, such discussion is often restricted to instances where syntactic features relate to cognitive organisation of speech. Besides, Hussey's assertions on syntactic evolution in the plays of Shakespeare and his contemporaries were open to the critique that they were not based on quantitative evidence. This paucity of scholarly attention to Shakespeare's syntax is compounded by an even greater neglect of the syntactic choices of his playwriting contemporaries.

[1] Jonathan Culpeper, *Language and Characterisation: People in Plays and Other Texts*, Harlow, Longman, 2001, p. 202.

[2] Stanley Hussey, *The Literary Language of Shakespeare* [1982], London-New York, Longman, 1992 (2nd edition), p. 75.

Of all of Shakespeare's contemporaries the one with whom his name is most often linked is Ben Jonson. It is perhaps easy to overlook the fact that the year 2016 has been not only the quatercentenary of Shakespeare's death, but also of Jonson's publication of his *Workes*, representing a watershed in the gradual transformation of dramatic entertainment into the status of literary artefact. 1616 was also the year in which Jonson was installed as in effect the country's first poet laureate by being awarded an annual pension from the Crown. It is highly plausible to assume that, without the precedent of Jonson's apparently hubristic and presumptuous exercise in self-promotion, the Heminges-Condell folio edition of Shakespeare's plays might never have seen the light of day. Despite the manifest differences in the style, setting and subject-matter of their work, particularly their comedies, Shakespeare and Jonson are the two dramatists whose work stands out among contemporaries of the late Elizabethan and early Jacobean periods, a twenty-five year span commonly recognised as a time of profound cultural, political, and – not least – linguistic change in England. Deep interest in the connections between Shakespearean and Jonsonian theatrical practices is exemplified by older studies such as Gerald Eades Bentley's 1945 magnum opus *Shakespeare and Jonson: Their Reputations in the Seventeenth Century Compared* and more recent ones, such as Bill Angus's *Metadrama and the Informer in Shakespeare and Jonson* (2016)[3]; the latter argues for a meta-referential preoccupation evident in the plots, characters and settings of both dramatists with the sociopolitical, pragmatic context in which their works were received and interpreted.

In our paper we will argue that the syntactic strategies of both Shakespeare and Jonson were conscious rather than arbitrary, and will relate these choices, by means of a harmonised literary-linguistic analysis, to the broader socio-political context. Shakespearean and Jonsonian comedies spanning the late Elizabethan and early Jacobean period were investigated for the use or non-use of the Verb Second inversion feature with subject pronouns in declarative clauses – that is to say, where the grammatical subject pronoun inverts round the finite verb standing in second position, to be presented below. Following on from two previously published co-authored studies of syntax in

[3] Gerald Eades Bentley, S*hakespeare and Jonson: Their Reputations in the Seventeenth Century Compared*, Chicago, University of Chicago Press, 1945; Bill Angus, *Metadrama and the Informer in Shakespeare and Jonson*, Edinburgh, Edinburgh University Press, 2016.

Shakespeare's serious verse drama and in that of his contemporaries[4], the present paper began with the hypothesis that the comedies, relying more on vernacular speech style, make less use of this salient feature of archaic syntax than the serious plays. It was then found that interesting differences distinguish Shakespeare's and Jonson's use of this syntactic trait in ways that we associate with their differing authorial stance in relation to contemporary reference.

In the first part of the study five early period Shakespeare comedies – mainly written in verse with limited prose speeches/scenes – were investigated to discover the ratio of archaic VS usage, as compared with the more contemporary vernacular Subject Pronoun-Verb order (henceforth SV or SProV). Our data research targeted the distribution of SProV to VSPro occurrences across the selected corpus of plays. The second part of the research, following the same methodology, involved a similar stylistic comparison between five middle-period prose/verse Shakespeare comedies and five prose/verse comedies by Jonson. A further rationale for selecting Jonson for the comparison with Shakespeare lies not just in the fact that both dramatists produced comedies consistently across a broad span of the period in question, but also that the major works of neither author are considered to be collaborative. Hence, stylistic consistency can be expected within and across the texts of each of the two dramatists, in contrast to the internal stylistic variations and idiosyncrasies to be found in the many plays of the period attributed to collaborative authorship.

The principal aim of the study is to analyse and evaluate stylistic effects and vernacular influences in the choice or avoidance of what was, by the Early Modern period, a syntactic archaism. Finding a measure of syntax closer to the vernacular is inevitably challenging in the absence of spoken data from this period. However, it was hypothesised that fewer examples of the Verb Second construction in Shakespeare's comedies would be found than in his earlier historical plays; we then investigated whether this is not only a function of stylistic idiosyncrasy or language change, but also of setting and context, and is intrinsic to

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[4] Richard Ingham and Michael Ingham, "Subject-Verb Inversion and Iambic Rhythm in Shakespeare's Dramatic Verse", in *Stylistics and Shakespeare's Language*, eds Jonathan Culpeper and Mireille Ravassat, London, Continuum, 2011, pp. 98-118; Richard Ingham and Michael Ingham, "Syntax and Subtext: Diachronic Variables, Displacement and Proximity in the Verse Dramas of Shakespeare and His Contemporaries", *Shakespeare*, 11:2 (2015), pp. 214-32, published online 23 July 2013.

the dramatist's evocation of spatial/temporal proximation or distancing of the particular play.

Our study was also prompted by the fact that there have been remarkably few studies of Shakespeare's syntax, and even fewer of that of his contemporaries. One notable exception is Jonathan Hope (1994), who used grammatical preferences as a means of investigating authorship of disputed plays[5]. John Houston (1988) noted the pertinence of syntactic strategies that disturb the "*ordo naturalis*" to connote "high style", contrasting it with "colloquial syntactic devices" of later plays[6]. Elsewhere, Sylvia Adamson (2001) discusses features of high style in her contribution to her co-edited study of Shakespeare's dramatic language[7]. Her essay focuses predominantly on lexical aspects of his language, rather than on syntactic variables, and contains only a passing reference to – and a single example of – syntactic considerations related to thematisation. For the most part, syntactic choices do not appear to have been sufficiently considered as a factor connoting high style; by the same token, syntactic preferences consistent with the less elevated, or even demotic, style that characterises comedy have yet to be investigated closely.

Our research is necessarily more narrowly focused than the abovementioned studies, looking at a less heterogeneous spread of source materials than Hope, with the aim of comparing works that are broadly similar in genre. Nevertheless, it is fortified by critical recognition that non-colloquial or non-quotidian syntax – at least in the work of Shakespeare – is stylistically marked, and would have been associated with consciously dated usage in the context of the popular, vernacular world of comedy. What is not known, though, is how far this characteristic applies to Shakespeare's contemporary, Jonson. Principally at issue in our interpretation of the empirical data is the way in which Shakespeare and Jonson, in their different ways, appear to have situated their works in space and time, and how this distancing effect is obtained by the use or avoidance of archaic syntax. In the following

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5 Jonathan Hope, *The Authorship of Shakespeare's Plays*: *A Sociolinguistic Study*, Cambridge, Cambridge University Press, 1994.

6 John P. Houston, *Shakespearean Sentences*: *A Study in Style and Syntax*, Baton Rouge, Louisiana State University Press, 1988, p. 126.

7 Sylvia Adamson, "The Grand Style", in *Reading Shakespeare's Dramatic Language: A Guide*, eds Sylvia Adamson, Lynette Hunter, Lynne Magnusson, Ann Thompson and Katie Wales, London, Arden Shakespeare, 2001, pp. 31-50.

sections we elaborate on the historical and theatrical context of Shakespeare's and Jonson's comedies, before presenting the data in tabular form in order to make our comparisons and interpret our findings.

The dramatic settings of Shakespearean and Jonsonian comedy

Our earlier study in 2013[8] had found a greater tendency toward syntactic archaism in Shakespeare's serious plays as well as those of his contemporaries, supporting the view that these syntactic choices were designed to evoke temporal, and in some cases geographical, distance; in contrast, the serious verse dramas of the early Jacobean period tended to eschew archaic constructions, which we identified as a linguistic device connotative of more immediate reference to the context of contemporary England. That said, the contemporary implications were often thinly veiled by non-English place and time settings. Historical tragedies of this latter period, such as Jonson's Roman tragedy, *Sejanus* (1604), were perceived by powerful contemporaries of the dramatist as implying more topical than historical reference, causing the play to be proscribed.

Jonson's early satires had also courted controversy, and 1605, following the Gunpowder Plot, the author was called before the Privy Council to explain himself[9]. Commenting on aspects of *Volpone*, Gordon Campbell has noted how "the seditious elements to which he had contributed had landed Jonson in prison, but on this occasion he escaped censure by virtue of the ambiguity of his criticism"[10]. Presumably what saved Jonson from any repetition of his earlier brushes with the Master of the Revels, resulting in incarceration, was the play's distinctly Italianate setting and its bestiary of metaphorical personas. Subsequently, and unlike Shakespeare, whose comedies, tragedies and later romances eschewed an English setting altogether – whether historical or geographical – Jonson opted to set a number of his satirical comedies in contemporary London, including the revised version of

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8 Ingham and Ingham, "Syntax and Subtext".

9 See Richard Dutton, *Ben Jonson,* Volpone *and the Gunpowder Plot*, Cambridge, Cambridge University Press, 1998.

10 Gordon Campbell, "Introduction" to Ben Jonson, *Volpone, or The Fox*; *Epicene, or The Silent Woman; The Alchemist; Bartholomew Fair*, ed. Gordon Campbell, Oxford World's Classics, Oxford, Oxford University Press, 1995, pp. vii-xxi; p. xv.

Every Man in His Humour (1606?), *Epicene* (1609), *The Alchemist* (1610) and *Bartholomew Fair* (1614). Both dramatists produced comedies that were, in part, festive, although in most Jonson comedies – even in the more overtly festive *Bartholomew Fair* – there is an overriding spirit of social satire.

In sharp contrast to Jonson, Shakespeare studiously avoided English locales for all of his comedies, excepting *The Merry Wives of Windsor*, and in this case the play is safely distanced by being located in a whimsical 'Merrie England' merchant-class milieu. His other later comedies, from *As You Like It* to *Measure for Measure*, employ similarly fanciful anachronisms in setting and cultural incongruities in *dramatis personae* to those that worked so well in *A Midsummer Night's Dream*. What is distinctly human and believable about the characters that inhabit these comedies is expressed by their dramatic motivation and actions, signifying universal human characteristics and values, rather than by any attempt at accurate or specific geo-historical realism. Shakespeare tends to isolate his more Anglicised comic characters in such plays in a hermetic time-bubble of absurd pretentiousness or naïveté; thus, the later comedies are no different from the earlier ones in their lack of specificity. The later comedies, particularly *All's Well That Ends Well* and *Measure for Measure*, exhibit no sign of 'here and now' reference, but rather anticipate the late romances in their 'there and then' orientation. In this lack of reference, or, at most, extremely oblique reference, to current events and to English locales in his middle-period comedies and later romances, Shakespeare's work deviates little from the orientation of his early comedies.

Shakespeare's and Jonson's approaches to comedy

Shakespeare's recipe for comedy tends to follow John Lydgate's early fifteenth-century dictum that the comic form should invert the structure of tragedy in proceeding from potential crisis to happy resolution: "in his gynnyng […] a maner compleynyng / And afterward endeth in gladness" (*Troy Book*, II, 847-49)[11]. Laura Kendrick, citing Lydgate and

[11] John Lydgate, *Troy Book*, ed. Robert R. Edwards, Book II, available at http://d.lib.rochester.edu/teams/text/edwards-lydgate-troy-book-book-2 (last accessed December 2016).

the influence of classical Roman models of comedy in her 2014 essay on medieval comedy and its adaptations, finds a strong link between this narratively dictated notion of comedy and the works of Plautus and Terence[12]. Shakespearean comedy adopts such a time-honoured model of reversal of fortune for its protagonists, while, at the same time, exploiting to maximum effect the romantic plots and characterisation of the respective source texts from which his plays are adapted. Where Shakespeare departs somewhat from this formula, such variation on the celebratory ending model is considered worthy of metadramatic allusion: for example, in the conclusion of *Love's Labour's Lost*, the protagonist Berowne comments ruefully on the non-conformity of the play's suspended romantic resolution to the customary ending of comedy: "Our wooing doth not end like an old play / Jack hath not Jill; these ladies' courtesy / Might well have made our sport a comedy" (V.ii.947-49)[13]. *A Midsummer Night's Dream*, written shortly afterwards, "restores amends" (V.1.455) by guaranteeing the conventional ending whereby "Jack shall have Jill" (III.ii.490).

While Shakespeare's comedy certainly contained burlesque scenes, the dramatic focus was much more on plot and a fortunate *dénouement*, epitomising the concept that comedy should be the narrative inverse of tragedy. He seems to find little use for the late medieval theory of human personality being governed by five humours, or bodily fluids, which remained relatively unchallenged until William Harvey's discovery of blood circulation in 1628. Rather, Shakespeare's plays generally, including his comedies, reveal greater interest in the senses and the organs of speech, touch, sight, hearing and taste.

In contrast, Jonson's frequently meandering plots are not his major concern, but rather character types that are representative of ridiculous or exaggerated human behaviour; unlike Shakespeare, he reduces the significance of romantic elements and promotes the stage action as a mirror of contemporary society "where they shall see the time's deformity", as he asserts quite categorically in the Induction to *Every*

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[12] Laura Kendrick, "Medieval Vernacular Versions of Ancient Comedy: Geoffrey Chaucer, Eustache Deschamps, Vitalis of Blois and Plautus's *Amphitryon*", in *Ancient Comedy and Reception: Essays in Honor of Jeffrey Henderson*, ed. S. Douglas Olsen, Berlin-Boston, De Gruyter, 2014, pp. 377-96; p. 378.

[13] All quotations from Shakespeare refer to *The Oxford Shakespeare*, eds Stanley Wells and Gary Taylor, Oxford, Clarendon, 1986.

Man Out of His Humour[14]. Humours were principally for Jonson an established device, a peg on which he could hang his comedies satirising human foibles. As with the acutely observed but ill-fated *Sejanus*[15], the satirist palpably targets the vices and follies of what he famously characterised in his poem "An Expostulation with Inigo Jones" as "the money-get, mechanic age" (ll. 52-53), venting his spleen at what he saw as the philistinism of the nascent age of capitalism. The specifically latter-day London settings of his comedies lacked the alibi that his plays relate to a distant place or time, as was the case with *Sejanus*, and are therefore innocuous. Jonson's only means of evading accusations of calumny was therefore to employ the generic character types and names derived from stock character attributes common to both medieval English theatre and Italian *commedia dell'arte*.

This he did effectively in his most famous satirical comedy, *Volpone*, safely set in the distanced location of Venice; nevertheless, in the play Jonson opts for a specifically contemporary time-setting, taking a sideswipe at the manners of contemporary England, as evidenced by his portrait of the preposterous English social climbers, Sir Politic Would-Be and his irritating wife Fine Lady Would-Be. Illustrative of Jonson's impulse to depict and satirise the manners of his London contemporaries was his decision to shift the setting of his breakthrough 1598 comedy *Every Man in His Humour* from Florence to London following its initial stage success. Some years earlier in the play's less popular and enduring sequel *Every Man Out of His Humour* (1599) – supposedly Italianate in setting – Jonson had included English place-names such as Harrow-on-the-Hill. At a central point of the play he even invites the audience to suppose the setting, somewhat incongruously, as "Paul's Walk" – the middle aisle of Old St Paul's Cathedral and a habitual site for London news and rumour-mongering.

There is a distinct quality of caricature about the targets of Jonson's satirical wit, which tends to be reinforced by speech mannerisms, including, in a number of cases, antiquated syntax assigned to characters such as the braggart Captain Bobadill in *Every Man in His Humour* and Justice Overdo in *Bartholomew Fair*; in the first case the use of archaic VS

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[14] Grex "At the second sounding", ll. 115-20, *Every Man Out of His Humour* [1599], ed. Helen Ostovich, Manchester, Manchester University Press, 2001.

[15] Ben Jonson, *Sejanus His Fall* [1603], in *The Revels Plays*, ed. Philip Ayres, Manchester, Manchester University Press, 1990.

and a quasi-elevated register connote a bombastic personality, while in the latter it betokens an excessively fastidious and old-fashioned usage typical of the conceited and verbose Justice of the Peace.

> Bobadill:
> And this will I venture my poor gentleman-like carcass to perform – provided there be no treason practised upon us – by fair and discreet manhood, that is, civilly by the sword.
> (*Every Man in His Humour*, IV.vii.69-71)[16]

> Overdo:
> Thus must we do, that wake for the public good and thus hath the wise magistrate done in all ages.
> (*Bartholomew Fair*, II.i.9)
> This pig-woman do I know, and I will put her in for my second enormity.
> (*Bartholomew Fair*, II.i.69)

It is, of course, important to refrain from positing a conveniently oversimplified binary division between a domesticated and synchronic Jonson and a geographically remote and anachronistic Shakespeare with reference to the time settings and locations of their comedies. A number of Jonsonian comedies, including *Every Man Out of His Humour* (1599) and *Volpone*, are set abroad, while *Cynthia's Revels* (1601) takes place beyond any realistic spatio-temporal context. Equally, Shakespearean comedy, while being set literally in foreign places, consistently implies familiar domestic locales and recognisable English characters, from *A Midsummer Night's Dream*'s mechanicals and *Much Ado About Nothing*'s inept constabulary to *As You Like It*'s Forest of Arden. This process involves what Lucy Munro has described as "strikingly anachronistic details" that have the effect of collapsing distinctions between past and present altogether[17]. However, unlike Shakespeare's anachronistic or unspecified time-frames, most of Jonson's comedies invoke a contemporaneous ethos, a feature on which their author laid particular stress.

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[16] Quotations from *Every Man in His Humour*, *Poetaster*, *Volpone*, *Epicene*, *The Alchemist* and *Bartholomew Fair* are from *The Cambridge Edition of the Works of Ben Jonson*, eds David Bevington, Martin Butler and Ian Donaldson, Cambridge, Cambridge University Press, 2012.

[17] Lucy Munro, "Shakespeare and the Uses of the Past: Critical Approaches and Current Debates", *Shakespeare*, 7:1 (2011), pp.102-25; p. 105.

In his Induction to the quintessentially presentist *Bartholomew Fair*, Jonson exhorts the spectator "neither to look back to the sword-and-buckler age of Smithfield, but content himself with the present" (ll. 87-88). As with Shakespeare, it is not only his lexical choices – colloquialisms, technical terms, etc. – but also his syntactic ones that enhance such perceptions on the part of the audience.

Tempting as it may be to discern specifically coded references and find what we are looking for in every aspect of a play-text, we need to guard against over-interpretation of the social significance of theatre and theatricality of the period, as Thomas Postlewait has cautioned. Critiquing scholarly assumptions and received ideas about Early Modern plays – especially totalising accounts of the inferencing intentions of their metatheatricality – he argues that the conceit of *theatrum mundi* "could signify anything or nothing"[18]. He goes on to observe:

> In the plays of Shakespeare and Jonson, for example, the application of the concept serves the positive and negative implications of the moment, from play to play, and even from character to character […]. Like the playwrights, we engage the metalanguage of theatre itself to describe cultural activities, attitudes and beliefs.[19]

Postlewait calls for greater emphasis on "evidence, documentation, archival research and […] rational analysis"[20]. Studying language usage in Shakespeare's and Jonson's dramas by testing hypotheses empirically, as in the work of Hope, Hugh Craig and others who have investigated issues of dating and attribution, provides us with concrete stylistic data that can serve the goals of this more empirical, evidence-based approach. Thus, for example, the seminal work of Estonian academic Ants Oras on identifying pause patterns in the iambic pentameter of Elizabethan and Jacobean drama has proved a fairly reliable indicator of the dating and attribution of plays according to their position in the verse line[21].

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[18] Thomas Postlewait, "Theatricality and Anti-Theatricality in Renaissance London", in *Theatricality*, eds Tracey C. Davis and Thomas Postlewait, Cambridge, Cambridge University Press, 2003, p. 111.

[19] Postlewait, p. 111.

[20] Postlewait, p. 122.

[21] Ants Oras, *Pause Patterns in Elizabethan and Jacobean Drama: An Experiment in Prosody*, Gainesville, University of Florida Press, 1960.

The Verb Second construction and the use/avoidance of archaism

The VS structure may be seen as a relic of the inversion of subject and verb in Old and Middle English[22] after clause-initial adverbials and direct objects, a rule which continues to characterise present-day Germanic languages. It was a fairly common minority pattern in fourteenth- to sixteenth-century English[23], and seems to have typified a more literary register. Later in the Modern English period, most types of subject-verb inversion fell out of use except in archaising verse styles[24]. An English author writing in the mid-to-late sixteenth century, such as Holinshed, is likely to have perceived it as a stylistic option tending towards archaism. As Nevalainen has shown, even in the genre closest to the vernacular, that is private correspondence, VS order could still be found after adverbials such as 'thus', 'then', 'yet' and 'therefore' in the later sixteenth century[25]. However, it occurred in only 10% of possible contexts, and in the period 1603-1642 it stood at 7%. Throughout the lifetimes of Shakespeare and his contemporaries, VS after initial adverbials would have been no more than a marginal phenomenon in ordinary language use, having dropped out of the language as a productive syntactic rule in the late Middle English period, as evidenced by Haeberli's work[26] and other studies. Though common usage in Chaucer's day, by the last decade of the sixteenth century Verb Second had become obsolete.

Houston's 1988 study, *Shakespearean Sentences: A Study in Style and Syntax*[27], found that VS order tended to decline in plays thought

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[22] In fact, inversion of a subject pronoun was not generally the rule in Old English and Early Middle English. It may plausibly be attributed to the influence of Anglo-Norman (see Eric Haeberli, "Investigating Anglo-Norman Influence on Late Middle English Syntax", in *The Anglo-Norman Language and Its Contexts*, ed. Richard Ingham, Woodbridge, Boydell and Brewer, pp. 43-163).

[23] See Bjørg Baekken, *Word Order Patterns in Early Modern English*, Oslo, Novus Press, 1998; Bjørg Baekken, "Inversion in Early Modern English", *English Studies*, 81:5 (2000), pp. 393-421.

[24] Baekken, using the Helsinki corpus, shows that the terminal decline of inversion post-dates 1630 (Baekken, *Word Order Patterns*).

[25] Terttu Nevalainen, "Recycling Inversion: The Case of Initial Adverbs and Negation in Early Modern English", *Studia Anglica Posnaniensia*, 31 (1997), pp. 203-14.

[26] Eric Haeberli, "Inflectional Morphology and the Loss of Verb-Second in English", in *Syntactic Effects of Morphological Change*, ed. David Lightfoot, Oxford, Oxford University Press, pp. 88-106.

[27] See also http://www.bardweb.net/grammar/01syntax.html for a brief summary of the implications of Houston's findings.

to have been written from the end of the 1590s onwards. However, whether this decline affected subject pronouns (VSpro) to the same extent as inversion with full nominal subjects was not shown. The same study also found increasing frequency of Subject-Object-Verb (SOV) patterns, i.e. inverting the now-conventional Verb-Direct Object order from approximately the same time-point. Therefore, Shakespeare cannot be said to have moved away from all types of inverted syntax in his later plays. Thus, VSPro could have remained constant as a stylistic option throughout Shakespeare's writing career. In fact it did not, falling sharply in his later works from 1604 onwards, but in the early and middle period serious dramas VSPro was chosen with single-syllable verbs at a frequency of close to 50% of the time.

In our 2013 study of serious verse drama (tragedies and history plays)[28] we argued that alternative choices made by a wide range of Early Modern English dramatists promoted the effects of either immediacy or distance, whether situating the play in a contemporary socio-political framework or else in a national-historical past. Late Elizabethan period syntax, including the use of Verb Second, in our corpus of history plays and tragedies, was shown to diverge sharply from the ordinary language of the time – as far as it can be recovered from less formal written material – whereas Jacobean dramatists chose to align their usage much more closely on it.

In the early Jacobean texts analysed, the match between syntactic choices in dramas and contemporary, domestic usage is a close one, subliminally reinforcing reference to contemporary life and events, we would argue. In the late Elizabethan plays studied, however, the mismatch with vernacular patterns of syntax failed to reflect such contemporary domestic associations. Although our study was limited to the syntactic variables analysed – the use or avoidance of Verb Second and the use or avoidance of auxiliary 'do' support in declarative sentences – it offered quantitative evidence to support the intuitive awareness that there are qualitative differences between the syntax of the respective plays. Our conclusion offered a logical explanation for this phenomenon. Our earlier 2011 study[29] was an empirical investigation of how Shakespeare handled the interplay of metre with syntactic variation in relation to the inversion of subject pronouns and verbs in declarative

[28] Ingham and Ingham, "Syntax and Subtext".

[29] Ingham and Ingham, "Subject-Verb Inversion".

contexts; this has remained a feature of our subsequent studies including the present one.

In these two earlier studies we focused particularly on strategies following an initial non-Subject constituent known as the Verb Second (V2) construction. In this syntactic context the use of Subject Pronoun-Verb (SVPro) word order was compared with Verb Second (VSPro), the Subject Pronoun-Verb pattern being considered as the default word order in ordinary late Elizabethan and Jacobean speech, e.g.:

(1) Yet you began rudely	*Twelfth Night* (I.v.203)
(2) From one vain course of study, he affects	*Every Man in His Humour* (I.i.8)

This pattern was found to be common, and, although the Verb Second inversion strategy remained a stylistic option, Subject Pronoun-Verb predominated especially in prose passages of dramas.

In contexts where this default word order was disrupted, the constituents that triggered Verb Second were most commonly Direct Objects or various types of Adverbials. Below are examples of each type featured in our previous studies:

Pre-placed Direct Object	
(3a) Five summers have I spent in farthest Greece	*The Comedy of Errors* (I.ii.133)
(3b) These will I beg to make me eunuchs of	*The Alchemist* (II.ii.68)
Adjunct of Place	
(4a) In no labyrinth can I safelier err	*Poetaster* (I.iii.47)
(4b) There have I made my promise	*Measure for Measure* (III.i.32)
Adjunct of Time	
(5a) And in the early morning will I send	*The Alchemist* (II.i.31)
(5b) Then slip I from her bum, down topples she	*A Midsummer Night's Dream* (II.i.53)
Adjunct of Manner	
(6a) […] and thus makes she her great P's	*Twelfth Night* (II.iv.81)
(6b) I like thy counsel; well hast thou advis'd it	*The Two Gentlemen of Verona* (I.iii.34)

Other Adjuncts

(7a) And for the cause of noise am I now a suitor to you — *Epicene* (V.iii.51-2)

(7b) And for her sake do I rear up her boy — *A Midsummer Night's Dream* (II.i.136)

The initial expression is frequently discourse-linked, e.g. "thus", "so", "here", "there", "now", "then", "this", referring deictically to dramatic contexts or to discourse-given entities. However, this is not a requirement; as in examples 3a and 6b, initial constituents may introduce discourse-new material ("five summers", "well"). In this regard Shakespeare's and his contemporaries' use of inversion can be compared with Verb Second in modern German, where initial constituents are often, but need not be, overtly discourse-linked.

Our results showed that although Shakespeare's usage of VS as opposed to SV declined markedly in his later playwriting career, the decline in the usage of VS by his Jacobean-era contemporaries was even more evident. The choice of VS in the earlier period by both Shakespeare and his contemporaries, particularly in history plays, appeared in our estimation to convey either a high style or a deliberately archaising effect. By the same token, much greater avoidance of Verb Second by Shakespeare's later contemporaries was seen as an indication that these tragedies connoted contemporary and local referentiality, even if not ostensibly set in early Jacobean London.

Verb Second usage and avoidance in comedy – methodology and results

Following on from the above-mentioned studies of the serious dramas of the late Elizabethan and early Jacobean periods, we were keen to explore Shakespearean and Jonsonian perspectives on comedy in relation to linguistic devices of temporal and/or spatial distancing/proximation. One corollary of our previous studies was the expectation that comedies of both periods would favour more vernacular usage with regard to the VS construction. We anticipated that this would be especially the case with comedies set in contemporary London that are more typical of the Jacobean period than the Elizabethan. Analysing and comparing similar data on the comedies was

not within the compass of this earlier study, but our hypothesis was that we would gain significant insights from the results of a similar quantitative study.

According to this hypothesis, data for comedies – complementing those for tragedies and histories – as well as comparisons between the syntactic preferences of individual dramatists, would provide a fuller picture of the adoption or avoidance of archaism. Notwithstanding, the present study comparing these syntactic preferences in comedies by Shakespeare and Jonson is necessarily of a preliminary nature and limited scope. With more complete data, comparing comedies and tragedies of both periods across a wide range of dramatic authors, employing both verse and prose, it should be possible to arrive at more categorical and authoritative conclusions, than the relatively provisional ones to be offered below. As in the earlier studies, our methodology relied on hand and eye in our close readings of the fifteen plays selected, rather than on electronic data-gathering; no currently available electronic corpus made data-searching a practical possibility due to the lack of appropriate syntactic tagging in online texts, which precluded automatic recovery of V2 contexts.

In order to provide a fuller picture of Shakespeare's and Jonson's syntactic preferences across a range of their comedies, we opted to analyse all text in the plays studied, prose as well as verse. This strategy represented a departure from our earlier studies which had focused uniquely on verse text. Our current study also differentiated between Verb Second figures for main verbs and those for auxiliary verbs and verb 'to be', in order to provide a more nuanced picture of usage by the respective authors. By auxiliary verbs we referred to primary auxiliaries – 'be', 'do' and 'have' – and modal auxiliaries, only. In our previous studies the main verb/auxiliary verb distinction did not seem important for the research questions adopted.

However, for the purposes of the present study, our working hypothesis was that closeness to the vernacular or otherwise might be reflected if we separated auxiliary and main verb figures. This is because inversion continued (and still continues) to be the norm for interrogatives with auxiliaries, but not with main verbs, and this fact may have maintained inversion longer with auxiliaries in V2 contexts likewise. It should also be mentioned that, for the sake of consistency

with the above-mentioned 2013 study of Shakespeare's serious dramas, only one-syllable main verbs were used, for comparability with auxiliaries, which are monosyllabic. The five earlier-period Shakespeare plays analysed were *The Comedy of Errors*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Love's Labour's Lost* and *A Midsummer Night's Dream*. The later-period plays analysed were *As You Like It*, *Much Ado About Nothing*, *Twelfth Night*, *All's Well that Ends Well* and *Measure for Measure*.

The results of the analyses thus conducted, for comedies from the earlier and middle periods of Shakespeare's writing career, respectively, are as shown in Tables One and Two. Verse and prose contexts are shown separately. Results for the two verb types are first shown separately and then amalgamated, so as to allow comparison with the results of Ingham and Ingham (2013)[30].

Table One
Shakespeare earlier-period comedies

Shakespeare MV	**VS**		**SV**		**Total**
verse	18	(22%)	63	(78%)	81
prose	2	(33%)	4	(67%)	6
Total	20		67		87
Shakespeare Aux	**VS**		**SV**		**Total**
verse	98	(48%)	107	(52%)	205
prose	13	(43%)	17	(57%)	30
Total	111		124		235
Shakespeare both verb contexts	**VS**		**SV**		**Total**
verse	116	(41%)	170	(59%)	286
prose	15	(42%)	21	(58%)	36

[30] Ingham and Ingham, "Syntax and Subtext".

Table Two
Shakespeare later-period comedies

Shakespeare MV	**VS**		**SV**		**Total**
verse	12	(18%)	53	(82%)	65
prose	7	(12%)	52	(88%)	59
Total	19		105		124
Shakespeare Aux	**VS**		**SV**		**Total**
verse	64	(49%)	67	(51%)	131
prose	39	(28%)	102	(72%)	141
Total	103		169		272
Shakespeare both verb contexts	**VS**		**SV**		**Total**
verse	76	(39%)	120	(61%)	196
prose	46	(23%)	154	(77%)	200

The corresponding data for the five Jonson plays analysed – *Every Man in His Humour*, *Poetaster*, *Epicene*, *The Alchemist* and *Bartholomew Fair* – is provided in Table Three below:

Table Three
Jonson comedies

Jonson MV	**VS**		**SV**		**Total**
verse	2	(6%)	33	(94%)	35
prose	1	(2%)	44	(98%)	45
Total	3	(4%)	77	(96%)	80
Jonson Aux	**VS**		**SV**		**Total**
verse	25	(33%)	52	(67%)	77
prose	30	(21%)	114	(79%)	144
Total	55	(25%)	166	(75%)	221
Jonson both verb contexts	**VS**		**SV**		**Total**
verse	27	(24%)	85	(76%)	112
prose	31	(16%)	158	(84%)	189

Analysis and discussion

On the basis of these data frequencies a number of observations can be made in relation to the research questions/hypotheses that we had established, prompted by the outcomes of our earlier studies.

In line with expectations, we see that:

a) Shakespeare opted for the Verb Second construction more frequently than Jonson
b) Shakespeare made less use of VSpro in verse in his comedies than in his serious plays
c) Shakespeare made far less use of VSpro in prose than in verse

We also drew one unanticipated conclusion from the data; namely:

d) Jonson used VSpro in prose almost as much as in verse

A very striking finding was that Shakespeare and Jonson both made far less use of VSPro with main verbs than with auxiliary verbs in V2 contexts. This reflected the fact that declarative sentence inversion in English survived in auxiliary contexts (for the most part with interrogatives), but became perceived as obsolete when deployed with main verbs.

To sum up with reference to Shakespeare, his use of VS with auxiliaries across the two periods (c. 1589-1604) hardly changed, an outcome in line with our findings for the serious verse dramas in our earlier studies. His use of VS with monosyllabic main verbs, however, ran at a much lower level in both periods than his inversion of auxiliaries, in line with the maintenance in Early Modern English of inversion with auxiliaries in interrogatives, and with the decline of inversion in interrogatives with main verbs, as mentioned.

The findings appear to support the conclusion that, compared with Jonson, Shakespeare was more conservative, making more use of VS across the board. In comparison with his verse – as expected, assuming prose to be closer to vernacular changes – he made much less use of VS in prose. Likewise, when compared with auxiliary contexts, monosyllabic main verb contexts in Shakespeare's comedies exhibit much less use of the VS construction. The Verb Second inversion option was by this period doubly archaic in a declarative context: first, because Verb Second was in any case archaic, and second, because the practice of

inverting main verbs was elsewhere losing ground to the *do*-support structure in Early Modern English interrogatives.

Compared with verse in his serious plays, verse in Shakespeare's comedies made less use of VS overall. When compared with Verb Second data for Shakespeare's serious plays, in which VS was deployed in nearly 40% of contexts, the lower count of 35% in the comedies is also noticeable. The relatively low figure of around 20% in main verb verse contexts also suggests that, despite showing greater predilection for the VS construction than his earlier and later contemporaries, Shakespeare was sensitive in his comedies to the more archaic status of VS with main verbs than with auxiliaries. Whether this was also the case in his serious plays, however, remains to be established.

These findings support our view that Shakespeare's verse and prose dramas are syntactically more conservative than those of his contemporaries, such as Jonson. Given that Shakespeare's comedies are set in foreign places in non-specific time periods, and his histories are set in temporally remote contexts, archaic syntax features can serve to connote the desired distancing effect. By contrast, Jonson's comedies – *Volpone* apart, which we opted to omit from our data-count, since it is set in Venice – are increasingly set in a contemporary and highly familiar London. In addition, the more even distribution of prose and verse in Verb Second contexts in Jonsonian comedy can be interpreted as a stylistic device, reflecting the dramatist's characterisation techniques. The verse speech of some of his more outlandish or satirised characters incorporates a significant number of Verb Second instances; this has the effect of stylistically marking these characters' speech habits and suggesting pretension, bombast, mannered speech, and so on, since the 'high style' feature is incongruous when used by characters of a lower social class. Shakespeare, on the other hand, moves away from syntactic archaism in the verse patterns of his comic plays, presumably because elevated speech is less important as a stylistic marker in romantic comedy than in the status- and power-conscious world associated with the history plays.

In Shakespeare comedies, therefore, everything – location, time setting, characterisation, etc. – appears designed to make the audience experience this sense of displacement on the literal level, while simultaneously developing empathy with their ingenious characters and situations. This distanced setting, frequently in Catholic countries such as Italy, Spain and France, highlights the fact that these plays do

not directly relate to contemporary England. References to, and inclusion of, priests and monks in the plots, as well as allusions to Catholic imagery and oaths such as "by the mass", "by our lady", etc. equally serve to achieve this distancing effect. By contrast, Jonson's characters utter profanities that are much less attributable to a specifically Catholic cultural and religious background, e.g. "s'lid", "s'blood", "s'death", etc. His excoriating satire on – among others – Puritans, not only brought him popular success in the playhouses, but also assured his lasting reputation as a writer of comedies. Had he exposed himself to further controversy by incorporating Catholic references in the language and settings of his work, it would surely have incurred even greater censure.

Simon Trussler has observed in his emphasis on Jonson's comedies and his notion of "humour" that: "Jonson […] is a more 'modern' writer of comedy than Shakespeare"[31], even if his concept of humour is not really the same as a modern understanding of the word. Trussler's observation that "the metropolis itself becomes almost a character in the day-to-day affairs of day-to-day urban life" is also insightful[32]. The same cannot be said of the milieu of Shakespearean comedy, which often emphasises the urban/rural dichotomy without being set in any recognisably specific contemporary city. In his prologue to *Every Man in His Humour* Jonson rejects the contrived machinery and stage conventions of historical drama – as exemplified for his fellow dramatist by Shakespeare's recently successful histories – in favour of:

> […] deeds and language such as men do use:
> And persons such as Comedy would choose,
> When she would show an Image of the times,
> And sport with human follies, not with crimes.
> (*Every Man in His Humour*, Prologue, ll. 21-24)

Conclusion

As Stanley Wells has pointed out: "He [Shakespeare] remained essentially a romantic dramatist, setting virtually all his plays (except

[31] Simon Trussler, "Preface" to Methuen RSC Edition of *Every Man in His Humour*, London, Methuen, 1986, pp. 9-22; p. 13.

[32] Trussler, p. 13.

the English histories) in far-off places and in distant times, never, like Dekker, Jonson and Middleton, depicting the society around him, only rarely adopting the satirical stance that characterised the work of many playwrights of the Jacobean generation"[33]. We propose that the use or avoidance of the Verb Second syntactic device forms part of the differing tone and style of the dramatic writing of Shakespeare and Jonson. The findings of our empirical quantitative study reinforce the perceptions of most critics – whether adopting literary or linguistic perspectives – and suggest that syntactic choices in verse and prose intersect with individual authorial preference in a period of rapid social and linguistic change.

As a corollary of this observation, we would argue that usage or avoidance of syntactic archaism can also inform dramatic factors, such as genre, style and place and time setting, and can yield valuable insights into the different world-views and aims of the respective dramatists. Our paper has attempted to demonstrate one linguistic way in which Jonson opted to convey "an image of the times", i.e. his own age and environs, while Shakespeare's festive and romantic comedy was more distant, semi-utopian even. So, in referring to his contemporary as a writer who was "not of an age but for all time"[34], Jonson's encomium can be seen as partly self-referential and sub-consciously comparative, thereby inviting a perspective to be taken along the lines of the one we have investigated linguistically in this study.

[33] Stanley Wells, *Shakespeare & Co.*, London, Penguin, 2006, p. 231.

[34] Ben Jonson, "To the Memory of My Beloved the Author, Mr William Shakespeare", dedicatory verses to Shakespeare First Folio, 1623.

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The Pragmatics of Dialogical Asides in Shakespeare

Roberta Mullini

1. Introduction

Shakespearean textual studies have highlighted the role of editorial additions and interpolations to either the Folio or Quarto versions of Shakespearean plays and made us aware of how these paratextual elements may affect reading, interpretation and performance as well. Since Nicholas Rowe's 1709 edition of the plays, successive editors have interpreted the texts trying to help readers "lacking in the visual imagination required to infer action from dialogue"[1] by embedding stage directions in the dialogue and indeed they have created what has become a long editorial tradition[2]. Among the added stage directions of which editors have sometimes been very prodigal or, on the contrary, rather thrifty, there is the "aside", an annotation marking a precise theatrical convention, which is, nonetheless, hardly ever used in the Folios and Quartos, even though it was well known as a performance practice to actors in the Elizabethan and Jacobean theatre[3].

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1 Stanley Wells, *Re-Editing Shakespeare for the Modern Reader*, Oxford, Clarendon Press, 1984, p. 66.

2 For the analysis of eighteenth-century editorial politics see J. Gavin Paul, "Performance as 'Punctuation': Editing Shakespeare in the Eighteenth Century", *The Review of English Studies*, New Series, 61:250 (June 2010), pp. 390-413.

3 Alan C. Dessen and Leslie Thomson affirm that variations in original stage directions are due mainly to "authorial idiosyncrasy" rather than to intrinsic different meaning of the words used to signal stage action: "Massinger and others regularly use *aside* to mean *speak aside*, but Shakespeare, for one, prefers other locutions (e.g., *to himself*) and uses *aside* primarily to denote onstage positioning" (*A Dictionary of Stage Directions in English Drama 1580-1642*, revised ed., Cambridge, Cambridge University Press, 2001, p. x).

Modern editions of Shakespearean plays, therefore, continue to insert the word "aside" throughout Shakespearean plays whenever editors interpret linguistic and contextual features which seem to require the presence of this theatrical convention. Scholars have also defined various categories for it: there can be monological, *ad spectatores*, and dialogical asides[4].

This essay will limit its scope to the dialogical aside and analyse it together with the pragmatic strategies it involves, when during a multiparty talk dialogue becomes hidden and particularly guarded (and wary), so as not to be recognised by any other onstage bystanders but the addressee selected by the speaker[5]. In this specific case, the aside loses its most manifest improbability as a convention and may show, on the contrary, how 'simple' dramatic dialogue – even in Shakespeare – works when stripped down to its interactional essentials because of urgency, secrecy or other contextual situations.

2. *The "aside to" in Shakespeare plays*

Like all editorial additions, stage directions signalling "aside" or "aside to" are, in a certain sense, personal and subjective interpretations of the original texts made by the many editors who have succeeded in preparing readable and performable versions of Shakespearean plays. As a consequence, added stage directions may seem arbitrary (and, indeed, the comparison of different editions of the same play shows that editors do not always agree on a certain movement or gesture). For this reason it makes sense that a single edition with consistent edi-

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[4] See Manfred Pfister, *The Theory and Analysis of Drama*, Cambridge, Cambridge University Press, 1988, pp. 139-40.

[5] Well-known terms in pragmatics and discourse analysis will be used, without necessarily mentioning the direct source. Here follows the list of the main scholars on whose works this analysis is grounded: John L. Austin, *How to Do Things with Words*, Oxford, Oxford University Press, 1962; Roger Brown and Albert Gilman, "The Pronouns of Power and Solidarity", in *Style in Language*, ed. Thomas A. Sebeok, Cambridge, Mass., MIT Press, 1960, pp. 253-76; Penelope Brown and Steven C. Levinson, *Politeness. Some Universals in Language Usage*, Cambridge, Cambridge University Press, 1987; Malcolm Coulthard, *An Introduction to Discourse Analysis*, London, Longman, 1977; Malcolm Coulthard and David C. Brazil, *Exchange Structure* (Discourse Analysis Monograph 5), Birmingham, ELR, 1979; H. Paul Grice, "Logic and Conversation", in *Syntax and Semantics 3: Speech Acts*, eds P. Cole and J. L. Morgan, New York, Academic Press, 1975, pp. 41-58.

torial decisions be chosen for the present analysis, and that the study itself be carried out based upon it, without precluding – though – a comparison with other editorial options.

The version of Shakespearean plays chosen is the electronic edition of *The Complete Works*, edited by Stanley Wells and Gary Taylor[6]. It is fairly easy to search this version by means of a concordancer since the editors have encoded the word "aside" (or "aside to…") in the text 'regularly' within brackets. The first step, then, will be to find the occurrences of dialogical asides in the various plays implementing the quite helpful and user-friendly AntConc concordancer[7].

A second step will try to analyse some of the verbal exchanges between speakers 'talking in asides' to each other, in order to see which pragmatic strategies, for example, are introduced by a first sender to capture the attention of a selected interlocutor, and how conversational moves are structured in an "aside to"[8]. A preliminary search was carried out in order to see which plays host the highest number of dialogical asides (see Table One).

The results reveal that a comedy (*The Merry Wives of Windsor*) ranks highest with 16 occurrences, followed by a tragedy (*Antony and Cleopatra*) with 14, a history play (*Henry VI, Part 3*) with 12, and a romance (*The Tempest*) with 11. These will be the Shakespeare plays analysed in the following paragraphs, except *The Merry Wives* because – when compared with the Arden edition[9] – the comedy loses its top ranking position shown in the Table: out of the 16 cases of "aside to" resulting in the Wells & Taylor edition, only 11 are present in the Arden version.

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[6] William Shakespeare, *The Complete Works*, Electronic Edition, eds Stanley Wells and Gary Taylor, Oxford, Oxford University Press, 1988. The present essay was completed before publication of *The New Oxford Shakespeare, The Complete Works*, eds Gary Taylor, John Jowett, Terri Bourus and Gabriel Egan, Oxford, Oxford University Press, 2016.

[7] AntConc, developed by Lawrence Antony at Waseda University (Japan), is a freeware corpus analysis toolkit for concordancing and text analysis, and is available at http://www.laurenceanthony.net (downloaded 23 August 2014).

[8] The passages commented upon in what follows are reproduced from Shakespeare, Electronic Edition, without the editorial encoding, after comparing them with the printed edition (William Shakespeare, *The Complete Works*, Compact Edition, eds Stanley Wells and Gary Taylor, Oxford, Oxford University Press, 1988). To reproduce my reference sources exactly, the present numbering system of acts and scenes uses Arabic and not Roman figures.

[9] William Shakespeare, *The Merry Wives of Windsor*, ed. H. J. Oliver, The Arden Shakespeare, London, Methuen, 1971.

Before proceeding it is convenient to remember what Manfred Pfister observes about the nature of the dialogical aside; according to this critic, it "is generally conditioned by conspiratorial dialogue or dialogue in an eavesdropping situation"[10].

TABLE ONE

Occurrences of "aside to" per play[11]

	TITLE	OCCURRENCES OF "ASIDE TO"
1	*Ado*	3
2	*Ant.*	**14**
3	*AWW*	4
4	*Cym.*	5
5	*Err.*	3
6	*Ham.*	5
7	*1H4*	6
8	*2H4*	3
9	*1H6*	2
10	*2H6*	10
11	*3H6*	**12**
12	*H8*	3
13	*JC*	5
14	*Jn.*	2
15	*LLL*	6
16	*Mac.*	5
17	*MM*	9
18	*MV*	3
19	*Per.*	2
20	*R3*	3
21	*Shr.*	5
22	*Tit.*	4
23	*Tmp.*	**11**
24	*TN*	2
25	*Tro.*	3
26	*Wiv.*	**16**
27	*WT*	1
TOTAL		**147**

3. *The various interactional levels of "asides to" in* The Tempest

The first example to be taken into consideration from *The Tempest* occurs at 3.3.11-17, soon after King Alonso has expressed his hopelessness

[10] Pfister, p. 140.

[11] The acronyms of the plays follow the standard MLA abbreviations.

about the life of his son Ferdinand. It takes place between Antonio and Sebastian, two characters the reader and the audience have already encountered in 2.1 when commenting cynically on Gonzalo's utopian speech and discussing how to get rid of Alonso. There is no aside in that scene because all the others have fallen asleep and the two conspirators can speak overtly. On that occasion their murderous intention is forestalled by Ariel, but now, when once again the structure of the play zooms in on that part of the island where Alonso and the others are, the conspiracy can go on. Thus, Antonio and Sebastian, in a clear 'conspiratorial aside' necessitated by the onstage presence of others, resume their regicidal plan:

11 ANTONIO. (*aside to Sebastian*) I am right glad that he's [King Alonso]
so out of hope.
12 Do not for one repulse forgo the purpose
13 That you resolved t' effect.
SEBASTIAN. (*aside to Antonio*) The next advantage
14 Will we take throughly.
ANTONIO. (*aside to Sebastian*) Let it be tonight,
15 For now they are oppressed with travel. They
16 Will not nor cannot use such vigilance
17 As when they are fresh.
SEBASTIAN. (*aside to Antonio*) I say tonight. No more.

The exchange consists of four moves, the fourth being a reinforcement of the third. From Antonio's initiation the spectators are reminded that Sebastian has been brooding and plotting something against the king for some time, and that his interlocutor is in the know. Antonio does not use any specific linguistic strategy to involve Sebastian (such as a vocative), but simply recalls a shared 'unsafe' topic. The "aside to" is thus justified by the risky nature of the topic itself. Furthermore, although not at the very beginning, Antonio uses an imperative ("do not… forgo", l. 12) so as to compel his addressee to feel involved in the action. Actually Sebastian answers with an inclusive "we" (l. 14), which stresses the common intent and implies active cooperation. Antonio's follow-up "Let it be tonight" (l. 14), without specifying the meaning of "it" and thus highlighting the conspiratorial tone of the whole exchange, asserts the common will of the two speakers, and Sebastian's final words simply reaffirm the assent to Antonio's sug-

gested time: the last move confirms the joint enterprise by the repetition of "tonight" from the previous move. In this case, the first speaker captures his addressee's attention by reminding him of some shared knowledge, and no appellation is necessary to start the exchange. The deixis of the four moves refers to an undefined murderous deed against someone who "cannot use such vigilance / As when they are fresh" (ll. 15-16), i.e. those other characters onstage with the speakers, who the audience have just heard talking of their tiredness. The secrecy and the allusiveness of the dialogue certainly take us back to 2.1, without needing any further explanation.

All the other "asides to" occur in 5.1, at the end of the play, when Prospero has decided to be merciful to his old enemies. The speakers here are Prospero and Ariel, well known to the spectators as master and faithful servant:

228 ARIEL. (*aside to Prospero*) Sir, all this service
229 Have I done since I went.
PROSPERO. (*aside to Ariel*) My tricksy spirit!
[…]
243 ARIEL. (*aside to Prospero*) Was 't well done?
244 PROSPERO. (*aside to Ariel*) Bravely, my diligence. Thou shalt be free.
[…]
254 (*Aside to Ariel*) Come hither, spirit.
255 Set Caliban and his companions free.
256 Untie the spell. *Exit Ariel*
[…]
317 PROSPERO. I'll deliver all,
318 And promise you calm seas, auspicious gales,
319 And sail so expeditious that shall catch
320 Your royal fleet far off. (*Aside to Ariel*) My Ariel, chick,
321 That is thy charge. Then to the elements
322 Be free, and fare thou well. *Exit Ariel*

The present cases do not sound conspiratorial at all, so their being rich with "asides to" must depend on a different reason. This appears to be connected to the nature of the two speakers: one is a spirit, invisible to all but Prospero and the audience, the other is a magician availing himself of his interlocutor's services. At this phase of the play, all characters (with the exceptions of Caliban and his new friends) are on the stage, and Ariel must be there too, ready to fulfil his master's desires. But Prospero and Ariel belong to another

dimension, to a magical world imperceptible to the others, so that what they say to each other must necessarily happen – theatrically speaking – via "asides to" when in the presence of humans. The first two exchanges contain only two moves: at l. 228 Ariel draws Prospero into speaking by apostrophising him with the deferential vocative "Sir", while Prospero answers with a vocative form and an endearing first-person singular possessive which highlights the close and positive relationship between the two, but he avoids using a verbal form. There is no follow-up here, neither is there in the second exchange. In the latter case, Ariel initiates the dialogue with a question (l. 243) the response to which once again has no verb. In his elliptical words, Prospero nonetheless cooperates in the conversation, by repeating the first-person possessive and by adding a promise which answers Ariel's often repeated question about his own freedom.

The two other exchanges (ll. 254-56 and 317-22) are different in that they are not started by Ariel, but by Prospero, do not receive a verbal response (but the addressee answers by doing something), and are linguistically more complex. In the two previous cases, Ariel interrupts the ongoing speakers (Alonso and the Boatswain, respectively), or – rather – intervenes on another level of reality (the magical world) while the two men are speaking. Here Prospero inserts his own words to Ariel inside what he is saying to the shipwrecked, behaving more or less like his spirit, and speaking thus on two levels. The greater linguistic complexity of these two "asides to" includes the use of imperatives and vocatives once again, which serve to attract the attention of Prospero's servant. Peculiar to the last aside is the use of second-person singular pronominal and possessive forms which show not only the master-servant relationship, but also the state of affection between the two (they are, simultaneously, terms of power *and* of solidarity)[12].

The two examples discussed so far demonstrate how the "aside to" depends closely on the dramatic situation and how subtly Shakespeare manages to take advantage of the plot and vary the linguistic strategies through which he makes it clear to his public that onstage speakers are dialoguing in asides. If the first occurrence of an "aside to" in *The Tempest* (between Antonio and Sebastian) manifests its being 'conspiratorial', the second one reveals that the

[12] See the seminal study by Brown and Gilman cited in note 2.

convention can also be used in other dramatic contexts which are not necessarily comical or frivolous.

4. *The cases of "aside to" in* Henry VI, Part 3

In *Henry VI, Part 3* Richard of Gloucester and George of Clarence (of the House of York) can be seen as conspirators against King Henry VI (of the House of Lancaster), but the two occasions for multiple "asides to" in 3.2 according to Wells & Taylor do not present Richard and George conspiring against anyone, but simply commenting on Edward of York's courtship to Lady Gray (these two as well are on stage), in other words the former play a counter melody to the others' words and behaviour:

11 RICHARD OF GLOUCESTER (*aside to George*) Yea, is it so?
12 I see the lady hath a thing to grant
13 Before the King will grant her humble suit.
14 GEORGE OF CLARENCE. (*aside to Richard*) He knows the game; how true he keeps the wind!
15 RICHARD OF GLOUCESTER. (*aside to George*) Silence.
16 KING EDWARD. (*to Lady Gray*) Widow, we will consider of your suit;
17 And come some other time to know our mind.
18 LADY GRAY. Right gracious lord, I cannot brook delay.
19 May it please your highness to resolve me now,
20 And what your pleasure is shall satisfy me.
21 RICHARD OF GLOUCESTER. (*aside to George*) Ay, widow? Then I'll warrant you all your lands
22 And if what pleases him shall pleasure you.
23 Fight closer, or, good faith, you'll catch a blow.
24 GEORGE OF CLARENCE. (*aside to Richard*) I fear her not unless she chance to fall.
25 RICHARD OF GLOUCESTER. (*aside to George*) God forbid that! For he'll take vantages.
26 KING EDWARD. (*to Lady Gray*) How many children hast thou, widow? Tell me.
27 GEORGE OF CLARENCE. (*aside to Richard*) I think he means to beg a child of her.
28 RICHARD OF GLOUCESTER. (*aside to George*) Nay, whip me then – he'll rather give her two.
29 LADY GRAY. (*to King Edward*) Three, my most gracious lord.
30 RICHARD OF GLOUCESTER. (*aside*) You shall have four, an you'll be ruled by him.

Although it is clear from Richard and George's words that they are not plotting against their brother Edward, it nevertheless becomes known that they do not completely agree with Edward's behaviour, nor with Lady Gray's plea in favour of her children. For the 'asiders', therefore, this can be considered an unsafe topic, both on a political and familial level. The use of a series of "asides to", then, does not seem due to conspiratorial purposes on the speakers' side, but to non-agreement with, and to criticism of, the sovereign's attitudes. Actually both Richard and George are just commenting on the king's proposals rather than talking to each other, given that they refer to the protagonists of the dialogue they are overhearing with third-person singular pronouns (they are not eavesdropping, since Edward is well aware of their presence even though he cannot – by convention – hear what they are saying). Only on a couple of occasions does Richard apostrophise Lady Gray with "you" (ll. 21 and 30), but again as a distant criticism of which the woman cannot be aware. Richard and George do not really address each other, except for that "Silence" (l. 15) pronounced by Richard to stop George, so that they can hear what is said between Edward and Lady Gray, and, at l. 28, for the emphatic imperative "whip me then", which of course cannot have any literal meaning.

The first two asides are built on three 'regular' moves, Richard initiating and concluding both. The three of them take place soon after a dialogue or just an individual speech between the two other protagonists of the scene; in this way the audience sees and hears the royal encounter and its comment 'live', so to say, and can focus its own attention now on a speaking couple, then on the other, alternatively.

The dramaturgical strategy used by Shakespeare in this scene – i.e. presenting two commentators who do not speak to each other but contribute to the topic being dealt with by other speakers – is quite effective since it shows the contrast between the ongoing 'romantic' dialogue between Edward and Lady Gray on the one hand, and on the other the realistic and anticlimactic aspects of the situation. At the same time, given the structure of the aside exchange, a certain power relationship between Richard of Gloucester and George of Clarence is brought to the fore, with the former speaking longer (and as initiator of the exchange) than the latter, thus stressing the greater power Richard has over George, the same power ending in George's assassination in *Richard III*.

5. *Enobarbus-the-Commentator and others in* Antony and Cleopatra

Antony and Cleopatra is the play that contributes, with its 14 cases, to the highest average presence of "asides" in the subgenre of 'tragedies' in the Shakespearean canon (in Act 2, 3, and 4). All asides but one have Enobarbus as one of the interlocutors (with Agrippa in 3.2, with Thidias in 3.13 and with Cleopatra in 4.2)[13]. He is thus the character who most frequently falls back on "asides to", being one of the interlocutors in 8 out of the 14 occurrences of this dialogical strategy. Enobarbus is mostly involved in comments on what is going on or is being said, in particular in 3.2.51-60 where he starts and ends the exchange with Agrippa about Caesar's and Antony's being inclined to weep. Only once does one of them call the other by name ("Why, Enobarbus", says Agrippa, l. 54), and only once is there an imperative verb to stress the dialogism of the passage ("Believe 't", says Enobarbus to Agrippa, l. 60), which otherwise remains a gloss on the scene:

51 ENOBARBUS (*aside to Agrippa*) Will Caesar weep?
52 AGRIPPA (*aside to Enobarbus*) He has a cloud in 's face.
53 ENOBARBUS (*aside to Agrippa*) He were the worse for that were he a horse;
54 So is he, being a man.
AGRIPPA (*aside to Enobarbus*) Why, Enobarbus,
55 When Antony found Julius Caesar dead
56 He cried almost to roaring, and he wept
57 When at Philippi he found Brutus slain.
58 ENOBARBUS (*aside to Agrippa*) That year indeed he was troubled with a rheum.
59 What willingly he did confound he wailed,
60 Believe 't, till I wept too.

The only "aside to" in act 4 (4.2.23-24) is between Enobarbus and Cleopatra. It is a very short one:

[13] As for the lines addressed to Thidias in my reference edition, the Arden Shakespeare version of the play calls them only an "aside", without defining an addressee (William Shakespeare, *Antony and Cleopatra*, ed. M. R. Ridley, The Arden Shakespeare, London, Methuen, 1981). In this particular situation Enobarbus' lines "'Tis better playing with a lion's whelp / Than with an old one dying" (3.13.94-95) might indeed be considered as a speaker's comment to himself, a brief 'monological aside', given that there is no answer from his supposed interlocutor.

23 CLEOPATRA. (*aside to Enobarbus*) What does he [Antony] mean?
24 ENOBARBUS. (*aside to Cleopatra*) To make his followers weep.

It occurs while Antony is inviting his soldiers to spend some time with him on the last occasion before the definitive battle with Caesar. Cleopatra does not understand why Antony is speaking in that particular way and Enobarbus answers by interpreting the perlocutionary force of Antony's words.

More interesting is the series of "asides to" occurring earlier in the play, between Menas and Pompey (2.7.36-38, 52-55):

36 MENAS. (*aside to Pompey*) Pompey, a word.
POMPEY. (*aside to Menas*) Say in mine ear; what is 't?
37 MENAS (*aside to Pompey*) Forsake thy seat, I do beseech thee, captain,
38 And hear me speak a word.
39 POMPEY (*aside to Menas*) Forbear me till anon.
[…]
52 POMPEY. (*aside to Menas*) Go hang, sir, hang! Tell me of that? Away,
53 Do as I bid you. (*Aloud*) Where's this cup I called for?
54 MENAS. (*aside to Pompey*) If for the sake of merit thou wilt hear me,
55 Rise from thy stool.
POMPEY. [*rising*] I think thou'rt mad. The matter?
[*Menas and Pompey stand apart*]

In comparison with the other cases discussed so far, this contains all the clear signs of an interaction specifically between the two "asiders": Menas' interlocutor is called into the aside by the use of his name ("Pompey", l. 36), later followed by another vocative ("captain", l. 37), soon succeeded by a series of orders on both sides. This dialogue is not a 'conspiratorial aside', even if its topic, in its successive development, reveals itself to be just that: a possible conspiracy. The speakers employ the second-person singular pronoun and its derivative forms (apart from a plural pronoun – "you" – by Pompey at l. 53) throughout. Menas and Pompey are in Rome taking part in a celebration and the former asks the latter to pay attention to him and therefore to leave the on-going multiparty talk. The first speaker requires his addressee's attention, which he obtains for a while, then he is kept waiting until Pompey resumes the private dialogue but actually dismisses him. Menas renews his plea once again and succeeds in making Pompey leave his seat, in spite of Pompey's own words "I think thou'rt mad" (l. 55). At that point Pompey stands

up and the two form a talking unit that is separate, dialogically and proxemically, from the rest[14]. This is certainly a "dialogical aside" as it makes use of interactive strategies to start the 'aside encounter', to carry it on and to bring it to a functional conclusion (the perlocutionary force of the orders "Forsake thy seat", l. 37, and "Rise from thy stool", l. 55, is such that Pompey rises to his feet and the two speakers, as mentioned, stand, and not only talk to each other, in aside).

6. Tentative conclusions

The peculiarity of the asides between Menas and Pompey is that the speakers are neither conspirators (like Sebastian and Antonio in *The Tempest*), nor people who happen to overhear an intimate dialogue and comment on it (as Richard of Gloucester and George of Clarence do in *Henry VI, Part 3*). Likewise, they are not compelled to act and speak on a magical level impenetrable by the bystanders (like Ariel and Prospero, again in *The Tempest*). This series of "asides to" imitates what happens in a natural conversation when a multiparty talk breaks into its possible various components, especially when a speaker is urged to tell something to an interlocutor chosen among others and therefore uses direct address formulae (first names, vocatives, and orders), endearing pronouns and/or politeness strategies to hedge imperatives and the pressure of asking (such as "I do beseech thee", l. 37). The importuned interlocutor may react bluntly and with a dismissive attitude: Pompey, in this case, is engaged with other participants in delicate political matters, and actually goes briefly back to them ("Where's this cup I called for?", l. 53), but in the end, in spite of his reproaching Menas for the interruption, he gives in and accepts to listen to his friend's words.

Of course a deeper analysis would require the examination of many more occurrences of "asides to" in Shakespeare, but hopefully the selected examples and their discussion – with no pretension to

[14] In William Shakespeare, *Antony and Cleopatra*, 2.7.55, the stage direction is "[Pompey] *Rises and walks aside*", an addition first introduced by Samuel Johnson in his edition of Shakespeare's plays (*The plays of William Shakespeare, in eight volumes, with the corrections and illustrations of various commentators; to which are added notes by Sam. Johnson*, London, 1765). Johnson, as the Arden Edition states, was also the first to mark the exchange discussed here as taking place in aside.

systematicity – have shown how flexible the convention is[15]. While not all Shakespearean editors agree on what type of aside a character uses, all of them are reconciled when facing the texts since, because the playwright was so extremely good at marking these encounters with unmistakable linguistic and contextual features, it is (relatively) simple to add stage directions to help the reader and the performer alike read the texts as theatre[16].

[15] This article is part of a wider work in progress on the topic of Shakespearean asides, which hopefully will take into account also the monological and the *ad spectatores* asides.

[16] On the dialectics between editors and readers, the latter being offered tools to visualise a virtual performance, see Margaret Jane Kidnie, "Text, Performance, and the Editors: Staging Shakespeare's Drama", *Shakespeare Quarterly*, 51:4, 2000, pp. 456-73.

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"Danes Do It Melancholy": Allusions to Shakespeare in Films and TV

Irene Ranzato

Introduction

This contribution could only be possible in the age of 'post-theatrical' Shakespearean films, a period that Shakespeare film studies conventionally identify as starting in 1989 (the year of Kenneth Branagh's *Henry V*)[1], a year that marks the start of a cinematic production characterised by a mainstream postmodernism which "encourages a predominantly American film idiom to function as a global currency"[2] .

The focus of this article is, however, not adaptations of Shakespearean plays per se, but source-text allusions to Shakespeare and to Shakespeare's plays, which in either an overt or covert form are contained in dramatic dialogues and in visual elements in US-produced films and television shows, a form of intertextuality in which references to Shakespeare in audiovisual texts have multiplied.

After a theoretical framing of the significance and import of allusions, this contribution will thus look into the ways Shakespeare has been 'alluded to' and explicitly quoted in a number of meaningful examples from American mainstream films and TV shows, with the

[1] As Robert Shaughnessy notes, Lynda E. Boose and Richard Burt, editors of the comprehensive collection *Shakespeare, The Movie* (London-New York, Routledge, 2001 [1997]), symptomatically dropped most essays which focused on Shakespeare films released prior to 1989 when editing the second volume, *Shakespeare, The Movie II* (London-New York, Routledge, 2003). See Robert Shaughnessy, "Stage, Screen, and Nation: *Hamlet* and the Space of History", in *A Concise Companion to Shakespeare on Screen*, ed. Diana E. Henderson, Maldon, Oxford and Carlton, Blackwell Publishing, 2006, pp. 54-76; p. 75.

[2] Shaughnessy, pp. 74-75.

purpose of evaluating the function of this type of cultural references in the texts. When relevant, it will also highlight if and how the creators of translations into Italian for the specific mode of dubbing have acknowledged this particular form of allusions and acted accordingly by keeping or omitting intertextual references.

The majority of instances are included in the 'post-theatrical' timeline between the 1990s and nowadays, although luminous examples from earlier periods will also be quoted in order to pinpoint the function of these references. Even with these chronological and geographical limitations, the potential corpus of allusions to Shakespeare in popular audiovisual culture would be enormous. This paper will thus concentrate on works which cite Shakespeare and his plays for 'educational' purposes and those which, as it is further argued, serve as a mouthpiece for the film or TV 'auteur'. The article in fact contends that there exists a specific bond between the use of allusions to Shakespeare in popular audiovisual products and the film studies concept of auteurism, and will try to shed light on the implications of this fruitful intersection.

Allusions

Allusions have been conceptualised as a special kind of cultural references[3]. Among the various definitions of the latter, Mailhac's, which focuses on the different 'distance' of these elements from the source and the target text, is particularly relevant: "by cultural reference we mean any reference to a cultural entity which, due to its distance from the target culture, is characterized by a sufficient degree of opacity for the target reader to constitute a problem"[4]. By referring to the degree of opacity Mailhac emphasises how the interpretation of cultural references is characterised by a varying degree of subjectivity. The distance between target and source cultures indicates the relativity of the concept, which is the main cause of the difficulty in

[3] For an overview of scholarly work on the topic, see Irene Ranzato, *Translating Culture Specific References on Television: The Case of Dubbing*, London-New York, Routledge, 2016, pp. 53-62.

[4] Jean-Pierre Mailhac, "The Formulation of Translation Strategies for Cultural References", in *Language, Culture and Communication in Contemporary Europe*, ed. Charlotte Hoffmann, Clevedon, Multilingual Matters, 1996, pp. 132-51; pp. 133-34.

finding univocal and unambiguous strategies for the translation of these references.

The term 'allusions' is privileged when used in connection with literary or, more broadly, artistic works, when it is referred to more complex intertextual elements and concepts than those taken from everyday life, i.e. to the words from a speech of a politician rather than to the politician himself/herself, or to an oblique reference to a film or novel character rather than to their author. Allusions create two kinds of links in the extratextual world: they connect the alluding text to the previous literary tradition and create a sense of connection between the author and the reader, "cultivating intimacy and forging a community"[5].

An important aspect of allusions is literature's ability "to create new literature out of the old"[6], that is to say, to involve the reader in a recreation by alluding to half hidden meanings that the readers should be able to grasp and then use in order to achieve a deeper knowledge of the work. Readers who recognise a creative allusion, i.e. an allusion which has not become stereotyped because of too many repetitions, attain a deeper understanding of a text, which means that they are in some way participating in its creation and can consequently feel a sense of fulfillment because they feel part of a restricted circle of readers who are on the same wavelength as the author[7].

As Leppihalme states in her influential study on the translation of these items, allusions may create a culture "bump" to translators, that is, a small-scale culture shock which may cause problems in finding the right cultural equivalent. The amount of examples provided by Leppihalme shows that what she means by allusions is a wide range of possibilities from simple quotations to more oblique hints[8].

In sum, allusions create a special relationship between the audience and the text itself and, to a certain extent, they presuppose a disposition on the part of the target culture audience to retrieve information and make associations which are usually more than just encyclopedic, since they require a certain degree of specialistic knowledge. Allusions

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5 William Irwin, "The Aesthetics of Allusion", *The Journal of Value Inquiry*, 36 (2002), pp. 521-32; pp. 521-22.

6 Anthony L. Johnson, "Allusion in Poetry", *PTL: A Journal for Poetics and Theory of Literature*, 1 (1976), pp. 579-87; p. 579.

7 Ritva Leppihalme, *Culture Bumps: An Empirical Approach to the Translation of Allusions*, Clevedon, Multilingual Matters, 1997 (see in particular pp. 32-33).

8 Leppihalme, *passim*.

to 'high-end' works or to popular culture products require what Finkel terms, writing about culture-specific references in general, a "reinforcement of attention"[9] by the audience and often create an effect of sophistication, as some of the examples in the following sections will show. The referents of allusions belong to a body of "assumed shared knowledge"[10], which may be general or specialised, part of the source culture, of the target culture or of any third culture – but whose nature is different from cultural references whose referent is not a work of fiction but an element of reality.

Allusions can be overt or covert. The category of overt allusions includes intertextual references explicitly quoted in the text. Formal implicitness or covertness is traditionally considered a defining characteristic of allusions[11]. Genette, for example, adopted this view in his influential overview of the different types of intertextuality[12]. In contrast, others have argued for a more flexible approach, highlighting that allusions can also appear as exact quotations or proper names[13] or otherwise "preformed linguistic material"[14], and may even openly state their source reference[15]. Whether highbrow or lowbrow, these references are generally perceived as having a sophisticated, sometimes 'intellectual' quality to them.

From what has been illustrated above, we may derive that covertness is the quintessential characteristic of allusions, while overt allusions may be classified as allusions by extension. As Irwin states, it is clear that an allusion is a type of reference, but in "what way it must be covert, implied, or indirect is a matter of some dispute"[16].

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[9] A. M. Finkel, "Ob avtoperevode", *TKP*, 1 (1962), pp. 104-25; p. 112.

[10] RauniKaskenviita,"AlluusiotAsterix-sarjankulttuurisidonnaisenakäännösongelmana [Allusions as a culture-bound translation problem in the Asterix series]", *Sananjalka*, 33 (1991), pp. 77-92; p. 77.

[11] Joseph Michael Pucci, *The Full-Knowing Reader: Allusion and the Power of the Reader in the Western Literary Tradition*, New Haven, Conn., Yale University Press, 1998, p. 6.

[12] Gérard Genette, *Palimpsestes. La littérature au second dégré*, Paris, Editions du Seuil, 1982, p. 8.

[13] Ziva Ben-Porat, "The Poetics of Literary Allusion", *PTL: A Journal for Descriptive Poetics and Theory of Literature*, 1 (1976), pp. 105-28; p. 110.

[14] Leppihalme, p. 3.

[15] William Irwin, "What Is an Allusion?", *The Journal of Aesthetics and Art Criticism*, 59:3 (2001), pp. 287-97; p. 287.

[16] Irwin, p. 287.

Covert allusions are often felt as problematic and sometimes too cryptic to be kept unaltered, even when an official translation may already exist (the term 'official translation' refers to the use of published translations in the case of books, to the translated dialogues and titles of films in distribution, and so on).

Sometimes it is an entire programme which, at a macro level, turns out to be an allusion to another text, playing from beginning to end with the presumed familiarity of the public with a given hypotext[17]. This operation can be carried out overtly, when a work is explicitly inspired by a source text, even if it deviates from it substantially – for example, season 4 episode 5 of *South Park* (Parker and Stone 1997-in production), which states from the very first lines of the script that it is an adaptation of Charles Dickens's *Great Expectations* (1861) – or it can also be carried out covertly, disseminating hints and clues so that the audience can recognise the hypotext(s) behind the hypertext. This is the case, for example, of the UK TV series *Life on Mars* (Graham *et al.* 2006-2007), a covert macroallusion to *The Wizard of Oz* (1900)[18]. As in this TV show, macroallusions are grasped by the audience by capturing dialogue excerpts, character and plot similarities, as well as visual hints, and by joining all the pieces to get a bigger picture. However, macroallusions appear to be more than just the sum of several overt and covert allusions, and they can be fully understood and appreciated in the wider context of the entire text which will clarify its bonds with the hypotext only when taken as a whole.

To sum up, macroallusions do not work so much (or not only) as accumulation of details but as a general concept of the film or programme, which might be expressed in either the visual or verbal style, or in a series of details, or in an explicit parody of plot, characters and contents. Macroallusions can be overt – for example in explicit parodies – but they are more often covert and quite subtle.

In films and television, allusions can also be non-verbal. Non-verbal allusions can be visual and/or acoustic, and their impact can be markedly exotic. These elements are some of the most characterising in terms of place and time. Their embeddedness into the source

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[17] Ranzato, pp. 70-72.

[18] Ranzato, pp. 162-65. See L. Frank Baum, *The Wizard of Oz* [1900], London, Puffin Classics, 2008.

text cannot be rooted out and, in the case of a translation, they cannot be transferred into the target text by any strategy other than by eliminating them, that is, muting or editing them out, by adding an explicitating caption on screen, or by simply leaving them untranslated as signs of foreignness. Often neglected by adapters, the potential of non-verbal references should be fully grasped as these signs are sometimes part of more complex verbal and non-verbal communicative acts. In the field of humour, this is what Zabalbeascoa recognises as "complex jokes"[19], which combine the acoustic and the linguistic codes to achieve their humoristic effect. Díaz Cintas adds noise as one of the dimensions to this category, by which he means not only noise in itself but also suprasegmental and paralinguistic information such as intonation and regional accents[20].

These broad conceptualisations will guide us in the qualitative evaluation of the Shakespearean allusions described in the following sections.

Shakespeare in film studies

Film studies scholars have tended to think of films based on Shakespeare's works as forming a distinct genre[21]. According to some, there was a past era of "direct" or "straight Shakespeare", an adaptational model that made both Olivier and Welles famously associated with all that was included in the meaning of "a Shakespeare film", which has been followed by a period in which Shakespeare coupled creatively with popular culture[22].

As Boots and Burt state, "while pride in anti-intellectualism has long roots as an American tradition […] quite the opposite has historically been true of British cultural life"[23], where 'knowing one's Shakespeare'

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[19] Patrick Zabalbeascoa, "Translating Jokes for Dubbed Television Situation Comedies", *The Translator*, 2:2 (1996), pp. 235-57; pp. 251-55.

[20] Jorge Díaz Cintas, *La traducción audiovisual: el subtitulado*, Salamanca, Ediciones Almar, 2001, p. 122.

[21] Harry Keyishian, "Shakespeare and Movie Genre: The Case of *Hamlet*", in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson, Cambridge, Cambridge University Press, 2002, pp. 72-81; p. 72.

[22] Boose and Burt, eds, *Shakespeare, The Movie*, p. 13.

[23] Incidentally, we might add, the same is true, if not even more true, for the Italian cultural tradition. More specifically, lowbrow contaminations of the 'sacred' Shake-

(and, more generally, the classics of the English canon) "has long been a rallying point of national superiority: the quotation of Shakespeare lines seems, in fact, to be used in Britain as a special, high-status kind of sub-language, a signalling code of sorts that regularly shows up in the language of even British detective novels"[24]. Although the present article generally shares this view, it is fair to remember that other scholars such as Keyishian argue that "it is doubtful there has ever been such a thing as a 'direct' Shakespeare" and it is hard to make "useful generalisations" for productions which are very different from each other across the whole span of film history[25].

The American anti-intellectual stance complicates the reading of allusions to Shakespeare that, as exemplified in the following instances, have appeared in Hollywood films and US TV series in overt and covert ways. It is in fact a mode of speaking to the cultivated people in the know that, I would argue, clashes with this presumed anti-intellectualism and can indeed be related to the will of some authors (writers and directors) to present themselves as 'auteurs'[26] and thus give even mainstream audiovisual works an additional layer of interpretation that only a few members of the audience would arguably be able to grasp. The questions one should ask are, then, who is the recipient of these more or less overt allusions and what is the function that the author/auteur(s) assigned to them.

Film critics and reviewers have used "the discourse of authorship", arisen in European, rather than American critical institutions,

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spearean texts have acquired a scientific status thanks to the painstaking work of collection and analysis of allusions to Shakespeare (especially in Italian B-movies and commercials) done by Mariangela Tempera: see her essay "Uses and Abuses of Shakespeare in the Italian Media" , in *Memoria di Shakespeare* 6 (2008), pp. 289-97.

[24] Boose and Burt, eds, *Shakespeare, The Movie*, p. 12.

[25] Keyishian, p. 72.

[26] The concept of cinema auteurism includes "the particular creative, expressive and artistic activities of the personnel who collaborate in varying degrees to make a film and whose respective individual agencies determine in complex ways film style" (Paul Watson, "Approaches to Cinematic Authorship", in *Introduction to Film Studies*, ed. Bill Nichols, London-New York, Routledge, 2007, pp. 90-108; p. 107). The concepts on which auteurism and the cult of the auteur, born in the 1950s, are founded are the same which are linked to the view of cinema as an art: art, esthetics, artist, craft, agency, technique, practice, style, expression, experience (p. 104).

"to argue for the artistic respectability of cinema"[27]. It is a discourse that today can arguably be applied also to television, thanks to the proliferation of quality TV series[28] in recent times. While the notion of authorship "is not central to the legal and contractual basis of film production and distribution"[29], and even less, I would argue, to the creative team which usually constitutes the 'author' of a television series (where it is usually the 'creator' and/or team of writers that is mostly associated with the word author, more than the director[30]), "it still has an enormous influence within cultural discourse"[31]. The author-name can become central to the marketing of the film or TV product, supporting the cultural and cult status of these audiovisual products. "Additionally, with the withering away of the socialist alternative to consumer capitalism, individualist discourses enjoy high status globally", writes Crofts[32], who continues, citing Lapsley and Westlake[33], by stating that the author can further serve as a

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[27] Stephen Crofts, "Authorship and Hollywood", in *The Oxford Guide to Film Studies*, eds John Hill and Pamela Church Gibson, Oxford, Oxford University Press, 1998, pp. 310-24; p. 311.

[28] Quality TV and auteur television are the object of several television studies and of critics' reviews (see for example Gary R. Edgerton and Jeffrey P. Jones, eds, *The Essential HBO Reader*, Lexington, The University Press of Kentucky, 2009; Mark Jancovich and James Lyons, eds, *Quality Popular Television: Cult TV, the Industry and Fans*, London, BFI Publishing, 2003; Mark Leverette, Brian L. Ott and Cara Louise Buckley, *It's Not TV: Watching HBO in the Post-Television Era*, New York-London, Routledge, 2008; Janet McCabe and Kim Akass, eds, *Quality TV: Contemporary American Television and Beyond*, London, I.B. Tauris, 2007; Robin Nelson, *State of Play: Contemporary "High-End" TV Drama*, Manchester, Manchester University Press, 2007). According to Thompson, quality programmes feature all or most of these characteristics: "A large ensemble cast; a memory; a new genre formed by mixing old ones; a tendency to be literary and writer based; textual self-consciousness; subject matter tending toward the controversial; aspiration toward realism; a quality pedigree; attracting an audience with blue-chip demographics" (Robert J. Thompson, *Television's Second Golden Age: From* Hill Street Blues *to* ER, Syracuse, NY, Syracuse University Press, 1996, pp. 13-16).

[29] Crofts, p. 322.

[30] Notable exceptions to this rule are very few, as the director of a series usually changes from episode to episode even in the cases in which the director is also the creator, as in Mark Frost's and David Lynch's *Twin Peaks* (1990-1991). *The Knick* (2014-in production) (see following section), however, is one of these exceptions, as Steven Soderbergh directed the two seasons which have been broadcast so far while he is not one of the original creators.

[31] Crofts, p. 322.

[32] Crofts, p. 322.

[33] Rob Lapsley and Mike Westlake, *Film Theory: An Introduction*, Manchester, Manchester University Press, 1988, pp. 127-28.

"constructed coherence" with which the reader (viewer, in our case) identifies.

As Willems indirectly suggests, postmodern representations of Shakespeare, "with [their] self-referential system of echoes, allusions and visual quotations", have been paving the way for audiences to create a familiarity, if not with Shakespearean plays, at least with their representation in Shakespearean author films (like those by Welles, Kurosawa, Olivier, Zeffirelli and, more recently, Branagh)[34]. As Boose and Burt have it, "even films which adapt the Shakespeare script faithfully as Branagh's […], speak within a metacinematic discourse of self-reference" in which, by quoting other canonic (and not necessarily Shakespearean) films, "they situate themselves in reference as much to the works of other directors as to a Shakespeare tradition"[35].

It is thus to audiences which have arguably built a more or less rich network of audiovisual allusions to Shakespeare that mainstream films and television series presumably speak, building a far from simplistic relationship between author and recipient audiences.

Listen: the auteur is speaking

The 2006 US film *Inside Man* is the story of a Manhattan bank robbery and ensuing police investigation, featuring famous Hollywood stars. Everything about the film speaks mainstream language and as such, as an elegant genre film, it was mainly received: a very well-made, well-directed, well-acted crime thriller. At least three elements, however, show that the film aspires to a higher status than that of a regular Hollywood movie: it is directed by a recognised 'author', Spike Lee; it makes early use of voice-over narration[36]; it opens with the following monologue by 'the robber':

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[34] Michèle Willems, "Video and Its Paradoxes", in *The Cambridge Companion to Shakespeare on Film*, pp. 35-46; p. 45.

[35] Boose and Burt, eds, *Shakespeare, The Movie*, p. 11.

[36] Despite being recognised as a potential sign of 'weakness' on the part of film-makers, because it is often used to fill in gaps in the plot by borrowing more or less verbatim excerpts from literary sources, voice-over narration is also associated with the many auteurs who memorably used this device in their films for artistic effect: Allen, Coen, Coppola, Fincher, Gilliam, Kubrick, Malick, Mankiewicz, Nolan, Scorsese, Truffaut, Welles, Wilder, to name but just a few, successfully availed themselves of this narrative feature.

> 0.42-1.34
> My name is Dalton Russell. Pay strict attention to what I say because I choose my words carefully and I never repeat myself. I've told you my name. That's the 'who'. The 'where' could most readily be described as a prison cell. But there's a vast difference between being stuck in a tiny cell and being in prison. The 'what' is easy. Recently I planned and set in motion events to execute the perfect bank robbery. That's also the 'when'. As for the 'why', beyond the obvious financial motivation, it's exceedingly simple. Because I can. Which leaves us only with the 'how'. And therein, as the Bard would tell us, lies the rub.

As the man himself emphasises ("I choose my words carefully"), his lexicon is interspersed with higher-register variants of more common words and expressions: "vast", "set in motion", "execute", "beyond", and especially the formal "exceedingly", are all used in the place of more colloquial words which one would perhaps expect from a criminal. Dalton's idiolect is thus established as that of no ordinary bank robber, even before he (mis)quotes from *Hamlet* (III.i.65): "therein […] lies the rub".

Beyond the need for characterisation, the quote from Shakespeare and the mention of the Bard perform an obvious task: as this is evidently, to judge by his speech, no ordinary bank robber, the film is no ordinary tale of robbery. It is one told by auteur Spike Lee who speaks directly to those members of the audience who will appreciate the cultivated allusion. By associating himself with the Bard, Lee creates from the very first moments of the film an indissoluble link between the two authors (film director and playwright), establishing his film as a work which transcends the limited constraints of the thriller genre it is supposedly cast in.

By translating these words with the Italian: "Ed è qui, il grande Bardo direbbe, che c'è l'intoppo", the Italian dubbing adapter proves to have acknowledged the overt allusion by translating "rub" with "intoppo", the official translation chosen in some of the best Italian translations of the play[37].

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[37] William Shakespeare, *Hamlet*, ed. Harold Jenkins, London, The Arden Shakespeare, 1997; see the following Italian translations: Masolino D'Amico, *Amleto*, Milano, Baldini Castoldi Dalai editore, 2005; Agostino Lombardo, *Amleto*, Milano, Feltrinelli, 2006; Raffaello Piccoli, *Amleto*, in *Tutte le opere*, ed. Mario Praz, Firenze, Sansoni, 1965; Alessandro Serpieri, *Amleto*, Venezia, Marsilio, 2003.

Shakespeare's words may be incapsulated in adaptations from other literary works for an effect which amplifies the works' claim to auteurism. Stanley Kubrick's adaptation of Thackerays's *The Luck of Barry Lyndon* (*Barry Lyndon*, 1975) does much to create a visual allusion to Hamlet from the very first scenes in which young Lord Bullington makes his entry. A pale, tormented child whose mother has remarried in haste, when he is reproached by her for insulting his father(-in-law), he despondently retorts with the words: "Madam, *you* have insulted my father!", a covert but clear allusion to the "Mother, you have my father much offended" line from *Hamlet* (III.iv.9).

A perhaps less obviously auteurish reinterpretation of a high-end literary classic is the cult teen comedy *Clueless* (Heckerling 1995). Loosely based on Jane Austen's *Emma*, the film is the coming-of-age story of Cher, a popular Beverly Hills high school girl. When her stepbrother's snotty girlfriend misattributes the "to thine own self be true" line (*Hamlet*, I.iii.78) to Hamlet and Cher corrects her, the following exchange leaves the smug girlfriend in dismay:

> 42.14-42.32
> Heather: It's just like Hamlet said: "To thine own self be true".
> Cher: Ah, no, Hamlet didn't say that.
> Heather: I think that I remember *Hamlet* accurately.
> Cher: Well, I remember Mel Gibson accurately and he didn't say that. That Polonius guy did.

"In the manipulation of cultural capital as a means of asserting status", Boose and Burt argue, Cher "clinches her superiority inside of a contest that defines itself through Shakespeare"[38]. The merry game of postmodern intertextuality, however, makes the decoding of these lines in terms of who is their recipient not as straightforward as the apparent lightness of the film would suggest:

> who is the Shakespeare joke on – the girlfriend, Cher, or just whom? Just what is the high-status cultural currency here, and how does "Shakespeare" function as a sign? Does the fact that Cher knows *Hamlet* not via the presupposed Shakespearean original but only via Mel Gibson's role in Zeffirelli's movie signify her cultural illiteracy – or her literacy?[39]

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[38] Boose and Burt, eds, *Shakespeare, The Movie*, p. 8.

[39] Boose and Burt, eds, *Shakespeare, The Movie*, p. 8.

The way in which Franco Zeffirelli's films contribute to this supposed literacy but also the way the apparent mismatch of high-brow and low-brow culture complicates the journey and the reading of Shakespeare's "cultural capital" is also testified by the fascinating and somewhat surreal conversation between John Travolta's Tony Manero, in *Saturday Night Fever* (Badham 1977), and his new, upwardly mobile dance partner, Stephanie, who mentions at one of their meetings that she has just seen Zeffirelli's *Romeo and Juliet* (1968):

> 00.40.26-00.40.51
> Stephanie: Like we've seen Zeffirelli's *Romeo and Juliet*.
> Tony: *Romeo and Juliet*, yeah? I read that in high school. That's, that's Shakespeare, right?
> Stephanie: No, it's Zeffirelli, the director of the movie. You know, the movie. Film.
> Tony: Yeah. You know what I never understood about that, that *Romeo and Juliet*, I never understood why Romeo took that poison so quick, you know. I feel like he could've waited or something.
> Stephanie: Ha, it's the way they took the poison in those days.

As in the former excerpt, here is a girl who is very sure of her Shakespeare, but her Shakespeare is the low-brow Shakespeare of the movies, while her naif, working class partner who remembers his school books and hopes to contribute with something intelligent to the conversation, is remembering another Shakespeare, the high-brow one he studied on the canonical texts. She is sympathetic of his ignorance and feels she has to explain that by "movie"' she means "film", and further affirms her cultural superiority by stating with confidence that that was the way poison was taken in those days. Although this film predates the period of cinema's height of fascination with the postmodern mixture of popular and literary culture, it foregrounds what will become a habitual practice by making the 'original' Shakespearean texts recede into the background.

Shakespeare is on the forefront also in some of the most popular recent TV series. Not surprisingly, quality TV productions often quote or allude to his works, as a way of strengthening their auteur aura. It is symptomatic that the two US series which have most drawn from Shakespeare's plays are related to directors who are first of all cinema authors: *House of Cards* (2013-in production) is

produced, among others, by David Fincher, who also directed its first two groundbreaking episodes, while the two extant seasons of *The Knick* (2014-in production) were entirely directed by the stylish film-maker Steven Soderbergh[40].

More than quoting Shakespeare directly, *House of Cards* can be considered a covert macroallusion (as defined above) to Shakespearean plays, especially *Richard III* and *Macbeth*. The fact that lead actor and co-producer Kevin Spacey formerly performed the role of king Richard III in a memorable production of the play on the London stage (directed by Sam Mendes in 2011) is only the first, if perhaps most important, trigger for a chain of associations revolving around this play, and one that encourages the thought that the Shakespearean echoes have been consciously pursued. The visual (and acoustic) link to *Richard III* is also guaranteed by the stylistic device adopted throughout the series: the main character Frank Underwood often breaks the fourth wall by speaking confidentially to the audience in malignant asides. There is no need to include in this study the full list of resonances which, due to the success of the series, have duly been noted by devoted fans and critics on several websites[41], but it is relevant to mention the clever way they are interwoven into the verbal and visual narrative with elegant results: from direct quotations, like the apparently incongruous line from *Julius Caesar* III.i.273[42] ("Cry, Havoc", said he who fought chaos with chaos, "And let slip the dogs of war", confides Frank to the audience in season 2 episode 12) to more covert allusions such as the meeting of Lady Macbeth/Claire Underwood with a malevolent old woman while she is jogging in a graveyard (season 1 episode 3), a fascinating allusion to Macbeth's encounter with the witches, in a scene which

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[40] A third TV series, less successful in terms of viewership, but critically acclaimed, is the equally Shakespearean *Boss* (Safinia 2011-2012, USA), whose leading actor, Kelsey Grammer, told reporters: "We've borrowed a lot from Shakespeare […]. That's the kind of stuff that is classically Shakespearean or Jacobean" (Jill Serjeant, "Forget *Frasier*. Mett Kelsey Grammer's Brooding *Boss*", *Reuters Television News*, 2011, http://www.reuters.com/article/us-boss-idUSTRE79H34S20111018, last accessed 31 December 2016).

[41] See for example https://www.buzzfeed.com/chelsealucas/quotes-from-macbeth-that-may-as-well-be-from-hous-1ozqr; https://usedbooksinclass.com/2013/02/18/house-of-cards-is-macbeth-dressed-in-borrowed-robes/.

[42] William Shakespeare, *Julius Caesar*, in *Arden Shakespeare Complete Works*, eds Richard Proudfoot, Ann Thompson and David Scott Kastan, London, Thomas Nelson and Sons, 1998.

a foggy atmosphere and the gloomy setting contribute to evoke the Shakespearean counterpart. And it will be sufficient to note that the mark of the author is conveyed through Shakespearean visual allusions even in the 'marketing paratext' of the series, as the image of Claire Underwood washing her bloody hands in one of the promotional photographs of the show graphically portrays:

The references to *Hamlet*, to *Henry V* and *Henry VI, Part 3*, in Soderbergh's *The Knick* are also meant to serve similar purposes: to construe the linguistic representation of a cultured, sophisticated leader of men who thinks outside the box – in this case doctor John Thackery, chief surgeon in an early twentieth-century New York hospital:

> 08.13-08.46
> Christensen: You do realise if you choose to join us, the work will be hard and the hours long, the results slow and agonising, and we will see no shortage of death at our own hands.
> Thackery: But the rewards...
> Christensen: The rewards will be the achievement of it all.
> Thackery: When the blast of war blows in our ears, then imitate the action of the tiger.
> Christensen: Hmm?
> Thackery: Shakespeare.
> Christensen: Never read him. (*The Knick*, season 1 episode 2)

Although Thackery never speaks in asides, his Shakespearean moments, as the one cited above, are largely reminiscent of the way Shakespeare's texts are used in the dialogues of *House of Cards*, as a

way to portray a charismatic leader who, however unscrupulous, is also exceptionally adept at what he does.

It is my contention that the idiolects of these main characters, both marked by their creative genius, their behavioural extremities, their proclivity for cultivated allusions, serve as a mouthpiece for the auteur, the genius at the centre of a creative crew, a modus operandi which, as already mentioned, is the true nature of television authorship.

Perhaps the best way to detect the link between Shakespeare and the 'sense of authorship' is by finding it in the least probable sites, that is light comedies. The film *LA Story* (Jackson 1990), for example, was written by its leading actor, the popular comedian Steve Martin. His ambition to raise the film to arthouse cinema material is evident from the opening scenes, which the production notes on the DVD define as "Fellini-esque". The character played by Martin opens the story with a monologue (yet another voice-over narration) in praise of Los Angeles, which parodies John of Gaunt's deathbed speech to Richard II (*Richard II*, II.i[43]), substituting "this Los Angeles" for the concluding words, "this England":

> 2.57-3.10
> Harris: I have a favourite quote about LA, by William Shakespeare. He said: "This other Eden, demi-Paradise, this precious stone set in a silver sea, this earth, this realm, this Los Angeles".

The film – which, for the elements in its plot and for the role magic plays in it, can be interpreted as a covert macroallusion to *A Midsummer Night's Dream* (though not presented in the paratexts or launched as such) – even includes in its cultural mix a quite literal gravedigger scene. It further reveals Martin's authorial ambitions in the last words from the magic billboard on the side of the road that his alter ego likes to consult from time to time: "What I really want to do is direct".

A game of overt and covert allusions is played in another light comedy by two established authors, Joel and Ethan Coen. *Intolerable Cruelty* (2003) has the beautiful husband-hunter Marilyn quote from

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[43] William Shakespeare, *King Richard II*, ed. Peter Ure, London, The Arden Shakespeare, 1956.

no less than *Venus and Adonis* ("Dismiss your vows, your feigned tears, your flattery / for where a heart is hard they make no battery", ll. 425-26[44]) in an engaging dialogue exchange with the powerful divorce attorney Miles whom she will eventually fall in love with. This is not the only time Shakespeare is quoted ("The fault, dear Brutus, lies not in our stars but in ourselves", quotes Miles from *Julius Caesar*, I.ii.139-40)[45] in a film whose starring couple's quarrelsome duets are largely reminiscent of those of Benedick and Beatrice in *Much Ado About Nothing*.

Whether in dramatic or comedic films, Shakespearean quotations and allusions are always highlighted in the audiovisual texts by having them delivered by key characters who speak them with a wink to selected members of the recipient audience.

There's the dub

In a dubbing country such as Italy, 'dubbing adapters' is an umbrella term which can include a variable number of professionals: adaptater proper, translator, dubbing director, even actors and distributors, as the latter often partecipate actively in the creation of translated texts that, depending on the social context and history of each dubbing country, and especially on the potential target audiences, can be characterised by various degrees of 'distance' from the original. In the specific field of Shakespearean adaptations, the simplification of the early modern English of the plays into contemporary standard Italian is a common practice in film dubbing[46], with the obvious aim of expanding the potential target audience.

This handling of the Shakesperean texts in Italian translation for dubbing has some similarities with the practice of literal translations of Shakespeare's plays into modern English, usually aimed at the student market. In the *No Fear Shakespeare* series (now also available at

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[44] William Shakespeare, *Venus and Adonis*, in *Arden Shakespeare Complete Works*.

[45] Incidentally, George Clooney, who plays the role of Miles, would quote the same line from *Julius Caesar* in *Good Night and Good Luck*, the film he directed in 2005.

[46] For notes on the transpositions of *Julius Caesar* and *Romeo and Juliet*, see Irene Ranzato, "Manipulating the Classics: Film Dubbing as an Extreme Form of Rewriting", in *Challenges for the 21st Century: Dilemmas, Ambiguities, Directions*, eds Richard Ambrosini, Alessandra Contenti and Daniela Corona, Roma, Edizioni Q, 2011, pp. 573-81.

http://nfs.sparknotes.com)[47], for example, the cover of each book proclaims that the series includes "the play *plus* a translation that anyone can understand". Shakespeare's original text is on the left side, while on the right is an "accessible, plain English translation". In the same way, Italian dubbings of Shakesperean films – with no exception from Mankiewicz to Branagh to Luhrmann, to name but a few – usually offer a version of the plays that 'anyone can understand'. Compare for example the following *Hamlet* excerpt (III.i.121-30) – faithfully reported in Branagh's film adaptation – to the *No Fear* simplified version of Shakespeare's text[48] and the Italian dubbing of the film:

> Hamlet: Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all. Believe none of us. Go thy ways to a nunnery.
>
> *No Fear Shakespeare*
> Get yourself to a convent at once. Why would you want to give birth to more sinners? I'm fairly good myself, but even so I could accuse myself of such horrible crimes that it would've been better if my mother had never given birth to me. I am arrogant, vengeful, ambitious, with more ill will in me than I can fit into my thoughts, and more than I have time to carry it out in. Why should people like me be crawling around between earth and heaven? Every one of us is a criminal. Don't believe any of us. Hurry to a convent.
>
> Italian dubbing adaptation in Branagh's *Hamlet*
> Vattene in convento. Perché vuoi essere una levatrice di peccatori? Guarda, io sono abbastanza onesto ma potrei accusarmi di tali cose che mia madre avrebbe fatto meglio a non partorirmi. Sono molto orgoglioso, vendicativo, ambizioso, con più peccati sotto mano che pensieri in cui versarli, immaginazione per crearli o tempo per attuarli. Che cosa dovrebbero fare gli esseri come me che strisciano fra il cielo e la terra? Siamo un branco di canaglie. Non credere a nessuno. Chiuditi in convento.

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[47] *No Fear Shakespeare*, http://nfs.sparknotes.com/, last accessed 31 December 2016.

[48] John Crowther, ed., *No Fear Hamlet*, http://nfs.sparknotes.com/hamlet/, last accessed 31 December 2016.

> Back translation
> Get yourself to a convent. Why do you want to be a midwife of sinners? Look, I'm fairly honest, but I could accuse myself of such things that it would have been better if my mother had not borne me. I am very proud, revengeful, ambitious, with more sins to hand than thoughts to pour them in, imagination to create them or time to carry them out. What should people like me, who crawl between heaven and earth, do? We are a gang of knaves. Don't believe anyone. Shut yourself into a convent.

With the addition of some heavy manipulation ("midwife of sinners" instead of "breeder of sinners"), the spirit of the dubbing version is similar to the rationale behind the simplified play. As Hulbert *et al.* argue, "one might consider these translations of Shakespeare into contemporary vernacular prose as a sort of 'Bottom translation'"[49], with reference to how this character in *A Midsummer Night's Dream* reports biblical passages in a comically trivialised way. In all these instances, 'high culture' is simplified and made more accessible. Whether the operation carried out by dubbing adapters can be considered educational is doubtful. What is certain, is that this is the Shakespeare that has always been offered to Italian film audiences.

If the audience is mainly one of children and young adults, the simplification may become omission. In the 1971 film version of *Willy Wonka and the Chocolate Factory* (Stuart), whose screenplay was written by the same author of the book it is based on, Roald Dahl, none of the quotes from Shakespeare's plays spoken by the eerie main character of the fable made it to the Italian version, thus impoverishing his idiolect considerably. "Is it my soul that calls upon my name?", quotes Wonka, for example, from *Romeo and Juliet* (II. ii.164)[50]. The phrase is given in the film a quite different rendition: "Ho il timore di aver tralasciato qualche particolare" ("I fear I have overlooked some detail") (48.18-48.20).

Not all adapters are so radical in manipulating the language of dialogues, but in some instances their work can still result in a more or less considerable departure from the original.

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[49] Jennifer Hulbert, Kevin J. Wetmore, Jr. and Robert L. York, *Shakespeare and Youth Culture*, New York-Basingstoke, Palgrave Macmillan, 2006, p. 8.

[50] William Shakespeare, *Romeo and Juliet*, ed. Brian Gibbons, London, The Arden Shakespeare, 2003.

In 1991 Oliver Stone cast the Kennedy assassination through the lens of *Julius Caesar* in *JFK*, quoting *Hamlet* in the process. The film reveals its inspiration from the Roman play especially in the final section of the trial, in which Jim Garrison, the district attorney who devoted a large part of his life to investigate president John Kennedy's assassination, expounds his theory:

> 3.02.51-3.03.04
> President Kennedy was murdered by a conspiracy that was planned in advance by the highest levels of our government and was carried out by fanatical and disciplined cold warriors in the Pentagon and CIA's covert-operation apparatus.

This image of Kennedy/Caesar as the victim of a conspiracy plotted by those who were closest to him is preceded and followed by two effective *Hamlet* quotations:

> 3.00.46-3.00.58
> Garrison: We've all become Hamlets in our country, children of a slain father-leader whose killers still possess the throne. The ghost of J.F. Kennedy confronts us with the secret murder at the heart of the American Dream.
>
> Italian dubbing adaptation: Siamo diventati tutto Amleti in questo Paese, figli di un padre padrone assassinato i cui assassini siedono ancora sul trono. Il fantasma di John Fitzgerald Kennedy ci rivela un altro attentato, quello contro il sogno americano.
>
> 3.04.28-3.04.36
> Garrison: …you cannot see these documents for another 75 years. I'm in my early 40s, so I'll have shuffled off this mortal coil by then.
>
> Italian dubbing adaptation: Non potrete vedere quei documenti per altri 75 anni. Io ho passato da poco la quarantina e quindi avrò già lasciato questa valle di lacrime per quella data.

Both Italian translations of these references to *Hamlet* show how the purpose of the adapter was not that of sticking strictly to the Shakespeare allusions. The image of the *padre padrone*[51] and especially

[51] Literally "father, master", it is itself an originally literary reference which, through Gavino Ledda's book *Padre padrone. L'educazione di un pastore* (Milano, Baldini &

the Biblical one of the *valle di lacrime* (valley of tears), which substitutes the quote from *Hamlet*'s "to be or not to be" monologue, virtually erase these important threads of the fascinating Shakesperean tapestry that the film director and writer Oliver Stone was able to weave into the original[52].

Educational Shakespeare

In 1994, Danny DeVito and the US Army found *Henry V* and *Hamlet* to be the perfect tool for transforming semi-literate and low-achieving soldiers into a proper army company in *Renaissance Man* (Marshall) which culminates with a *Hamlet* rap. A few years earlier, the much more celebrated *Dead Poets Society* (Weir 1989), to which this film is probably inspired, also ended with a Shakespeare play (*A Midsummer Night's Dream*) and featured an equally passionate teacher trying to ram the Bard down his pupils' throats, this time through impersonations of popular actors playing Shakesperean roles. Both these characters are conceived to convey the pedagogical import of Shakespeare's works through the classic figure of the teacher.

Yet another teacher who uses Shakespeare in an allusive game of references is featured, surprisingly, in an Arnold Schwarzenegger's film, *The Last Action Hero* (McTiernan 1992), where the character teaching *Hamlet* to her unenthusiastic students is Joan Plowright, a renowned Shakespearean actress and wife of Lawrence Olivier. As Boose and Burt comment:

> The in-joke is included, but it is at the same time made purely extraneous to the pleasures of *The Last Action Hero*, where pleasure is

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Castoldi, 2014 [1975]) and especially Paolo and Vittorio Taviani's film *Padre padrone* (1977), has long entered the Italian imaginary and lexicon, and it is a collocation used frequently to refer to a controlling, menacing and often violent father figure. Not the positive image Garrison meant to convey with his original words.

[52] Incidentally, *JFK* is not the only Stone film to reveal its inspiration from Shakespeare. Echoes of his plays can be found in other films: *Richard III* in *Scarface* (De Palma 1983, scripted by Stone), and *Macbeth* in *Nixon* (Stone 1995) (Charles L.P. Silet, *Oliver Stone: Interviews*, Jackson, University Press of Mississippi, 2001, p. 177; James M. Welsch and Donald M. Whaley, *The Oliver Stone Encyclopedia*, Lanham, Toronto-Plymouth, UK, The Scarecrow Press Inc., 2013, p. 221).

> distinctly located in the smash-bang thrills of pop culture. As the truant takes his seat and the teacher informs the students that they may recognize the actor, Sir Laurence Olivier, from his work in a television commercial or from playing Zeus in *Clash of Titans* (dir. Desmond Davis, 1981), the relevance of Shakespeare seems most vividly represented by the comically outmoded 16mm projector through which the old Olivier film is being shown.[53]

A more subtle educational path is followed in another American film aimed at young adults. *The Lion King* (Allers and Minkoff 1994) reworked *Hamlet* for a younger generation and cast Jeremy Irons in the role of the typical British villain in an American movie: he dubs Scar, the evil uncle of leading character Simba, and murderer of the legitimate king, the latter's father. A macroallusion that necessarily speaks to the parents more than to the supposedly privileged children audience, this Disney film has much to say through Shakespeare: even the opening song, the *Circle of Life* by Elton John[54], whose lyrics explain how we are all born and we all must die in a circle of life, could arguably be interpreted as a Disneyan take of *Hamlet*'s (I.ii.90) line "But you must know your father lost a father". The fact that these words are spoken by the villain Claudius in Shakespeare's play, and the fact that Scar/Claudius in the film is stereotyped with a dark colour palette and effeminate manners, only complicate the reading and add further meanings to this multi-layered Shakespearean audiovisual text for children and adults.

With a different kind of children, undoubtedly, in the mind of the authors, quoting or alluding to Shakespeare for pedagogical purposes is openly demistified in various places of the popular cartoon series *The Simpsons* (Groening 1987-in production). Apart from straightforward and irreverent parodies such as the *Hamlet* of season 13 episode 14 – which opens with the star of the show, Bart, sleeping under a poster that says "Danes do it melancholy" and a pennant that reads "Feudalism" – the show includes frequent, often unacknowledged, quotations from the plays, interspersed over the long span of the series's lifetime, meant "to parody both Shakespeare and the idea of quoting his plays as a means of practical advice or wisdom"[55]:

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[53] Boose and Burt, eds, *Shakespeare, The Movie*, p. 19.

[54] Elton John, *Circle of Life*, in *The Lion King Soundtrack*, USA, Walt Disney Records, 1994.

[55] Hulbert, Wetmore, Jr. and York, p. 27.

> Bart: What about his name?
> Lisa: His name doesn't matter. A rose by any other name would smell as sweet.
> Bart: Not if you call them stenchblossoms. (*The Simpsons*, season 9 episode 2)

This typically Simpsonian down-to-earth repartee is in harmony with a treatment of the classics in general, not only Shakespeare's plays, which is common to irreverent cartoon shows such as *The Simpsons* and the already mentioned *South Park*. Nevertheless, this type of impudent parodies which seem so distant from the pedagogical approach of the earlier examples does not diminish, as Boose and Burt argue, in fact it augments, the import of Shakespeare as a necessary signifier in the postmodern discourse: "[h]e is that which must be posited […] in order for popular culture to declare itself […] unindebted to the 'S-guy'"[56].

Conclusions

Within the plethora of references to Shakespeare that intersperse even our contemporary cultural discourses, this paper has focused on audiovisual fictional works which cite Shakespeare and his plays for 'educational' purposes and those which, as it is argued, serve as a mouthpiece for the film or TV 'auteur'. The article in fact contends that there exists a specific bond between the use of allusions to Shakespeare in popular audiovisual products and the film studies concept of auteurism.

In some relevant cases, the handling of Shakesperean allusions by Italian adapters for dubbing has been looked into, and some similarities have been found with the practice of literal translations of Shakespeare's plays into modern English, usually aimed at the student market. As in these popular books and websites, Italian dubbings, too, provide translations "that anyone can understand" and in this effort of simplification, allusions can be manipulated or omitted.

It is apparent from the examples which have been put forward, that whether revered or demistified, explicitly quoted or covertly alluded to in popular films and TV shows, Shakespeare and his plays

[56] Boose and Burt, eds, *Shakespeare, The Movie*, pp. 19-20.

seem to be firmly grounded in contemporary culture, including youth culture, although it is also evident that in the game of intertextual referencing, the 'original' Shakespearean texts may recede into the background in favour of their audiovisual renarrations.

Films and TV shows

Roger Allers and Ron Minkoff, *The Lion King*, 1994, USA.
John Badham, *Saturday Night Fever*, 1997, USA.
Kenneth Branagh, *Henry V*, 1989, UK.
Kenneth Branagh, *Hamlet*, 1996, UK, USA.
George Clooney, *Good Night and Good Luck*, 2005, USA.
Joel and Ethan Coen, *Intolerable Cruelty*, 2003, USA.
Desmond Davis, *Clash of Titans*, 1981, USA.
Brian De Palma, *Scarface*, 1983, USA.
Mark Frost and David Lynch, *Twin Peaks*, 1990-1991, USA.
Matt Groening, *The Simpsons*, 1987-in production, USA.
Amy Heckerling, *Clueless*, 1995, USA.
Mick Jackson, *LA Story*, 1990, USA.
Beeban Kidron, *Bridget Jones: The Edge of Reason*, 2004, UK, France, Germany Ireland, USA.
Stanley Kubrick, *Barry Lyndon*, 1975, UK, USA, Ireland.
Spike Lee, *Inside Man*, 2006, USA.
Sharon Maguire, *Bridget Jones's Diary*, 2001, UK, USA, France.
Penny Marshall, *Renaissance Man*, 1994, USA.
John McTiernan, *The Last Action Hero*, 1992, USA.
Trey Parker and Matt Stone, *South Park*, 1997-in production, USA.
Farhad Safinia, *Boss*, 2011-2012, USA.

Steven Soderbergh, *The Knick*, created by Jack Amiel and Michael Begler, 2014-in production, USA.
Oliver Stone, *JFK,* 1991, USA.
Oliver Stone, *Nixon,* 1995, USA.
Mel Stuart, *Willy Wonka & the Chocolate Factory*, 1971, USA.
Paolo e Vittorio Taviani, *Padre padrone*, 1977, Italy.
Peter Weir, *Dead Poets Society*, 1989, USA.
Beau Willimon, *House of Cards*, 2013-in production, USA.
Franco Zeffirelli, *Romeo and Juliet*, 1968, UK, Italy.

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Come into the Garden, Bard; Or, From Bed to Verse*

Russ McDonald

My title invites you to think of Shakespeare in the context of the pleasure garden, and I could spend twice my allotted time developing the symbolic value of the garden in the plays – Eden as a metaphor throughout the canon; the garden of England in the history plays, particularly *Richard II*; the metaphoric garden with which Iago instructs Roderigo on the competing claims of reason and will; the orchard in which Hamlet's father was murdered; Olivia's garden in *Twelfth Night*; Angelo's garden circummured with brick in *Measure for Measure*; the pleached bower of Leonato's garden in *Much Ado*; but I ignore these themes and sites, tempting though they are.

The project from which this talk derives addresses the emerging forms of Elizabethan poetry in the context of contemporary visual design, specifically the forms and shapes that characterize the arts

* This article reproduces a talk that was given at the Paris *Shakespeare 450* conference (21-24 April 2014) by the late and much missed Russ McDonald – who contributed his own unique point of view to the field of Shakespeare's language studies, in particular in *Shakespeare and the Arts of Language*, Oxford, Oxford University Press, 2001 and *Shakespeare's Late Style*, Cambridge, Cambridge University Press, 2006. On that occasion he had graciously sent his paper to our general editor, Rosy Colombo, for further discussion. Russ McDonald also served as a member of the Advisory Board of this journal from 2012. The visual impact of the original presentation is inevitably lost here, since copyright issues prohibit us from reproducing the rich array of images originally used by McDonald: an editor's note adds a relevant link to an online source when possible and/or necessary. However, we feel the oral quality the present paper retains is a testimony to Russ McDonald's extremely communicative presentation style, which Shakespeareans will remember from countless conferences, among which a memorable panel coordinated by Jonathan Culpeper on *Shakespeare's Language and Style* in 2012 at Lancaster University. To our knowledge the paper has not been published elsewhere, and we are very grateful to Russ's wife,

and crafts in the period: architecture, interior decoration, painting, clothing, jewelry, dance, and many others. These disciplines and sub-disciplines serve as productive contexts for studying not only the sonnet and the Spenserian stanza but even more especially for the iambic pentameter line that becomes the default mode of English Renaissance drama. The form of the decasyllabic line, the medium for the greatest poetic achievements of the period, is a major product of a culture in which artisans from many disciplines devoted themselves to the rewards of arrangement and pattern. It is the aural equivalent of the commitment to visual proportion. In various fields of craft, as in English thought generally, the values of similitude, contrast, equivalence, and symmetry become increasingly prominent as the sixteenth century proceeds.

The design and execution of the garden entails the cultivation and arrangement of this earth, the medium for the creation of ordered, beautiful outdoor spaces as the builders of the sixteenth century began to apply humanist principles to the property surrounding their houses. The soil was and had always been a necessary source for the maintenance of the commonwealth – feeding the people with the products of the soil, clothing them with the materials taken from cattle and sheep, housing them with the stone and timber that the earth yielded, and pleasing the senses with the ingenious arrangement of these earthly materials. Following the examples initiated in the reign of Henry VIII and emulating mid-century Continental designers, educated people began increasingly to consider the garden as a site of artistic expression. Visual delight was, of course, the primary goal, but early modern gardeners also sought to provide tactile pleasure (in the grasses and sands laid out underfoot and the contrasts between them), olfactory gratification from the plants chosen for the garden, aural delights particularly in the sounds the fountains and of the birds attracted to the space, and the satisfactions of taste in the herbs and fruits that were often mixed with the flowers and trees. The conventions and principles that produced the great gardens of England and Europe are among the same principles that Elizabethan poets were exploiting to delight readers and audiences. In a crude analogy, we might say that language is

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Gail McDonald, for granting permission to publish this unedited version. Essential bibliographical notes have been added by the editors. (*Editors' note – Iolanda Plescia and Rosy Colombo*)

the poet's material equivalent of the gardener's earth, and that sounded language is the medium onto which the poet imposes patterns to create the harmonious, composed poetic object. The intersecting vocabularies of horticulture and of poetry help us to document the appreciation for form that attends Tudor humanism and characterizes particularly the last decades of Elizabeth's reign.

Landscape designers in Tudor England approached the creation of a garden with the same high seriousness as the professors of poetry reserved for the poem: Conradus Heresbachius, in his *Four Books on Husbandry*, 1586, offers instruction in "the art and trade of Husbandry, Gardening, Graffing, and planting, with the antiquity and commendation thereof"[1]. In that same year Thomas Hill published his *Gardener's Labyrinth*, its first pages offering a list of those ancient worthies – Pliny, Cicero, Virgil, and 35 others – who have contributed to the store of horticultural information. In short, the Renaissance humanists consulted the ancients on the subject of gardening with the same alacrity as they did on the topic of poetry, and many of the Greco-Roman values apparent in the development of Elizabethan writing also mark the discourse of sixteenth-century English and European gardening. Moreover, these values extended beyond the poem and the garden. Thinking broadly about tillage and cultivation, Gervase Markham, that most prolific of such writers, describes husbandry as "the great Nerve and Sinew which holdeth together all the Joints of a monarchy"[2].

Since virtually all the gardens created in the sixteenth century have been destroyed or modified out of existence, scholarly research is limited to some early modern illustrations and to the surviving record, in print or manuscript, of the effects the designers were seeking to achieve. Happily this discourse is relatively ample and immediately discloses the influence of two fundamental principles of Elizabethan art: the first is ornament, and the second is order. The noun 'ornament' derives from the Latin for equipment or furnishing, and the earliest English definitions imply both utility and adornment, *utile et dulce*: it is difficult to separate surface from essence. The second principle is equally important: in their artistic theory as in their political ideology,

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[1] Conrad Heresbach, *Four Books of Husbandry*, text available at EEBO – Early English Books Online (http://eebo.chadwyck.com/home).

[2] Gervase Markham, *The English Husbandman*, London, Printed by T.S. for John Browne, 1613, available at: http://www.gutenberg.org/files/22973/22973-h/22973-h.htm

the Tudors believed that materials – whether words or stone or fabric or human subjects – ought to be organized into patterns. And the combination of ornament and order produces that most recognizable and satisfying feature of Elizabethan culture, its passion for correspondence and symmetry, a feature immediately discernible in the design of the garden. Elizabeth herself did not spend much time on buildings or on gardens, although in 1583 she expressly ordered the reconfiguration of the palatial grounds at Hampton Court. But if the monarch was not especially interested in the house and garden, her minions most certainly were: among the most avid builders of the day, the creators of formal landscapes and thus the most important consumers of the garden's pleasures, were the Queen's chief ministers – Cecil, Hatton, Walsingham – those men charged with controlling her subjects and carrying out the monarch's political will. The relationships and parallels among these various disciplines – horticulture, architecture, politics, and poetry – derive from the humanists' increasing dedication to control and form. As Charlotte Scott puts it in her recent book from Oxford, *Shakespeare's Nature*, "Cultivation […] is a form of reason precisely because it imposes human patterns of control on an otherwise non-human world"[3].

The development of the garden in England depended heavily upon intellectual traffic with the Continent. The English aristocracy was well acquainted with the theory and practice of architecture and landscaping in Italy and France. They imported French laborers to help plan and execute their ambitious landscaping schemes: we know that between 1559 and 1585 there were Gallic gardeners working at Kew, at Theobalds, at Hampton Court, and at Wanstead. One of the most significant names is that of Sebastiano Serlio, the Italian designer who worked mostly in France, whose plans for palaces, gardens, and stage sets exerted a palpable influence in England, through his own publications and drawings but also through the filter of his student Androuet du Cerceau; his influence was also felt through that extremely productive conduit, the Antwerp connection, in this case drawings by the prolific Dutch engineer Vredeman de Vries. In a parallel field, it is relevant that the Duke of Northumberland sent Sir John Shute to Italy to study ancient and modern construction in

[3] Charlotte Scott, *Shakespeare's Nature: From Cultivation to Culture*, Oxford, Oxford University Press, 2014, p. 4.

Italy, resulting in *The First Book of Architecture* (1563). And Cecil kept a jealous eye on design in France, where Philibert de l'Orme was building a chateau for Diane de Poitiers and collaborating with Maria de Medici on the construction of the Tuileries; Cecil is on record as having ordered one of his political operatives to bring him a copy of de l'Orme's *Nouvelles Inventions*.

Such dependence represents a physical manifestation of the contemporary controversy over the practice of enlarging the English language with terms from Latin and the romance languages. Although some reticent voices preferred the directness and brevity of Anglo-Saxon diction – Gascoigne, example, cautions against excessive affection for polysyllables – still, most of the pedagogues welcomed the influx of Continental forms and endorsed and contributed to the Anglicization of romance roots. If we return to the analogy between the earth and the medium of language, we notice that English gardeners were complicating and enriching their plots with examples from abroad. In November of 1584 the Earl of Leicester wrote to Dr. Jean Hotman, his servant who was then residing in France, to secure the services of "a perfect gardener, such a one as is able to direct his ground into the best order, as also that can skill in planting and keeping of trees and hedges, that can make arbors and devices of all kinds of Imagery in them, that can skill of flowers for all times of the year, to have them that will grow here". He also expected the gardener to "bring with him all manner of seeds the best you can procure among the Italians, as well for herbes and sallets as for all kind of rare flowers, beside seeds for melons, cauliflower, and such like asparagus and all sorts of radish"[4]. Essentially the introduction of foreign plants and the adoption of Continental patterns is the horticultural equivalent of linguistic expansion. Wendy Wall refers to it as "Englishing the soil"[5].

The information we glean from gardening handbooks and letters on the appearance of the Elizabethan garden may be supplemented with certain kinds of visual records. In the famous drawing of the façade of Nonsuch in Speed's map of Surrey (1610) the grounds before the palace reflect the kind of demarcations that Markham later pre-

[4] The Huntington Library, San Marino, CA (MS HM 271714).

[5] Wendy Wall, "Renaissance National Husbandry: Gervase Markham and the Publication of England", *The Sixteenth Century Journal*, 27:3 (1996), pp. 767-85; p. 767.

scribed[6]. Scholarly reconsideration of Tudor painting, long scorned, has helped us to focus attention on the backgrounds depicted in many of the well-known panels. Marcus Gheeraert's celebrated portrait of Elizabeth (1580-85) with the olive branch places her before a portal that looks out onto a knot garden[7]. Rowland Lockey's miniature, ca. 1593-94, of *The More Family, Household and Descendants* shows a fairly detailed Elizabethan garden with walls and a kind of gatehouse[8]. Perhaps the most elaborate representation is visible in Isaac Oliver's *Unknown Melancholic Man* (1590s)[9], in which the depressed fellow in the foreground is backed by a cultivated, subdivided formal garden with a tandem couple walking in it, a detail perhaps calculated to emphasize the young man's single state.

Roy Strong describes the historical gap that separates our own visual culture from that of the Elizabethans. "Perhaps of all the [horticultural] achievements, that which can be appreciated least today but which at the same time characterizes them most precisely, is pattern. Sixteenth-century gardening depended on geometrical pattern for its spectacular effects, the square knots being laid out in a seemingly inexhaustible variety of shapes"[10]. The principles of geometric equivalence were observed by virtually all the Elizabethan builders and owners, whether they were creating a small cottage garden or, later, the great gardens at Wilton, which came to be fully developed in the 1630s. These various plots were based on harmonious opposition, contrasts of form, of color, of height, of botanical species. We have all heard of knot gardens, but it is worth pausing to clarify the terminology: a *knot* was a raised bed of plants worked into an interwoven pattern, almost always in pairs or squares or other even multiples. Thickets were relieved with symmetrical pathways, complementary varieties of sand provided color contrast in matching sections; rectilinear divi-

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6 The image may be viewed at: https://commons.wikimedia.org/wiki/File:Speed%27s_Map_of_Surrey_1610_colour_full.jpg (copy and paste URL in web browser).

7 The image may be viewed at: https://commons.wikimedia.org/wiki/File:Elizabeth_I_of_England_Marcus_Gheeraerts_the_Elder.jpg (copy and paste URL in web browser).

8 The image may be viewed at: https://commons.wikimedia.org/wiki/File:Rowland_Lockey_Thomas_More_and_Descendents.jpg (copy and paste URL in web browser).

9 The image may be viewed at: https://www.royalcollection.org.uk/collection/420639/a-young-man-seated-under-a-tree.

10 Roy Strong, *The Renaissance Garden in England*, London, Thames and Hudson, 1979, p. 70.

sions might be softened with circular or swirling inner subdivisions; various complicating features such as pleached trees, hedge walls, bee houses, fountains, and other contrivances ameliorated the severity of the square design. These patterns were achieved not only in the planting of knots and hedges but also in the accompanying materials. The Swiss tourist, Thomas Platter, familiar to theatre historians from his review of a performance of *Julius Caesar* at the Globe in 1599, also visited Hampton court, where he noted that "numerous patches where square cavities had been scooped, as for paving stones; some of these were filled with red brick-dust, some with white sand, and some with green lawn, very much resembling a chess-board"[11].

Gervase Markham's *The English Husbandman*, 1613, offers the most detailed instructions that typify the tastes and practices of the age. The abundance of detail and the typicality of the excerpt justify its length:

> After you have chosen out and fenced your garden-plot, according as is before sayd, you shall then beginne to fashion and proportion out the same, sith in the conveyance remayneth a great part of the gardiners art. And herein you shall understand that there be two formes of proportions belonging to the garden, the first, onely beautifull, as the plaine, and single square, contayning onely four quarters, with his large Alleyes every way, as was directed before in the Orchard: the other both beautifull and stately, as when there is one, two or three leveled squares, each mounting seaven or eight steppes one above another, and every square contayning foure severall Quarters with their distinct and severall Alleyes of equall breadth and proportion; placing in the center of every square, that is to say, wehere the four courners of the foure Quareters doe as it were neighbor and meete one another, either a Conduit of antique fashion, a Standard of some unusuall devise, or else some Dyall, or other Piramed, that may grace and beautifie the garden. And herein I would have you understand that I would not have you to cast every square into one forme or fashion of Quarters or Alleyes, for that would shew little varytie or invention in Art, but rather to cast one in plaine Squares, another in Tryangulars, another in roundalls, and so a fourth according to the worthinesse of conceite, as in some sort you may behould by these figures, which questionlesse when they are adorned with their ornaments, will breed infinite delight to the beholders.[12]

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[11] Clare Willioms, trans. and ed., *Thomas Platter's Travels in England* [1599], London, Jonathan Cape, 1937, p. 200.

[12] See note 2.

Noteworthy here are the reciprocal values of uniformity and diversity expressed in the botanical medium. Variety is sought in every sphere, not only in the geometric layout but also in height – "leveled squares, each mounting seaven or eight steppes one above another" – and the writer recommends especially delightful kinds of ornaments that can be used to "grace and beautify" the design. Here are some of his recommended arrangements[13]. Here, also, is a fascinating plot for a client's garden designed by Robert Smythson, the most influential of the Elizabethan builders[14].

One property deserves extended attention: William Cecil's house and grounds in the Strand. Although the house and garden no longer exist, now replaced by a Starbucks, we know much about them thanks to an accident of architectural history, a discovery that should give hope to scholars in all fields. In 1999 the new archivist at Burghley House, Cecil's great family estate in Lincolnshire, moved a storage chest and found behind it, dusty and forgotten, a detailed sixteenth-century drawing of Cecil's London house and grounds[15]. Executed in ink on paper, the plan also bears some stylus markings, color washes to indicate gardens and walls, and annotations in Cecil's own hand. It provides a clear picture of house, gardens, trees, sport facilities, walls, gatehouses, viewing mound, and other such features.

Most telling is its representation of virtually all the Tudor values to which I have referred. The new devotion to symmetry manifests itself in the careful arrangement of the garden behind the house, separated from the lower end of Covent Garden by a wall with a small banqueting house in the centre on an axis with the entrance to the house. The emphasis on complementarity and reduplication is especially apparent when the garden spaces here are compared with illustrations from the Henrician period. The earlier Tudor garden looked more nearly medieval, a congeries of walled sections separated by hedges and here

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[13] Some of the images from Markham's text may be viewed in the Gutenberg Project edition: http://www.gutenberg.org/files/22973/22973-h/22973-h.htm

[14] A reproduction of the design for Twickenham Park may be viewed through the search function of the online blog *Parks and Gardens UK* (https://parksandgardensuk.wordpress.com), in the post "Mounds and Mounts 2: the Height of Fashion" (posted 19/09/2015).

[15] The image may be viewed through the search function of the online blog *Parks and Gardens UK* (https://parksandgardensuk.wordpress.com), in the post "Mounds and Mounts 2: the Height of Fashion" (posted 19/09/2015).

and there punctuated with small buildings, statuary, and other forms of ornament. By 1560 regularity had become the rule. Cecil's central garden – the kitchen gardens stood off to the side – was scrupulously divided into four equal parts. In the northwest corner was a square area with a snail mount, and at each corner of the square stood a single tree, marked with a circle on the drawing. The orchard trees were planted in five rows, in the shape of a quincunx. The walks surrounding the orchard were precisely proportional (18 feet) to those in the principal garden. The back gate gave onto the road that led directly to Theobalds, the other great house that Cecil was building in Cheshunt.

Evidence of this cultural commitment to symmetrical structure and ornament is the force with which Sir Francis Bacon objected to them. In "Of Building" he goes on to declare bluntly and without apology his commitment to functionality: "Therefore let Use bee preferred before Uniformitie; Except where both may be had: Leave the Goodly Fabricks of Houses, for Beautie only, to the enchanted Pallaces of the poets: Who build them with small Cost"[16]. Similarly, in the essay on gardens, he deplores efforts at mere visual charm based on antithesis and pattern: "As for the making of knots or figures with divers coloured earths, that they may lie under the window of the house on that side which the garden stands, they be but toys: you may see as good sights many times in tarts"[17]. Bacon's attitude here is consistent with his view of prose style, particularly the famous passage in which he assails the English Ciceronians, Ascham and Carr, as those who care "more for words than for matter"[18]. In a variety of disciplines he deplores this increasingly prominent pleasure in form: he doesn't like his prose style tarted up any more than he does his house or the garden surrounding it. But throughout the sixteenth century, many others did.

Bacon's censure provides an easy leap from landscape to literature, pointing as he does to the fundamental conflict in early modern England between utility and beauty, res and verba, information and poetry. The rush of interest in gardening as a legacy of the ancients

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16 Francis Bacon, "Of Building" [1625], in *Essays*, New York, Cosimo Classics, 2007, p. 114-16; p. 114.

17 Bacon, "Of Gardens" [1625], in *Essays*, pp. 117-23; p. 120.

18 Francis Bacon, *The Advancement of Learning* [1605], New York, Random House, 2001, p. 25.

mediated through the literature of the continent is addressed specifically by Gervase Markham in terms that remind us of the parallel movement in literature:

> Now for the motiues which first drew me to vndertake the worke, they were diuers: as first, when I saw one man translate and paraphrase most excellently vpon Virgils Georgickes, a worke onely belonging to the Italian climbe, & nothing agreeable with ours another translates Libault & Steuens, [Maison Rustique] a worke of infinit excellency, yet onely proper and naturall to the French, and not to vs: and another takes collections from Zenophon, and others; all forrainers and vtterly vnacquainted with our climbes.[19]

Markham felt compelled, therefore, to undertake a similar work for his homeland, engaging in what Wendy Wall has referred to as "Englishing the soil".

Poets and gardeners were aware of the parallels between the two disciplines. The title of one of the popular rhetoric texts of the period links the discourses: Henry Peacham's *The Garden of Eloquence*, "conteining the most excellent ornaments, exornations, lightes, flowers, and formes of speech, commonly called the figures of rhetorike"[20]. This audience will already have recognized in the humanist discourse of husbandry the intimations of poetic structure provided by Gascoigne, Sidney, Puttenham, and others. A less familiar instance of this discourse has recently come to light, William Scott's *The Model of Poesy* of 1599, a manuscript re-discovered in 2002 and recently been edited with meticulous care and exemplary notes by Gavin Alexander[21]. In articulating the "graces" and appealing characteristics of poesy, or fiction in general, Scott commends proportion and then turns to

> *variety* and diverseness of matter or invention, that may with supply of news hold up the mind in delight, soon quatted with satiety which makes even the best things seem tedious; and this is as well in the conveyance – in wrapping and inverting of the order of the same

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[19] Markham, "The Epistle to the generall and gentle Reader", in *The English Husbandman*; see note 2.

[20] Henry Peacham, *The Garden of Eloquence*, London, H. Iackson, 1577, available at EEBO - Early English Books Online (http://eebo.chadwyck.com/home)

[21] William Scott, *The Model of Poesy* [1599], ed. Gavin Alexander, Cambridge, Cambridge University Press, 2013.

> things (like the many traverses, wreaths, and crossings in the continued knot of a garden that feeds the eye with a perpetual variety); and this is the poets special privilege – as also in the additaments of new accidents and devices. […] [Y]our matter must not be led along all in one tenor, but mirth interlaced with serious and sad matters, precepts with narration. In this kind of orderly order Scaliger worthily commends Heliodorus for a well-contrived invention as a pattern.[22]

George Puttenham, concluding his vast third book of ornament in *The Art of English Poesy*, reminds his readers that "the poet, in that he speaks figuratively, or argues subtly, or persuades copiously and vehemently, he doth as the cunning gardener that, using nature as a coadjutor, furthers her conclusions and many times makes her effects more absolute and strange [i.e. 'causing wonder']". He proposes that "this ornament we speak of is given to it by figures and figurative speeches, which be the flowers as it were and the colors that a Poet setteth upn his language of art, as the embroiderer doth his stone and perle". In the famous pages of the *Art* in which he illustrates the structure of poetic stanzas and metrical frames, Puttenham specifically identifies the ocular with the audible. "Likewise it so falleth out most times your ocular proportion doth declare the nature of the audible: for if it please the ear well, the same represented by delineation to the view pleaseth the eye well and *e converso:* and this is by a natural sympathy, between the ear and the eye, and between tunes and colores"[23].

The pervasiveness of these principles in early modern English culture is indicated by the interchangeable language used to describe the pleasures of form, whether in garden design, or in sartorial decoration, or in English verse. Markham describes the outlines and fillings-in of the garden in terms of habiliments and embroidery of the earth: "The adornation and beautifying of gardens is not onely diuers but almost infinite, the industry of mens braines hourely begetting and bringing forth such new garments and imbroadery for the earth", and he also speaks of the knots as looking like ribbons and similar decorations. "Italian and french flowers: or you may, if you please, take of euery seuerall plant one, and place them as afforesaid; the grace of all which is, that so soone as these flowers shall put forth

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[22] Scott, p. 36.

[23] George Puttenham, *The Arte of English Poesie*, London, Richard Field, 1589, available at: http://www.gutenberg.org/cache/epub/16420/pg16420-images.html.

their beauties, if you stand a little remote from the knot, and any thing aboue it, you shall see it appeare like a knot made of diuers coloured ribans, most pleasing and most rare"[24]. Indeed, we know that Thomas Trevelyon, who designed knot gardens throughout the kingdom in the last decades of the sixteenth century, was also a designer of patterns for embroidery.

One more instance will underscore the discursive similarities among the various forms of craft, especially planting and poetry. In 1623, in his essential text, *Elements of Architecture*, Sir Henry Wotton praises the design skills of his friend Sir Henry Fanshawe, who "did so precisely examine the *tinctures* and *seasons* of his *flowres*, that in their *setting*, the *inwardest* of those which were to come up at the same time, should be alwayes a little *darker* than the *outmost*, and so serve them for a kinde of gentle *shadow*, like a piece not of *Nature*, but of *Arte*"[25]. Not only does this description represent a splendid instance of the principles of contrast and subdivision that Elizabethan horticultural theory commends, but it also addresses directly that tension between the natural and the artificial that so profitably engaged the minds of the later humanists. Poets, architects, musicians (particularly 'composers', those who put together harmonically pleasing musical lines), and gardeners are regarded as finishers of those possibilities that nature offers.

The topic of order in sixteenth-century England is not usually discussed in this way. The trajectory of early modern studies in the past three decades has disputed the notion of cultural harmony, mostly dismissing it as a monarchical fiction, an affirmative scenario that Tillyard and his old-fashioned ilk wished to be true but that could not be sustained by the facts. New Historicism has often acknowledged the pressures exerted by the Elizabethan establishment but has read those exertions as instances of brutality. Our most successful literary historians, with Stephen Greenblatt at the head, have concentrated attention on the resistance to such efforts and to the fissures that necessarily emerged in the orderly surfaces that the crown sought to maintain. It is certainly true that the state did not function as smoothly as its spokesmen hoped or pretended, and it is

[24] See note 2.

[25] Henry Wotton, *Elements of Architecture*, London, John Bill, 1624, available at: https://archive.org/details/architectureelem00wott

true also that the efforts to maintain civil order depended upon an absolutist ideology and persuasive methods that we find unacceptable. But we have probably over-emphasized the negative effects of this urge to order.

There is another side to the story, of course. At about the time of *Richard II* Shakespeare himself becomes suspicious of style, dubious about the tyranny of pattern. The entry of Marcade into the festivities of the last act of *Love's Labor's Lost* signifies the turn, the asymmetrical figure in the perfectly patterned garden, the entry of death. That moment constitutes one of Shakespeare's first challenges to the certainties of Renaissance geometric humanism, but that is material for another paper.

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Rome Desired; Or, The Idea of Rome*

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The title of this paper explicitly recalls Tony Tanner's *Venice Desired*, published in 1992[1], a book which explores Venice, a city unique in so many ways, in terms of its special – indeed, unique – relationship to writing. London has Dickens, Paris has Balzac, Saint Petersburg, Dostoevsky, and Dublin has Joyce, but there is simply no comparable writer for, or coming out of, Venice.

Rising mysteriously from the sea, her beautiful stonework suspended impossibly on water, the city is a spectacle in itself; city of marvels *par excellence*, city *of* art, city *as* art, simultaneously the greatest and richest republic in the history of the world and watery, dark, silent locus of sensuality and secrecy, of an always double-edged beauty. Loved and rewritten by writers, Muse for so many artists and painters and musicians, the very place – her name itself a dream – seems to lend itself to a whole range of hommages, recastings, hallucinations. With gusto and scholarly competence and a passionate love for, and admiration of, the city, Tony Tanner characterises Venice as an important site for the European imagination, beginning, naturally, with the city's epiphanic revelation in Shakespeare, and then skilfully layering the myriad ways in which this dreamlike city has been evoked, depicted, dramatised, rediscovered, transfigured, in selected writings through the years.

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1 Tony Tanner, *Venice Desired*, Cambridge, MA, Harvard University Press, 1992.

Not so with Shakespeare's Rome. Whilst in Wilson Knight's penetrating study, "The Eroticism of *Julius Caesar*"[2], Caesar and Rome are drawn as requited lovers, for Brutus Rome is less an object of desire and more the manifestation of an idea: an idea and an ideal. The subject of this paper, then, will be not *Rome desired* – in Italian, "il *desiderio* di Roma"; but rather, *the idea of Rome*, or *Rome as ideal* – "l'*idea* di Roma", focusing on a very 'idealistic' hero: Brutus.

We know that Shakespeare derived his material for *Julius Caesar* from Plutarch – that is, via Thomas North's English translation of Jacques Amyot's French rendering of three biographies – *The Life of Iulius Caesar*, *The Life of Marcus Brutus*, *The Life of Marcus Antonius* – which means that Shakespeare had little, if any, access to the original Latin terms in which his Roman subjects would actually have thought and expressed themselves. It is hardly surprising, then, that his Roman characters reflect the values and perspectives proper more to the language of Plutarch's sixteenth-century translators, North and Amyot. Furthermore, it is quite understandable that, in the process, what Romans regarded as the most compelling aspects of human behaviour and personality should have unwittingly been – what can I say? – distorted? Anyhow, changed.

Of course things *had* changed in the meantime, so much so that in the world of Plutarch's translators – to mention one particular difference – measures of individual worth were essentially *personal* values and intentions, both conscious and unconscious. Not so for Roman aristocrats, whose lasting measure of personal success or failure was *reputation*. What I mean is that, in reality, the ancient world put no emphasis on interiority: it was not until St. Augustine's *Confessions* that the irrefutable fact that eternal salvation is ultimately contingent on individual conscience was established.

It is also particularly interesting that throughout the play Shakespeare alludes to the advent of Christianity. Casca evokes "the high east" that stands directly behind the Capitol (II.i.110); Caesar has a "last supper" with his pretended friends (II.ii.126-27), and is killed, as Jesus was, at "the ninth hour" (II.iv.23)[3]. Antony compares

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[2] In G. Wilson Knight, *The Imperial Theme: Further Interpretations of Shakespeare's Tragedies Including the Roman Plays*, Oxford, Oxford University Press, 1931, rpt. Abingdon, Oxon, Routledge, 2002, pp. 63-95.

[3] All quotations from *Julius Caesar* refer to the Arden Shakespeare, ed. T. S. Dorsch, London, Methuen, 1955, rpt. Walton-on-Thames, Thomas Nelson, 1997.

Caesar's "sacred blood" to that of the Christian martyrs (III.ii.132-39), and Octavius alludes to Jesus' crucifixion when he describes Caesar's "three and thirty" wounds (V.i.53). And we can't forget that the regime that traced its origins back to Mars is about to give way to a religion whose foundational principle is universal love and peace. In this new frame of mind, salvation – which in pagan Rome was collective and political, and marked the achievement of ends to be realised in the human and mortal life – will be individual. And man's inner freedom will replace the city's political freedom as the ultimate good.

A naive question recurs constantly when reading the Roman plays: naive, but seemingly inevitable. Is this really what the Romans were like?[4] Individuals driven by intense pressure to compete for power and distinction? And indeed, not just individuals, but family descendants vividly and constantly reminded of their heritage, their ancestors' achievements in the public sphere, inheritors whose identity depended primarily on the paternal name, inextricably linked to histories of ancestral glory they felt obligated to live up to and extend? Men, male subjects, whose masculinity was defined by action and success – particularly military success – and ambition and rivalry and love of honour? Such are the ways that a new strain of aristocratic statesman sought to communicate the stature of an ideal. Being a man meant assuming an ideal identity based on this code, this model of behaviour. (Incidentally, women, too, defined themselves by the same codes, adopting such male virtues for themselves: Portia is one such example).

The Rome of Julius Caesar, Brutus, and Antony, as represented by Plutarch, is certainly a society in which political action provides the

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[4] Among the many authors who have helped me think about this question: Francis Colmer, *Shakespeare in Time of War*, London, Smith, Elder and Co., 1916, pp. xv-xxxvi; T. J. B Spencer, "Shakespeare and the Roman Elizabethans", *Shakespeare Survey*, 10 (1957), pp. 27-38; Kenneth Muir, "The Background of *Coriolanus*", *Shakespeare Quarterly*, 10 (1959), pp. 137-46; M. W. MacCallum, *Shakespeare's Roman Plays and Their Background*, London, Macmillan, 1967; Robert S. Miola, *Shakespeare's Rome*, Cambridge, Cambridge University Press, 1983; Michael Platt, *Rome and Romans According to Shakespeare*, Lanham, MD, University Press of America, 1983; Gary B. Miles, "How Roman Are Shakespeare's 'Romans'?", *Shakespeare Quarterly*, 40 (1989), pp. 257-83; Charles Wells, *The Wide Arch: Roman Values in Shakespeare*, Bristol, Bristol Classical Press, 1993; Jan H. Blits, *Rome and the Spirit of Caesar*, Lexington Books, New York-London, 2015; Maria Del Sapio Garbero, ed., *Identity, Otherness and Empire in Shakespeare's Rome*, Farnham and Burlington, Ashgate, 2009, rpt. London, Routledge, 2016.

principal standard for judging personal character and values. With Shakespeare, though, things are different – and it is precisely this difference that interests me. Shakespeare, of course, is Shakespeare: we know how dismissive he can be *vis-à-vis* his sources; how apt he is to change, sift, order anew his material – above all, to read into the material an internal nexus that is often lacking in the source.

He chooses his authority – Plutarch – but treats the material very freely. He has no qualms about creating an entirely new personality for a minor character, disregarding all evidence and instead asserting the reverse. He also makes additions that are all his own: Shakespeare, as I say, is Shakespeare. As with all true writers, it is in the process of writing that he uncovers his theme.

Personally, though, I don't subscribe to the club of the disparagers of Shakespeare's Rome. I certainly don't read Shakespeare to marvel at how off his description of Roman Rome is. Nor does it particularly interest me to ascertain if his Rome is Elizabethan, his Romans flimsily-disguised Englishmen in togas, for all it might be true what some — most – critics claim: that his Caesar, his Cassius, his Brutus are recognisable English characters who would have been perfectly at home under Richard II or Henry IV.

We should remember that Shakespeare wrote this play at a turning point in his career. At this point in his artistic life, Shakespeare is moving from the Histories and pointing ahead to the Tragedies, *Hamlet*, *Othello*, *Macbeth*. *Julius Caesar* is the first not only of the Roman plays but of the great tragedies. Of Shakespeare's serious plays, *Julius Caesar* bears most resemblance stylistically to *Henry V* and *Hamlet* (both of which contain references to Caesar), but the connection is stronger with Hamlet than with Henry V, extending to similarities and differences between the two protagonists – both students of philosophy called upon to make a decision for which their temperament and powers do not equip them. In this sense, *Julius Caesar* both *is* and *is not* a 'political' play. It is a play about politics: an intensely searching and dramatic exploration of the nature and processes of politics and power. It dramatises the collision of multiple points of view through a kind of philosophical impartiality – such 'philosophical impartiality' being precisely one of the themes of the play. The impasse – literally, the deadlock– in which Brutus, a political agent, finds himself, arises from the fact that, politics having lost its noble character, philosophy seems to have become the only path

to the reasoning that mitigates, or provides refuge from, the intractable pains and hardships of life.

In this sense Brutus is not, precisely, a politician. As a character, as a hero, he anticipates Hamlet, already asking his question: "What is a man?" Except that in Brutus' case, the question is rather, "What is a Roman?"

If, for Plutarch, Brutus is the model republican, paragon of private and civic virtue, Shakespeare endows him with the graciousness and dignity his age attributed to the gentleman or noble character described in Spenser's *Faerie Queene*. Almost a kind of Sir Philip Sidney reincarnate. Shakespeare even invents the character of Lucius to demonstrate how attentive and considerate Brutus is as a master: compassionate and affectionate, caring and loving. He has a soul, a noble and loving soul. However aggressive and overbearing he may appear on occasion, there is an essential modesty we cannot fail to see. Possessed of an elevated mind, he strives to direct his life by just reason; he has schooled himself in fortitude. He is essentially a thinker, a student, a reader. Truly, a reader: even in the midst of his troubles and woes and griefs, he will search for a book in the pocket of his robe, the page corner folded down where he last broke off. Brutus is pure. His Rome, his idea of Rome is animated by what has been defined a 'spiritedness' – in war, politics, even in friendship, in love – that love that Caesar, once its supreme exponent, will paradoxically betray – and from this derives Brutus' sense of duty, of necessity, of a moral obligation to act. And from these, in turn, the ferocious imperative to act against his natural love for Caesar: "It must be by his death" (II.1.10), he says. No *desire* to kill, no *will* to kill, no *will to power*. For Brutus, it is simply that *it must be*. Which means: he *will* do that which he *does not will*, if I can put it like that.

"It must be by his death" – a very singular speech, as Coleridge rightly comments[5]. For surely nothing could seem more out of kilter with our historical preconceptions of Brutus, stern Roman republican, than that he would have no objection to a king, a Caesar, a monarch in Rome. How can Brutus say that he finds no personal cause, none in Caesar's past conduct as a man? Had Caesar not already crossed the Rubicon? Had he not already entered Rome as conqueror?

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[5] Samuel T. Coleridge, "Notes on *Julius Caesar*", in *Coleridge's Essays and Lectures on Shakespeare: and Some Other Old Poets and Dramatists*, London, J. M. Dent, 1904, p. 95.

To these pertinent questions of Coleridge's, the only answer is that yes, this Elizabethan Brutus finds no just cause in Caesar's previous career. And only now, persuaded by Cassius, does he begin to perceive that "Something is rotten in Caesar".

For all it may be an exaggeration, perhaps those who say that Shakespeare's Brutus would be quite at home under a constitutional king, and need not have found life intolerable even in Tudor England, may have a point. At any rate, what is clear to me is that Shakespeare had very little interest in faithfully representing the classical standpoint of a public-spirited Roman citizen; to the extent that Brutus seems willing to find a rational justification for violent measures only by looking ahead to Caesar's future and not his past.

What I have said, then, is that Shakespeare presents Brutus as a virtuous Roman who will murder Caesar – master-spirit of his own age – out of a disinterested sense of duty. This is easy enough to understand, for Shakespeare would know – if not from his own experience then via his well-thumbed translation of Montaigne – that the best of men – the *aristoi* – are impelled in their sense of just action by preconceptions of race, class, education and the like. What's more, as I have said, Brutus is a student of philosophy who would not accept, or submit to, the prevailing codes without first scrutinising and aligning them with his own understanding of the world.

Being and *acting*, in his mind, are connected by *duty*. A *duty* the protagonist feels in so far as he is subject to a moral imperative. To an ideal.

But if Brutus is an idealist, Shakespeare is not. As a playwright, as proven in the Histories, Shakespeare has a generous tolerance for the practical statesman dowered with patriotism, insight, resolve. And there are moments when we might feel that perhaps Caesar is not so bad after all, if the only serious charge brought against him is his ambition. Being ambitious is not, of itself, wholly a sin, with the capacity to bring forth good as well as evil fruit. Certainly Caesar is spirited – possessed by the spirit of Caesar, the idea of Empire – and of his ideal he has become both means and vessel... He speaks of himself habitually in the third person; in his person, he feels the majesty of Rome to be exemplified. He has become the Imperium incarnate. So much so that one of the paradoxes of the play is that the idea of Caesarism doesn't fall with Caesar; if anything, it becomes still more invincible. The spirit of Caesar becomes the ghost of Caesar, celebrating the final triumph at Philippi.

(That, incidentally, is the reason why *Julius Caesar* is the right title for the play: because the imperialist idea dominates, because Caesar is understood as the exponent of Imperialism.)

Undoubtedly, in his representation of Brutus, Shakespeare significantly extends the process of idealisation that Plutarch had started. Throughout the Renaissance there were divided and ambivalent readings of both Brutus and Caesar – Caesar as boastful tyrant, Brutus as liberator and patriot – and indeed, there are ambivalences in Plutarch himself... This notwithstanding, by the sixteenth century a number of writers openly admired Brutus and his reputation seems to have increased after Shakespeare's time – understandably, perhaps, as the monarchical principle faded and waned.

The period of Roman history from Julius Caesar to Augustus was of particular importance for a number of Elizabethan and Renaissance political thinkers in confirming the argument in favour of monarchy. In the stability Caesar achieved under his rule, in the civil strife that followed his assassination, and in the peace that returned with the imperial rule of Augustus, Tudor theorists found proof that under monarchy, states flourish; under divided authority, they decline.

I mention this only to give an idea of the wealth and weight of material, the body of inconclusive opinion and interpretation, upon which Shakespeare could draw when he turned to write this play he chose to call *Julius Caesar*.

And certainly, in its own way, the play aims to establish its own peculiarly Roman identity: the Elizabethan audience *is* instructed to feel the distance, not to conceive of the events on stage as happening in a thinly-disguised England. But the audience can also recognise a central question that constantly recurs in Shakespeare's plays. The question of power, a question of heredity and inheritance: by no means a straightforward question in a patriarchal society.

By Shakespeare's time, as I have said, Caesar and Brutus had acquired symbolic identities in the popular imagination. In other Shakespearean plays, Caesar is invoked almost without exception with admiration, at the very least, if not something more. In *Hamlet*, he is referred to as "the mightiest Julius", and Rome as a "most high and palmy state" (I.i.112)[6]; the age of Julius Caesar is represented as

[6] William Shakespeare, *Hamlet*, eds Ann Thompson and Neil Taylor, The Arden Shakespeare, London, Thomson Learning, 2006.

the zenith of Roman history. Shakespeare's audience seems to have regarded Caesar's death, as Theodore Spencer has it, as one of the great crimes of history, many having been in sympathy with the medieval apotheosis of Caesar (and with Brutus, of course, located at the very bottom of Dante's *Inferno*).

Caesar's narrative – his fate – had been dramatised repeatedly in Latin and the vernacular, in French and in English. Shakespeare himself was drawn to it, clearly fascinated by Caesar's glamour. From the perspective of his playwriting, Plutarch's *Parallel Lives* was probably the most important book Shakespeare ever read. But if Shakespeare's dependence on Plutarch is indisputable, at the same time it is impossible to overstate how much he alters and adds and modifies and amplifies. It is absolutely fascinating to observe the instinctive skill with which he transforms narrated episodes into dialogue and scenes, selecting and dramatising certain critical events and not others, furnishing them with additional elements he considers important and, of course, bridging the gaps between them. He has to select pregnant moments, deciding what are to be the ganglia, as it were, where the multiple vital lines will meet. The choice, the range and filiation of events are all important, and what he leaves out, of course, is just as important: the way in which he handles the passage of time; the way he reorders certain episodes that in Plutarch are differently sequenced, more paratactically-rendered, more anonymous; the description of the prodigies, the apparition of the ghosts, the strangeness of the portents acquire a deeper quality of awe, rendered more dramatic by Shakespeare's treatment. And the way he evokes Casca's panic so as to induce in us the same fear, for instance. It truly is as though we experience such events and emotions ourselves.

So there is much that Shakespeare invents. But why must he invent an infirmity for Caesar? Why must he insist that Caesar be without heir, Calpurnia barren?

According to Cassius Dio, writing in Greek, Caesar died saying "kai su, teknon"[7], translated in poetic Latin as "Tu quoque, Brute, fili mi!", that in Shakespeare becomes "Et tu, Brute? Then fall, Caesar!" It may be the stuff of legend, but Shakespeare accepts it, and the relationship between Caesar and Brutus is certainly of a filial kind. The *filial*

[7] Cassius Dio, *Roman History*, Eng. transl. By Earnest Cary, Loeb Classical Library, London, Heinemann, 1916, vol. IV, 44.19.5, p. 399.

bond – how smoothly the past issues into the future through the loins of the father: a theme that resonates throughout the Shakespearean Histories, as well in the Tragedies to come – *Hamlet*, *King Lear.*

It is the Oedipal theme played out once again. In political terms, the Roman republic is a self-perpetuating oligarchy – great families governing in the name of the Father. Republican Rome corresponds to the classical definition of an aristocratic state, governed by a Senate. Lord Brutus and his fellow-conspirators are, effectively, a privileged elite who mix socially as well as politically. They are the sons of great men, educated together, marked out for government from childhood.

But Caesar is different. Caesar is a man with no lineage. Instead, what he has is a personal biography. Caesar is not connected to Rome's great past through familial heritage – he is a self-made man in many ways. His claim to power comes not from noble birth. He is nobody's son. Rather, his is a case of the cult of personality. If Shakespeare invents infirmities that do not appear in Plutarch or any other classical source, it is to stress that yes, Caesar is a man, a soldier – he is a *vir* in the full sense of the Roman concept, he has *vis* – force, strength, might. *Virility* is the ideal that sustains his personal charisma, his charm; but throughout the play we are also repeatedly reminded that his physical strength is limited. And we are led to believe that Caesar is changed, no longer what he once was. He has turned against his own class, championing the commoner's cause with lavish favours, artful flattery and shameless demagoguery. Indeed, he has usurped the power of the tribunes, and is using the people to subvert the Senate: Rome is not Rome without the freedom for Romans to compete for high honours. And Caesar is a deep dissembler: there is something in him of the actor playing different parts with different people.

But more importantly, Caesar is a weak father-figure. A father-figure whom Brutus, a good son of Rome, must kill out of love for the motherland, his homeland. This is how Brutus motivates his planned murder: Rome's lover, Caesar, is on the brink of abusing his high position. Lover no more, instead he has turned rapist.

Is it necessary to stress how un-Roman such reasoning is? Would it ever occur to a genuine republican that justification was needed for dispatching a man who sought to usurp the sovereign city? No, this is as distant from the position of an ancient Roman as it is possible to be. The point is that what interests Shakespeare in his own here and now is not so much to represent the Roman republican idea of power and

politics, but rather the question of self-examination, the craving for an inward moral sanction that will satisfy the individual conscience. This is as natural to the modern mind as it is alien to the classical mind. But this is precisely what alters the chemistry and transforms the whole story... The character of Brutus is transmuted; and, with the mind and feelings of the protagonist, all else is transmuted too. This soul-searching Brutus is no Roman at all. He is Shakespearean, Hamletic.

Indeed, Brutus again anticipates Hamlet here. What I mean is that Shakespeare transfigures the Roman Brutus by infusing into his veins a strain of present, contemporary sensibility that in certain essential ways transforms his character. Of course, in changing the central character: well, as Henry James would say, the whole story changes. The story, not history, of course.

The point is that Shakespeare can resuscitate the past through its protagonists, its characters, precisely because he endows it – this past – with his own form of life: his life, the life of his age.

It was an ancient belief that the shades of the departed were inarticulate or mute until they had supped a libation of warm blood; then, they would speak forth their secrets. In the same way, it is the life-blood of Shakespeare's own passion and thought – and that of his time – that pulses in the veins of these unsubstantial dead and gives them human utterance once more.

The dead speak, but they speak through the life that Shakespeare has given them. This is how the past is brought back to life in drama – but it is, as I say, precisely a *resuscitation*, not the literal existence of before. The ghosts of history can reclaim embodied form and physical animation in no other way. Shakespeare is less than scrupulously representative in his reproduction of the Roman world, not because he is not a scholar – an intellectual, a university wit – but because in his fervid imagination, he is looking for something else. That's what Shakespeare does: he uses the past to throw light onto our present. And I think this is one of the right uses of the past, one of the ways in which the past may help us live our present.

Furthermore, this is a play where proper nouns have a particular quality. Names count here, acquiring descriptive meanings, like common nouns. They become attributes, appellatives, they nominate, they qualify; they are names that speak; they declare the qualities of the character.

So, what does Brutus mean? Firstly, there is the relation to a family: he can't forget – and indeed Cassius won't let him – the part his ances-

tors played in expelling the Tarquins. And in bearing such a name, Brutus cannot acquiesce to the coronation of Caesar: to do so would make him the basest outlaw. A great historic name grants its bearer scant liberty. Reminders of his lineage surround him; in Brutus, there is no hint of detachment.

Secondly, *brutus* is an adjective which alludes to something 'crude', 'raw', 'coarse', as in, "it was a brute part of him to kill so capital a calf" (III.ii.101): thus Hamlet, mocking Polonius, who has boasted of playing the role of Julius Caesar and being killed by Brutus in the Capitol. To pursue this chain of fluctuating meanings still further: *brute* also denotes something unsophisticated, heavy, unwieldy, solid, massive, stout; even someone boorish, dull, stupid. Brutus' very role is a "brute part", in Hamlet's words – another similarity between Hamlet and Brutus, Brutus being in his own way a "tardy son" (III.iv.103). Certainly 'dull', given that all his decisions turn out sooner or later to be errors of judgment. And it is interesting to notice that here, again, Shakespeare departs from his authority, Plutarch, to make the duping of his hero more conspicuous. Brutus is misled by the inventions of Cassius – which he misinterprets as the general voice of Rome – and thus he errs, making one error after another. Duping: there is the important clue. I will dwell on this word by way of conclusion.

As always, playing with words, Lacan makes us hear in "les non-dupes errent" a resonance of *le nom du Père*, the name of the Father[8]. Sons and fathers, sons and lovers – that's the theme of the Shakespearean play.

The truth is that Brutus, though he plays the ideal son of Rome, is less this than he thinks. Acting the part of the ideally wise and virtuous man, sensible to the obligations of lineage and position, he fashions himself as one whose greatness rests on his moral ascendancy, a sensitive and finely-tuned spirit, with morality the guiding principle of his character. But he is already an existentially-tormented soul – two sets of moral forces at war in his heart. Brutus the idealist is a votary of duty, a literal visionary. Very serious, heavy, prone to err.

In this sense, in the play there is a relation between a man's name and his genius, or *daimon*: through Brutus' name glints his nature. And in this sense, his name, his proper name, is fatal to him. It is almost

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[8] Jacques Lacan, *Séminaire XXI. Les non-dupes errent*, 1973-74 (unpublished). Transcript available through the website http://www.valas.fr

as fatal to this visionary to be called Brutus as it is to the poet to be called Cinna.

Brutus is a tardy, dull son, a literalist; what Jung defines the 'introvert' type: a conceited egoist or fanatical doctrinaire, in Jung's definition, constantly subject to an unconscious power-complex. A fixed and highly-generalising mode of expression, which excludes every other view from the outset, as Jung explains[9]; and enigmatic in the sense that, to the introvert, a subjective standpoint is perceived as superior to the objective situation. An attitude, or mode of being, that perfectly encapsulates Brutus's personality, who performs according to the ideal, without even realising how profoundly he is seduced into his act. Not acting, but acted upon.

The triumph of history as mechanism in the play is the extent to which role subordinates character. The extreme dominance of role effects a 'dissociation of personality', that is, a disease. The conscious resistance to any subjection of the ego to unconscious reality and to the determining reality of the unconscious object, leads the subject to a condition of dissociation, which has the character of an inner wastage.

It seems to me that this is what all Shakespeare's Romans suffer from: inwardly, they are extinguished, driven instead by some external force. As Rome disintegrates, they cling to the images or illusions of what they are meant to be, for Rome's sake. The point is that they are not up to it. All they do is make manifest how deep such inner wastage runs in a dying world. And how very Roman that is!

[9] See Carl Gustav Jung, *Psychological Types* [1921], vol. 6 of *Collected Works of C. G. Jung*, eds Gerhard Adler and R. F. C. Hull, Princeton, NJ, Princeton University Press, 1971.

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Back from the Dead. An Encounter with Domitius Enobarbus

Rosy Colombo, Alessandro Roccati

This piece was inspired by Massimo Guarascio, Professor of Engineering at Sapienza University of Rome and Director of the IV-V Michelangelo Workshop on "Mediterranean Bridging and Changing: the Role of Students, Schools and Professionals", organized with the support of the Engineering Associations of Mediterranean Countries (13-15 October 2016)[1]. It is a fictional interview with the character of Domitius Enobarbus from Shakespeare's *Antony and Cleopatra*, which was enacted as a performance in the cultural session of the conference, with Guarascio playing Enobarbus as a phantasmatic character, and Rosy Colombo and Alessandro Roccati respectively in their real-life professional roles as Professors of English literature and Egyptian studies.

The script is newly edited by its co-authors and printed here as a contribution to the theme of Shakespeare's Rome, to which the forthcoming no. 4 of *Memoria di Shakespeare. A Journal of Shakespearean Studies* will be devoted, with particular reference to *Antony and Cleopatra*.

[1] The piece was performed at Sapienza University of Rome, October 14th, 2016. The majority of the images accompanying this script were shown in the exhibition "Il Nilo a Pompei. Visioni d'Egitto nel mondo romano" ("The Nile in Pompeii. Visions of Egypt in the Roman World", Turin, 5 March-4 September 2016). Permission to reproduce them here has been sought by Rosy Colombo with the various Museums credited. The remaining images have been reproduced from Wikipedia (Creative Commons license) or the public domain. Rosy Colombo has made every effort to determine copyright of the images and would be grateful if any errors or omissions might be brought to her attention so that they can be rectified.

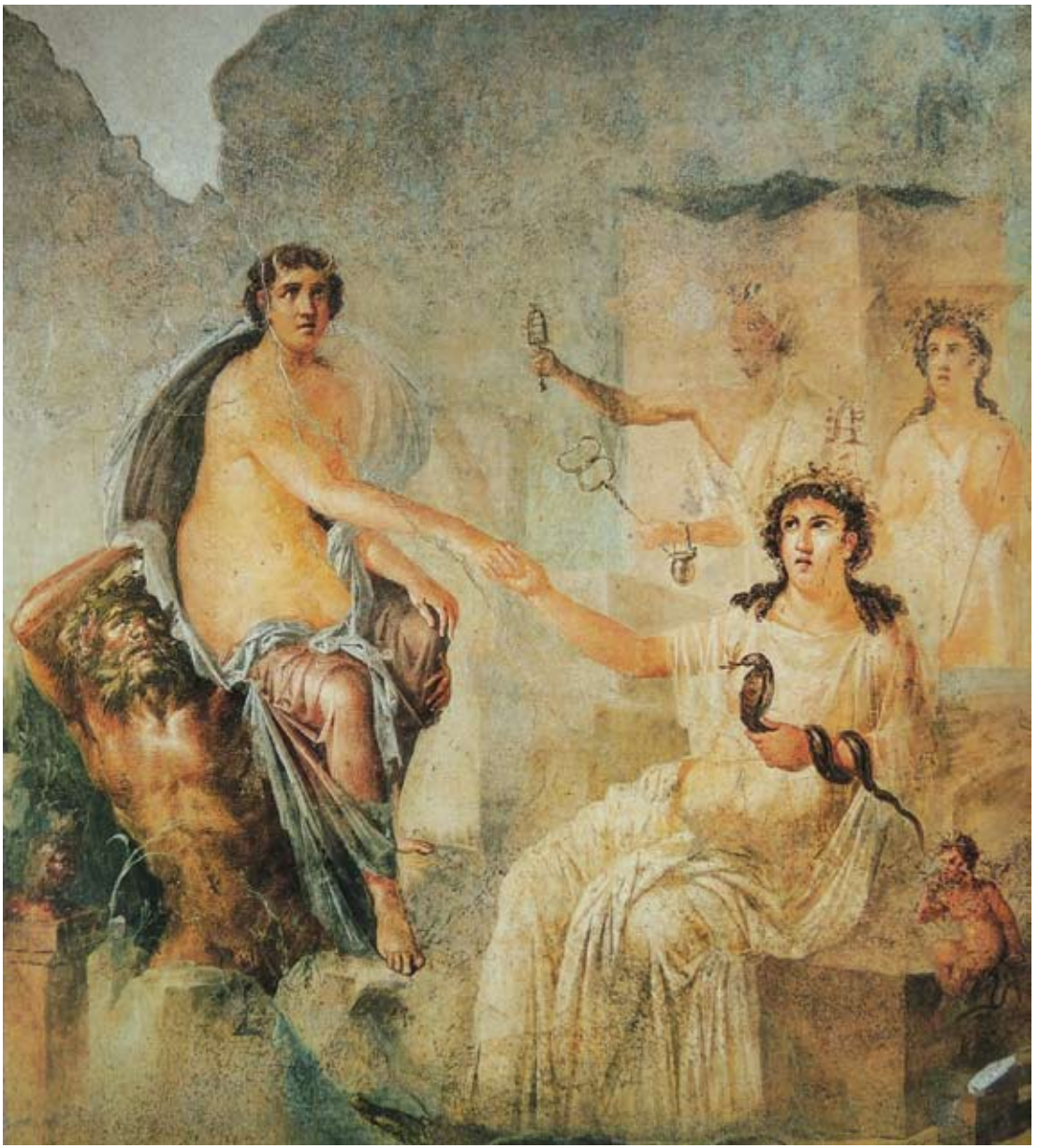

Fig. 1. *Io at Canopus.* Fresco, Tempio di Iside/Pompei.
Reproduced by permission of Museo Archeologico Nazionale di Napoli

Io at Canopus is a fresco from the temple of Isis at Pompeii, first century A.D. The setting is Egypt. It represents the mythical priestess Io, transformed by Hera/Juno into a

heifer (testified by the horns she is forced to wear because of her illicit relationship with Juno's husband, Jupiter/Jove). Io arrives in Egypt to escape Juno's fury, and there she is welcomed by the goddess Isis. Io is shown carried on the shoulders of a man representing the Nile.

The figurative language of the image relies on a blend of ancient Greek and Egyptian icons, such as the serpent on Isis's arm, and the crocodile beneath her feet. The myth was employed by the Greek sovereigns of Egypt, belonging to the Ptolemaic dynasty, to legitimize their power.

Ghost of Enobarbus

My name is Domitius Enobarbus, and I am guilty of an infamous act of treason against my general, the Triumvir Mark Antony, "the triple pillar of the world" (I.i.12)[2]. You've seen me in Shakespeare's *Antony and Cleopatra*, as I die of remorse in Caesar's camp in Alexandria, where I had arrived as a deserter after the battle of Actium, the event that changed the world in 31 B.C. Actium was in fact the scenario of the great Mediterranean tragedy which ended with the Rome of the young, new, Caesar (later Augustus) taking power over the entire Mediterranean basin. It was the last move of a political strategy which had begun with the Phoenician wars in the west coast of Africa, and which culminated with the downfall of Egypt – the definitive sinking of Mark Antony's dream of making Cleopatra "mistress" of "all the East" (I.v.48-9). To me, Enobarbus, Antony's friend and advisor, it meant the collapse of an imaginary bridge linking Rome and Alexandria, ideology and utopia.

An operation of Fate, joining Caesar's political cunning with the lovers' alienation from reality, the battle was to me a shocking sight. Unable to bear it, I chose to desert, thereby sacrificing my honour, the very foundation of a Roman soldier's identity. In other words, I lost my integrity. Hence the strange mode of my death; not by the sword, according to the high classical code of Roman suicide, but from within. Mine was an interior death. It was brought about by shame and melancholy, a disease of the soul, dramatized by Shakespeare as a disgregation of the self, what is today called depression. Mine was a modern kind of suicide. By no means an atonement.

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[2] All quotations from *Antony and Cleopatra* refer to *The Arden Shakespeare Complete Works*, eds Richard Proudfoot, Ann Thompson, David Scott Kastan, London, Thomas Nelson and Sons, 1998.

I am now here as a spectral revenant, back from the grave (actually a ditch, whose theatrical equivalent is the lower stage of the London Globe), wishing to retrieve some fragments of my shattered identity. I have two archaeologists here to help me dig up my past and my first question is for Rosy Colombo. Can you tell me something of the origin of my character, its hybrid roots?

Rosy Colombo (RC): You are right to say hybrid. Your character is a blend of a historical narrative, Plutarch's *Life of Antony* – written in Greek but committed to the ideology of the Roman Empire – and Shakespeare's dramatic imagination. As a playwright writing for a non-realistic stage, Shakespeare gave you a voice and point of view from which to represent the battle of Actium in words, and in terms of a personal tragedy. You had failed, for all your reasoning and sense of reality, to counteract Antony's irrational decision to fight at sea with Cleopatra at his side, forgetting that his military successes had always been on land. Besides, you knew full well that such a battle would quash the possibility of a cultural exchange between the West and the East. You had conceived the possibility of a dialogue when you enchanted the institutional heart of Rome by reporting the "rare" scene of Cleopatra's performance – her epiphany on the river Cydnus, on her way to meet Mark Antony (II.ii.196-250). Your description reversed the ideological prejudice against the Other which debased the Egyptian queen, translating her into a cheap, lustful gipsy. In celebrating her beauty as a work of art, 'overpicturing' the classical image of Greek and Roman Venus, you defined artistic experience as a ritual of initiation to Otherness.

Ghost: I trust this conversation will make sense of all this.

RC: Somewhat like a Freudian talking cure. One issue is your transformation from a minor historical character, according to a Greek historian integrated in the cultural system of the Roman Empire, to a major *dramatis persona* in the vision of the greatest Elizabethan and Jacobean playwright, at the time of Britain's crucial shift from a nation to an Empire (Shakespeare composed *Antony and Cleopatra* most probably in late 1606). On the one hand, parts of Plutarch's narrative were literally transcribed in *Antony and Cleopatra*, like the scene of her appearance on the river Cydnus (which is theatrical in itself); on the other hand

Shakespeare added your existential journey, which is not incidental, but rather a necessary function of the Mediterranean tragedy that according to Shakespeare was in tune with the epochal transformations brought about by early modernity in the artistic representation of power.

Ghost: The 2016 exhibition "The Nile in Pompeii" in Turin's Egyptian Museum featured an interesting statue of the Roman emperor Domitian in the garb of a Pharaoh. Perhaps Alessandro Roccati would like to explain this cultural engrafting of the symbolic codes of ancient Egypt onto the public image of a Roman Emperor: Domitian is a case in point.

Fig. 2. *Left*, Statue of Cesarion, said to be son of Cleopatra and Julius Caesar. Cairo, Egyptian Museum; *Right*, Statue of Domitian as a Pharaoh, Domitian age (81-96 A.D.). Benevento, Museo del Sannio (reproduced by permission of Provincia di Benevento).

Alessandro Roccati (AR): After the annexation of Egypt to the Roman empire, the ritual supremacy over the entire world embodied by the Egyptian Pharaoh featured the requirements of the new "sole sir o'th' world" (in Cleopatra's words when meeting Caesar after the death of Mark Antony, V.ii.118). A number of Roman emperors wished to look like Pharaohs, not only in the Nile region, where they were the legitimate successors of the former rulers, but even in Rome, in emulation of Alexandria: the capital of the oldest civilization and the very centre of the world. However, Rome did not manage to become the landmark of a world 'sans bound' as Alexandria had been at least at the beginning of its expansion, attracting the most distinguished people from everywhere.

Ghost: But Shakespeare did not approach the history of ancient Egypt looking into archives: he did it through his creative imagination.

RC: One instance of what you are suggesting is Shakespeare's treatment of Cleopatra's beauty. Not a canonical, classical, young beauty; Cleopatra was about forty years old when she met Antony. Yet, as you say, "Age [could] not wither her" (II.ii.245). Furthermore, since every passion became her, her beauty was not static – as for instance that of her rival Octavia, Caesar's beloved sister. At the heart of her beauty was an extraordinary intelligence, enriched by education. Plutarch writes that she was versatile in languages, and hardly ever needed an interpreter. Greek was her favourite language, presumably because of its connection with her ancestors, the Macedonian Greek Ptolemaic dynasty. This was the infinite variety you saw in her, in tune with the variety of the Alexandrian lifestyle.

I wonder, Alessandro, if there is a connection here with the mythical Nefertiti.

AR: One difference, actually, lies in religion. In Cleopatra's time Isis had become the universal goddess for Egyptians and other Mediterranean lands. Egypt's Macedonian rulers used to play the roles of Isis and her husband Osiris, according to the ancient myth extensively narrated by Plutarch. Moreover, Cleopatra VII, Egypt's last queen, was of Greek-Macedonian descent, but conformed to Egyptian habits and endeavoured by all means to preserve her country's independence from the greed of the Romans.

Fig. 3. Nefertiti. Ägyptisches Museum und Papyrussammlung, Neues Museum, Berlin. (By Philip Pikart (Own work) [GFDL (http://www.gnu.org/copyleft/fdl.html) or CC BY-SA 3.0 (https://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons)

About thirteen centuries before her queen Nefertiti, the wife of the rebel pharaoh Akhenaten, played a crucial role in the religious reform, also dubbed as the Amarna Revolution. It is likely that she too was of foreign birth. Her beautiful face was celebrated by the artists of the Amarna period. Both these queens lost their wars, for the Amarna period was deleted from official history as it was considered a dark age by the Egyptians who came after that reign.

After the death of Cleopatra VII, Egypt became a province of the Roman empire, and Rome began to emulate the Egyptian lifestyle.

RC: Unlike other Romans in the play, you understood, Enobarbus, that Antony's time in Alexandria, after Philippi and a number of cam-

paigns in Syria, was not to be considered a typical case of the warrior resting after his labours. It had been so for Caesar and Pompey; but for Antony, Egypt was the place for a new birth, a new beginning; the revelation of a "new heaven, new earth" (I.i.17). A utopia Cleopatra will embrace in staging her end, metaphorically ascending to the sphere of the supernatural by identifying herself with fire, and air. It has been proven that the philosophy of Giordano Bruno, in which the Christian faith merges with Oriental philosophies, is a compelling subtext to such transcendental yearning in Shakespeare[3].

AR: The vision of a new heaven, and a new earth, from the prophecy of St John in Patmos, suggests a link with the language of the Book of Revelation. To this cultural blend Shakespeare added a constant reference to the cult of the Egyptian goddess Isis that has hovered several times in the course of this conversation. Isis is in fact the goddess whom Cleopatra tends to incarnate as a maternal figure, as well as a wife.

Fig. 4. *Left*, Isis Lactans. I c B.C.-I c. A.D. Photo © Musei Vaticani (all rights reserved); *Right*, Madonna Allattante il Bambino. XVcentury. Private Collection.

[3] This is the argument of Gilberto Sacerdoti's *Nuovo cielo, nuova terra. La rivoluzione copernicana di* Antonio e Cleopatra *di Shakespeare*, Bologna, il Mulino, 1990 (rpt. Roma, Edizioni di Storia e Letteratura, 2008).

AR: I would argue that this passage from the Egyptian imaginary to the Christian one is precisely due to the agency of Rome. The Actium event marked the end of the cultural project which Enobarbus had anticipated. But let me say once again that Imperial Rome forged its image as a copy of Alexandria. True, Rome was captivated with Greece; however, not Athens, but Alexandria as a cosmopolitan centre was the blueprint of learning and civilization to be emulated. And yet with a significant difference: in imperial Rome, multiculturalism was strictly managed through political control and censure.

Ghost: You have also argued that the transfer of Egypt's cultural capital to Rome in time would be constitutive of the Mediterranean passage to a Christianity which chose Rome as its centre.

RC: A centre whose legitimacy the Reformation vigorously challenged. This is a decisive reason for Shakespeare's deconstruction of the Renaissance imaginary of ancient Rome as a symbol of universal peace, proudly announced by the younger Caesar at the end of *Antony and Cleopatra*. As a prophecy of the advent of Christian peace, it could only sound ironical when set against the early modern backdrop of a Popish and corrupted Rome, and the Arabic invasion across the Mediterranean sea. In any case, one would have to wait for Freud to recuperate some fragments of an Egyptian memory in the European heritage, in his discussion of the common origin of the three monotheistic religions[4]. Something similar is done artistically by T. S. Eliot in *The Waste Land*, which evokes in the falling towers of Jerusalem, Athens, Alexandria the compound origin of western civilization[5].

Ghost: When I lived in Alexandria I was astonished at the absence of gender discrimination in politics. A custom that Rome was not familiar with, at least at the time of the Republic where male authority was dominant, as Shakespeare knew only too well. In Egypt it was different.

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[4] Sigmund Freud, *Moses and Monotheism*, Engl. transl. By Katherine Jones, London, The Hogarth Press and The Institute of Pyschoanalysis, 1939.

[5] T. S. Eliot, *The Waste Land*, in *Collected Poems 1909-1962*, London, Faber & Faber, 1963 (V. "What the Thunder Said", ll. 373-76).

AR: Egypt had beautiful women as well as powerful ones but only a few queens are known to have displayed both qualities, at different historical times. The Osirian myth however does show distinct gender roles with regard to power and authority: Osiris was the king, but it was Isis who ensured his miraculous succession after he was killed.

RC: And in Shakespeare's England, of course, a woman's body, that of the Virgin Queen, was the guarantor of the nation's independence and power.
Tell us more, Alessandro, of the silver thread that is woven through the stories (and histories) of Alexandria, Rome and London.

AR: At first, in Alexandria, Egyptians and Greeks mixed their cultures at the end of the Pharaonic era. Thence came the Rosetta stone, which epitomizes the transferences of symbols and icons from Egypt to the West:

Fig. 5. Rosetta Stone. British Museum, London.
(By Hans Hillewaert / CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/), via Wikimedia Commons)

The recovery of the stone helped us penetrate the mysteries of the ancient writings, thanks to the genius of Champollion, and as we know, it is today in the British Museum, a booty transferred from French to British hands during the Napoleonic wars. Cleopatra's needle was moved onto the Thames from Alexandria, where it had been transferred by Cleopatra from Heliopolis to the Caesareum (Antony's memorial). And spoils from Egypt are also scattered all over Rome – one example above all is the obelisk that Augustus moved to Rome and which is now standing in front of St Peter's.

Fig. 6. *Left*, Cleopatra's Needle, London; *Right*, Obelisk in St Peter's Square, Rome. Library of Congress, Public domain

Ghost: I'd like to go back to Cleopatra. One of the erotic games she used to play in bed with Antony, according to Shakespeare, consisted in putting her "tires and mantles on him / whilst [she] wore his sword Philippan" (II.v.22-23), namely the sword with which he had defeated the army of Brutus and Cassius after the fall of Julius Caesar.

RC: This was Shakespeare's invention, not a detail drawn from Plutarch. At the same time, however, Shakespeare gave Cleopatra a longing for the image of Antony as the epitome of virility. This happens, for instance, when in Act V, after Antony's inglorious death, she tells Dolabella of a dream she had, in which she reconstructs Antony as a mythical, Herculean figure: "His legs bestrid the ocean, his rear'd arm / Crested the World: his voice was propertied / […] when he meant to quail and shake the orb, / He was as rattling thunder" (V.ii.81-85). As if in a trance, she goes about reassembling the scattered fragments of his body and soul, thereby inventing for him a phantasmatic identity.

AR: I think that this may be a re-enactment of the myth of Isis, engaged in salvaging from the waters of the Nile the *disiecta membra* of her husband Osiris, with a view to recreating his lost unity[6]. In my opinion, however, Cleopatra's character is more consistent with her identification with the dual nature of the "serpent of Old Nile" (I.v.26), as Antony used to call her. We know that in ancient Egypt the serpent was venerated as a simultaneous giver of life and death, according to the dual significance of the Nile floods.

Fig. 7. Serpent bracelet. Gold. I century B.C.-I century A.D.
Reproduced by permission of Museo Archeologico Nazionale di Napoli

[6] According to the Egyptian myth, after the murder of the god Osiris, a primeval king of Egypt, his wife Isis was able to retrieve the parts of his dismembered body, fashioning a golden phallus for him and bringing him back to life long enough to conceive a son with him.

RC: Let us not forget that the serpentine line as a symbol of infinity was popular in Shakespeare's time as a paradigm of the Baroque aesthetics which replaced the square, sober geometry of classicism in the representation of beauty.

Ghost: My time is up, and I must leave you. For the three of us, this conversation has required a joint exercise of reason and imagination. Proceeding by association, the original drive towards an archaeology of the mind has touched upon the political unconscious of the Mediterranean cultural heritage, in which Egypt stands out as a reservoir of ruins, prefiguring the future destiny of Rome. You have brought to the surface a network of ideologies and utopian projects, false consciousness and creative invention. You have touched upon a stratification of meanings buried in the deep waters of the western imagination, the shadows of a past in which a passage to Egypt has played a major role, both in politics and in imagination. Links have been discovered, knots untied between the take-off of the Roman Empire and the rise of the British – and later North American – control of the oceans, holding the Mediterranean up as a mirror of future events.

RC: Shakespeare's inspiration came from Plutarch's interweaving of Greek and Latin cultures, but filtered by a very popular English translator, Thomas North, himself translating from the French Amyot. It is within this cosmopolitan context that the tragedy of *Antony and Cleopatra* has proven to be a case in point for the study of a cultural *riverrun* along the Nile, the Tiber and the Thames. But it has also been a way to unravel a network of visions of the Other, perceived simultaneously as both a threat and a source of new meaning for the Mediterranean identity. This was the game, with the Otherness of Egypt, and with black Cleopatra, that you, Enobarbus, played, and lost. You didn't live to see the Romanization of Egypt in Cleopatra's 'noble' act, her 'Roman' death[7].

[7] "Our lamp is spent, it's out. Good sirs, take heart. / We'll bury him, and then what's brave, what's noble, / Let's do't after the high Roman fashion / And make death proud to take us. Come, away" (IV.xv.89-92).

Fig. 8. Achille Glisenti (1848-1906), The Death of Cleopatra.
Oil on canvas, 120x192 cm, 1868. Brescia, Musei Civici di Arte e Storia. Archivio fotografico Musei di Brescia- Fotostudio Rapuzzi

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Selected Publications in Shakespeare Studies (2014-2016)

Exploring Liminality: In the Grain of the Cardenio Story Review Essay by Rosy Colombo

Fletcher, John, and Shakespeare, William, *Fragments of The History of Cardenio*, ed. Gary Taylor, in *The New Oxford Shakespeare: The Complete Works*, Modern Critical Edition, General Editors Gary Taylor, John Jowett, Terri Bourus, Gabriel Egan, Oxford, Oxford University Press, 2016, pp. 3135-3177, £ 32.00.

McGee, Lenny, *Dietro l'arazzo. Romanzo*, It. transl. by Riccardo Duranti, Mompeo (RI), Coazinzola Press, 2016, 483 pp., € 22,00.

During the 2016 Shakespeare centenary, the academic and imaginative "quest for Cardenio", in the words of the leading scholar in the field, Gary Taylor, took on new, interesting shapes. While a new adaptation of *The History of Cardenio* in the shadow form of fragments edited by Taylor was issued in the *New Oxford Shakespeare* – a giant among the publishers devoted to the Shakespearean canon – a fictional life of Thomas Shelton, blending creative associations with historical accuracy, was surprisingly brought forth in Italy by Coazinzola Press, a small, fledgling publisher with a low budget but plenty of courage and experimental vision. Suffice it to say that *Dietro l'arazzo* (*Behind the Tapestry*) is presented as the Italian translation of an English original which has yet to be published, and that the Irish name of the author, apparently not a professional writer but a photographer dabbling in literature, stirs no feelings of recognition, which on the contrary happens to be the case with the name of Riccardo Duranti, internationally acknowledged as a literary transla-

tor and poet: one admired, among others, by Raymond Carver, Tess Gallagher, and John Berger, to whom Shelton's biography is actually dedicated.

The purpose of *Dietro l'arazzo* is to restore the full identity of the first translator of *Don Quixote* (1612), thereby rescuing from oblivion the missing link between Cervantes and the two Elizabethan playwrights, and, more in general, between the rival countries of England and Spain in the early modern period. Indirectly it also calls for an acknowledgment of translation as a constitutive practice in the shaping of cultures.

Translation matters today. From its former instrumental function, "a strange way of copying, not only from one hand to another, but also from one tongue to another" (*Dietro l'arazzo*, p. 391), it now claims a status of its own as a practice and a theory. On the back cover of *Dietro l'arazzo,* the author declares that he was inspired by Cervantes' idea that a text in translation is like the reverse side of the original, a web showing threads, stitches and knots behind the fabric; in other words, a mirror of the finished texture. Being *Don Quixote* the tapestry in this case, Shelton's translation is to be considered as an integral part of Cervantes' text, itself the foundation of a lengthy process of adaptation and recreation in English that had begun with Fletcher and Shakespeare's lost play and which was re-enacted in the eighteenth century by Davenant and especially in Theobald's *Double Falsehood*. It is significant that the large volume *William Shakespeare & Others*, *Collaborative Plays*, edited by Jonathan Bate and Eric Rasmussen for the Royal Shakespeare Company in 2013, rather than printing the successful 2011 Stratford version directed by Gregory Doran with the assistance of the Spanish writer and dramaturg Antonio Álamo (which was inspired by an exotic view of Spain imbued with sexual fantasies and Catholic "superstition"), chose to publish extracts from Shelton's translation of *Don Quixote* as a complement to Theobald's 1727 stage version.

As a consequence, the Fletcher-Shakespeare association is enhanced, according to the postmodern view of writing as difference, *per se* an act of displacement from an origin which by statute is irrevocably lost; it is an association which, paradoxically, Shelton's translation works to conjoin as well as disjoin. The missing link between Fletcher-Shakespeare and Cervantes is indeed also evidence of an insurmountable distance. It is on this assumption that *Double Falsehood* could

be edited by Brean Hammond in the 2000 Arden Shakespeare with no authorial name on the cover page (although with clear reference to Shelton's translation in the excellent introduction). Hammond's ground-breaking undertaking started off a "Cardenio fever" of endless endorsements and refutations (the latter most notably by Tiffany Stern); the contest ran through the following decade, with Gary Taylor as a dedicated champion of the cause of Theobald's honesty, supported by a number of eminent authorship and attribution scholars (McDonald P. Jackson, amongst others). In the 1986 *Oxford Shakespeare* (eds Stanley Wells and Gary Taylor) *Cardenio* had not appeared as a text, but merely as an open question mentioned on a single page; twenty years later not only did Taylor launch two important critical anthologies (and a big international conference) on the topic, but he also committed himself to the adventure of creating and recreating *Cardenio* as a text, in the form of two adaptations, in 2012 and 2016, both of which reinvented the material provided by Shelton, although with different formal intentions and authorial stances.

First came *The History of Cardenio*, *1612-201*2, as authored by John Fletcher, William Shakespeare, and Gary Taylor. It was included in *The Creation & Recreation of Cardenio*. *Performing Shakespeare, Transforming Cervantes* (eds Terri Bourus and Gary Taylor, Basingstoke, Palgrave, 2013, pp. 241-317), after a successful performance the year before in Indianapolis, directed by Terri Bourus. Here the names of the *dramatis personae* are restored from the changes Theobald had made and the sexist innuendoes about Violante develop a racist turn in the case of Violenta, now explicitly "a half black" character. Several songs by Robert Jonson are inserted (some with words attributed to Shakespeare) which had disappeared in *Double Falsehood*, but had recently emerged in the debate about Michael Wood's conviction that *Woods, Rocks and Mountains* is an original song from the 1613 London production of *Cardenno*, or *Cardenna,* at the court of James I.

Most challenging, however, was the form of the text, recreating a probable Jacobean pastoral tragicomedy which was typical of Fletcher's production and not alien to Shakespeare in his late phase. In this version, Taylor inserted a comic plot, drawing the characters of Don Quixote and Sancho from the Shelton material: one in the habit of a schoolmaster who catches the infection of insanity from the mad Cardenio in the bitter Arcadian setting of pastoral romance; the other as "his boy". In this scenario the predominance of meta-

theatrical issues provided a splendid opportunity for Terri Bourus, who directed the performance in a way that she later reported on in a long essay included in the volume ("Poner en escena *The History of Cardenio*", pp. 197-218).

The second version, in the *New Oxford Shakespeare*, is quite different, showing that the tide has now turned in favour of a fragmentary form. Rather than adding to the Theobald prototype, the key of Taylor's method is now subtraction: displaying blanks whenever the editor – like a modern art restorer – has thought it appropriate to remove passages, words and phrases incompatible with the Jacobean vision and style, be it Shakespeare's or Fletcher's. In the last decade research carried out with digital tools has become more sophisticated, so that in an original essay included in the *Authorship Companion* to *The New Oxford Shakespeare (The New Oxford Shakespeare: Authorship Companion*, eds Gary Taylor and Gabriel Egan, Oxford, Oxford University Press, 2017, pp. 407-416) Giuliano Pascucci could extend the scope of his attribution enquiry beyond the obvious discrimination of Shakespeare from Fletcher's hand (see *Memoria di Shakespeare*, n. 8, 2012) by using compression algorithms to measure *Double Falsehood* against a control set comprised of a number of Elizabethan and Jacobean works by several authors. The research question first posed by Jonathan Hope and Brean Hammond has thus found a possible answer in a more detailed description of the way in which different authorial interventions were superimposed in the play in the course of time. And the thesis that Theobald had a manuscript of the lost play *Cardenio* is confirmed.

In the 2016 version by Taylor an emphasis on meta-theatre prevails, and full credit is given in the accompanying paratext to Terri Bourus, on account of her stage experience and competence, particularly as director of the 2012 adaptation, about which she writes: "*The History of Cardenio* is partly the history of Cardenio's costume changes. He goes from the casually dressed student of his first scenes to courtier-disguised-as-mere-citizen, to mountain madman, gradually deteriorating to rags and near-nakedness, while his body grows progressively darker, dirtier, more unkempt" ("Poner en escena *The History of Cardenio*", p. 204).

In this light, the recent retrieval of Shelton's translation from behind the Quixote tapestry becomes more than a conventional missing link between source and author. Being itself an adaptation, it is in line with the vision of literature upheld by radical postmod-

ern thinkers such as Borges and Derrida in terms of a genealogy of adaptations, appropriations and recreations, fostered by a desire to make up for the original loss. And it is from such a scenario that a scholar like Roger Chartier could emerge to communicate his excellent research in an almost narrative vein (*Cardenio between Cervantes and Shakespeare*. *The Story of a Lost Play*, English transl. by Janet Lloyd, Malden, Polity Press, 2013).

Behind the story of *The History of Cardenio* runs the story of the probable life of Thomas ("Tom") Shelton as a man of letters as well as action, recounted in McGee's novel. A life spent in exile – with an emphasis, however, on his never disowned Irish background. An eventful life, created in and out of documentary material: spanning between Ireland, Shelton's native country, and Spain, his adopted country, and the rest of Europe – a Europe which also included England at a time when 'Will' Shakespeare was in London and John Florio very popular, and where he certainly had his translation printed by the distinguished literary publisher Edward T., thanks to the mediation of Thomas Lodge, himself a Catholic exile whom Tom had met in the Flanders in his escape from religious persecution. In his wanderings Tom is not alone; with him is always the woman of his life, Eva, the daughter of Cervantes and mother of their son Cardenio.

The two plots interact within the frame of the lost and found papers, a classical convention adopted by the author of *Don Quixote* – who introduces himself in the prologue as stepfather, rather than father, of *Don Quixote* – and refashioned in McGee's fiction as the accidental discovery in the corner of an American bookshop of a number of Cardenio papers sealed in a box (labelled "Irish exiles – 17th Century: Misc.", p. 10), which for centuries had been buried in obscure places and had then been providentially acquired by the library of an unspecified Boston University. Hence the doubts about the best way to recycle the papers: and here the novel delves into an argument between an academic professor, obviously in favour of a philological method, and his young female research assistant (the one of course who has actually made the discovery), who is convinced that an imaginary treatment of the papers would provide a better guess at Shelton's life, a choice which in fact prevails[1].

[1] Very interesting, in this sense, is the 2008 *Cardenio* that was staged in Boston and New York by Stephen Greenblatt and Charles Mee as an experiment in textual and

Dietro l'arazzo weaves its episodes in a linear, chronologically ordered thread. Yet the ultimate meaning of the life of Shelton that is recreated is the result of cumulative, choral writing, engrafted in a pattern of multiple styles, each different on the graphical plane as well: a type reproducing e-mail communication sets the scene for the narrative frame of the contemporary university setting, while normal type is used for dialogues; standard italic defines stream of consciousness, and yet another font imitates handwriting as a mark of epistolary communication. The different styles interact by means of a montage technique that is particularly suited to the treatment of the Cardenio issue, effectively sharing the postmodern scepticism about traditional, static notions of authorship.

The sense of a loss is at the core of the text just published in the *New Oxford Shakespeare*, as well as in the account of Shelton's experience as a translator of *Don Quixote.* In both cases the search for an authorial identity that will justify the ways of literary creation is bound to fail: it stops at the edge of Shakespeare's and Fletcher's language in Gary Taylor's newly edited, fragmentary text; it haunts Shelton's phantasmatic project of making the English language (in fact not Shelton's mother tongue) match the Spanish original.

This is however not surprising if one accepts Derrida's assumption that rather than the origin of meaning, authorship is an effect of the textual chain in which it is inscribed, and that difference, the condition of being itself *and* another, offers the criterion for an approach to meaning based on critical scrutiny *and* open to the pleasures of the imagination. Rather than a celebration of authorship *per se*, the coincidence of *Fragments of The History of Cardenio* with the fictional story of *Quixote*'s first translator into English

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cultural mobility, allowing for further exploration of the transit between art and life. The play is set in modern-day Umbria, and it is announced as a lost play recently rediscovered and offered as a wedding gift. The text, to be performed by the betrothed and their close friends, is that of *Double Falsehood*, but the plot is drawn from a Boccaccio novella, known as *The Curious Impertinent*. In the course of the rehearsal the two texts interlace according to the category of mimetic desire, and the performance intrudes upon reality. Greenblatt explores the liminality of the Cardenio story: in being acted, *Cardenio* embodies the mental life of the performers at the deepest level, thereby becoming a mediator between art and the unconscious through its performative energy. In making '*Cardenio* in performance' – rather than its textual identity – the theme of their play, clearly Greenblatt's and Mee's aim was not to restore an original, but to create a recycling process, following Shakespeare's own dramatic practice.

brings to the fore *Cardenio*'s constitutive intertextual difference, historical as well as structural, thereby defying the thesis of a supposed original purity – of sense, of being, of the sign, i.e. the traditional hallmark of a text's identity – founded on the authority of its first author, according to a metaphysics of presence. The secret of the *Cardenio* authorship does not consist in a full coincidence of writing and consciousness, nor is it locked in a monument consecrated to an ideal. The issue with *Cardenio* is a kind of literature at the edge: being 'other' is its specific mode and quality, its constitutive feature; hence the elusive identity of the topic in the canon, and the notorious doom on Theobald's adaptation. Today, however, the converging prospects of the *New Oxford Shakespeare* and of Shelton's imaginary biographer appear to reveal more in the grain of the Cardenio story.

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Bassi, Shaul, *Shakespeare's Italy and Italy's Shakespeare. Place, "Race", Politics*, Basingstoke, Palgrave Macmillan, 2016, xi+231 pp., hardcover € 88,39.

Shaul Bassi addresses what he terms "the cultural difference of Italy *in* and *through* Shakespeare" as a social and political encounter of conflicting "country dispositions", investigating the playwright's Italian plays and Italian afterlife through the categories of place, race, and politics. This dual perspective, offered in the attempt to illuminate each other's field, responds to the author's chiastic objective "to ask how Italy explains Shakespeare and how Shakespeare explains Italy" (p. 3).

In its tripartite structure, the book includes three chapters for each section, debating the issues of race and ethnicity, political philosophy, and the notion of place through a variety of such distinctive topics as Italian nineteenth-, twentieth-, and twenty-first-century rewritings and adaptations (part I), the relationship between Shakespeare and Italian political theories from Machiavelli and Bruno to postmodern philosophers (part II), and a reconsideration of the nexus between Shakespeare and place from the perspective of Italian locales and settings, and how these last generate further ideological meaning, contributing to the plays' axiology (part III). By claiming with Thomas Cartelli that the Bard's significance is

most effectively grasped outside the national boundaries of the Anglosphere in a new globalized culture, Bassi aims to highlight "singular potentialities of the plays activated by these specific Italian circumstances", motivated by social, historical, and political factors, and set against the plays under scrutiny, thereby transforming "Shakespeare into a special guide to a nation's changing ethos and political unconscious" (p. 4).

The confrontation of cultures as a bilateral process of appropriation, exploitation, and divergence, exemplified in Iago's "country dispositions", helps us to discern not simply the positive, traditional, and reassuring principles portrayed in the Shakespeare canon but also the elements of dislocation, opposition, and subversion detectable both in his culture and through ours. This dualistic method allows Bassi to delve into significant examples of ideological appropriations, ranging from such topics as the politics of Italian adaptations under the Fascist regime to the new implications of Machiavelli and Giordano Bruno; from a philosophical approach to *Hamlet* by the neo-Marxist intellectual Massimo Cacciari, to a reconsideration of Venice as a unique place of opposing ideological values, up to a rewarding discussion of the drama film by the Tavani brothers' *Caesar Must Die*, regarding the Rebibbia Prison performance of *Julius Caesar* by Italian convicts.

Bassi's propositions in *Shakespeare's Italy and Italy's Shakespeare*, distancing from both the new historicist's and the presentist's approaches, provide us with the opportunity to examine the Bard's dramatic concerns through the ways Italians read, interpreted, and rewrote Shakespeare, appropriating and juxtaposing the playwright's themes with the changing culture and ideology of nineteenth-, twentieth-, and twenty-first-century Italy, and disclosing through them a number of hitherto not fully debated points. Despite the author's stimulating thesis and the insightful observations of the individual chapters, the danger of this ideologically-minded, post-colonialist criticism is that while we learn much about the second term of the chiastic subject – the Italian use and exploitation of Shakespeare's output – probably much less is our understanding of what the playwright made of Italy and the structurally-meant, metatheatrical constructions of his Italian-based dramas.

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Cefalu, Paul, *Tragic Cognition in Shakespeare's* Othello. *Beyond the Neural Sublime*, London, Bloomsbury Arden Shakespeare, 2015, viii+124 pp., £ 16.99.

Paul Cefalu integrates cognitive and psychoanalytic approaches to literature in this reading of *Othello*, which makes him a welcome guest in the second wave of *Shakespeare Now*, the Bloomsbury Arden Shakespeare series that follows Jan Kott's seminal example of actualization and revitalization of Shakespearean drama. The awareness that cognitive literary criticism works fairly well in reconstructing how characters think, but scores very poorly in explaining why they think and act the way they do, spurs Cefalu's use of psychoanalytic tools to accomplish the goal. In particular, Iago is diagnosed with hypermindedness, Cefalu's sobriquet for Iago's unique ability "to read and act so effectively on the perceived beliefs and desires of his peers" (p. 3). Hypermindedness causes discontentment, which Iago manages by developing the sado-masochistic plot that results in the destruction of the play's principals, himself included. Iago's hypertrophic cognitive condition, clinically similar to a form of autism, parallels the neural sublime (a category Cefalu borrows from Alan Richardson's recent study on Romanticism) in that both describe mental states in which "we intuit not the idealized, transcendent supersensible self, but the physiological neural mechanisms working beneath our perceptual illusions" (p. 5). Hence Iago's philosophers cannot be Burke or Kant, but Hegel and, above all, Schopenhauer, whose explanation of Iago's heroic escape from the neural sublime reveals that Iago's catharsis lies in his tragic resignation to embrace death, "to turn away the will from life", in Schopenhauer's words. In Iago's final line "Demand me nothing, what you know, you know", Cefalu detects the tragic dimension of a path that remains inaccessible to ordinary humans, because the gap between cognition and consciousness that hyperminded Iago comes very near to closing will for ever remain open, or, one should say, needs to remain large enough to allow for people's mental sanity and moral soundness. In other words, that very aperture guarantees the healthy conditions and functioning of human brains.

Evidently, Cefalu's argument is Iagocentric, as his interpretation of the character of Othello as Iago's opposite shows very clearly. Whereas Iago is affected by a surplus of mind, Othello has a mind-

reading deficit or mindblindness. Consequently, the former's discontentment is reciprocated by the inverse condition that the latter enjoys at the beginning of the play, contentment resembling the state of semi-bliss that New Age gurus call psychic flow and which the author describes as "peace of mind to the degree that we are not bothered too much to mind the business of others" (p. 12).

All things considered, Cefalu masters his subject and the vast bibliography of literary and non-literary cognitive theory. Nevertheless, however balanced and sound his argument may appear, the cognitive-cum-psychoanalytic approach to literature he attempts here does very little to suppress concerns that literary studies stay focused on textual and rhetorical issues. In an influential essay that Cefalu himself quotes, Peter Brooks gives voice to the sentiment that literature and psychoanalysis are mismatched bedfellows. Cognitive theory entering the picture seems to reinforce rather than dispel that impression.

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Del Sapio Garbero, Maria, ed., *Shakespeare and the New Science in Early Modern Culture / Shakespeare e la nuova scienza nella cultura moderna*, Pisa, Pacini, 2016, 384 pp., € 35.00.

Moving from recent debates on the complexities of the production and epistemology of early modern knowledge(s) and in dialogue with methodologies such as neo-historicism, cultural materialism and women's and gender studies, *Shakespeare and the New Science in Early Modern Culture* explores the Shakespearean text as a site where different paradigms of knowledge overlap and interweave one with the other. As the etymology of the word 'text' suggests (lat. *textus*, a tissue, and *texere*, to weave), Shakespearean texts are weaves shaped and assimilated by different languages, cultural discourses and meanings whose continuous overlapping is a sign of Shakespeare's modernity and of his attempt to interrogate new ways of thinking and understanding of how man could (re)create or (re)shape knowledge. In a period when an organic and holistic knowledge of the human, centred on an analogical system of connections between the microcosm and the macrocosm, is "about to break up into separate categories of knowledge under the impact

of the new science" (Del Sapio Garbero, pp. 10-11), Shakespeare's works become highly emblematic. They in fact participate in a reconceptualization of the human being, combining ancient and new knowledge, old and new cognitive paradigms, which might be able to (re)posit and/or (re)define the human being, his/her mind, and his/her interior and exterior body within a decentred and infinite universe, inhabited by innumerable peoples and species. They are thus emblematic – as Maria del Sapio Garbero and the Shakespearean scholars who have contributed to this volume have already shown in previous studies on this topic (*Questioning Bodies in Shakespeare's Rome. Interfacing Science, Literature, and the Humanities*, Göttingen, V&R Unipress, 2010) – of the Renaissance episteme characterized by the interface, cooperation and permeability among different fields of knowledge and, more specifically, amongst science and the humanities.

Shakespeare, as the essays collected in this new, rich volume further show, shared with scientists, artists, anatomists and other important early modern writers not only the same language produced by a similar set of tropes, but also the quest for a theoretical and organic model of knowledge able to integrate a practical one. A new knowledge based on direct experience, observation and empirical enquiry. It is for this reason that Shakespeare's works need to be read, or re-read, according to an integrated form of knowledge, since, as Del Sapio Garbero argues in quoting John Dee's *Mathematicall Preface to Elements of Geometrie of Euclid of Megare* (1570), the word 'arte' was used to refer "in like manner to both the empirical art of the astronomer or the geographer and the more abstract and creative art of the philosopher or the artist" (p. 19). It is mainly through a trans-disciplinary approach that the Shakespearean text can not only be re-located in its historical, literary and cultural context, but also illuminate the complexities of our present time.

The essays focus on specific topics – the power of the eye and the importance of optics in *Henry VI* (Patricia Harris Stäblein Gillies), the use of "mapping imagery" to interrogate the unreadability of the self and to display its being both in the world and withdrawn from the world (John Gillies), the role of astronomy and the rise of anatomy, in order to both 'anatomize' the Shakespearean text, and to include it in the early modern integrated system of knowledge.

It is through an analysis of Hamlet's enquiries and doubts that Alessandra Marzola identifies, for example, an early modern English theory of knowledge that mainly aims at giving shape to the subject of knowledge itself. Gilberto Sacerdoti's essay focuses on the influences of Bruno's *De l'infinito, universi e mondi* on Thomas Harriot, Walter Ralegh and, in particular, Shakespeare. As he shows, Bruno's new image of the infinite universe, an image that raised doubts on the finished, ordered and hierarchical Aristotelian and Christian cosmos, pervades the geography and language of *Antony and Cleopatra*, built on hyperboles and tropes that underlie the overall boundlessness depicted in the play. The same idea of variety and dispersion is depicted in *Pericles, Prince of Tyre*, where, as Paola Colaicomo reminds us, the Mediterranean Sea becomes the emblematic site where ancient cultures – and their theoretical knowledge – overlap with the new ones. Drawing from a gender perspective that also interrogates issues such as empowerment and agency in the *The Rape of Lucrece*, Del Sapio Garbero shows how Lucrece's long-drawn *ekphrasis* of the Troy "piece" betrays "an authorial concern for the ways in which bodies and feelings were being re-discovered and re-invented by both science and the humanities" (p. 190). The importance of reconsidering the body and in particular the power of vision is also at the core of Maddalena Pennacchia's essay, which re-reads *The Tempest*, where Shakespeare deals with the interconnection among vision, knowledge and power, through Julie Taymor's re-mediation of the play. But Shakespeare, as Claudia Corti points out in her essay, is also able to give dramatic voice to the radical positions of the puritans and reformers of his time, such as John Dee, Thomas Digges and Robert Recorde. And, in doing so, as both Laura di Michele and Viola Papetti show in their essays, Shakespearean plays (Di Michele) and Shakespearean sonnets (Papetti) unveil Shakespeare's interest for astronomy, the political theories of his time and numerology. In an age in which new fields of knowledge were opening up to the human mind, as Iolanda Plescia reminds us in her study on the impact of the new science on the linguistic world of Shakespeare, it was necessary to develop a vocabulary that would be able to describe a rapidly changing world both in literary and non-literary fields, since "English was felt to be especially wanting in specialized terminology" (p. 349).

The volume also includes two illuminating essays by Silvia Bigliazzi and Antonella Piazza that enhance contemporary debates on the interfacing of old and new paradigms of knowledge in Shakespeare's texts and time. Bigliazzi's analysis of John Donne's appropriation of scientific knowledge "either to disclaim its validity or to use it as an image of transcendence" (p. 319), and Piazza's investigation of John Milton and his depiction of Satan's multidirectional and revolutionary journey, shed new light on these two early modern writers who contributed, like Shakespeare, to develop, interrogate and revolutionize (new) early modern epistemology.

Shakespeare and the New Science in Early Modern Culture is an original volume that not only enriches Shakespearean criticism but also confirms the need to use a novel, integrated approach able to explore and understand the overlapping languages, discourses and meanings that Shakespeare (re)shaped through his works.

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Döring, Tobias, and Fernie, Ewan, eds, *Thomas Mann and Shakespeare. Something Rich and Strange*, New York-London, Bloomsbury, 2015, 280 pp., £ 28.99.

The editors and contributors to this very fine collection of essays in the Bloomsbury series of *New Directions in German Studies* would certainly subscribe to the famous, paradoxical statement of Terry Eagleton's: "Though conclusive evidence is hard to come by, it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida" (T. Eagleton, *William Shakespeare*, Oxford, Blackwell, 1986, pp. 9-10). They simply stand up for Thomas Mann to be one more of those post-Shakespearean companion readings of Shakespeare's, albeit a still neglected connection among literary critics. Yet, the aim of these authors, of markedly diverse nationalities and academic affiliations, is not simply to fill in the gap of specific research in this relationship, nor to insist on emphasizing the incredible presence of Shakespeare in German culture, starting from Lessing onward all through the Romantic age ("Er ist unser", wrote Schlegel in 1796) and the nineteenth century ("Deutschland ist Hamlet", wrote Ferdinand von Freiligrath in 1844) down to Mann's

contemporaries, authors Mann knew and appreciated and learnt a lot from about Shakespeare (like Georg Brandes, Frank Harris and Friederich Gundolf). The group of scholars gathered around Tobias Döring and Ewan Fernie do not particularly linger on an 'anxiety of influence' approach; they rather practice what Elizabeth Bronfen in her profound "Afterword" names "crossmapping", a way of exploring more "adventurous conjunctions", "so as to understand the double move at work in the conversation between Mann and Shakespeare" (p. 246) or, as Ewan Fernie puts it in his "Introduction", "to show how Shakespeare's influence on Mann can help us to understand Shakespeare" (p. 12) in turn.

This attempt follows the track of a seminal volume, *Shakespeare and the Problem of Meaning* (Chicago, University of Chicago Press, 1981), written by Norman Rabkin, who, in a kind of contrapuntal response to Greenblatt's new historicist approach of the former year (*Renaissance Self-Fashioning* had appeared in 1980), already promoted a "bold transhistorical connection" (p. 2), which admitted the possibility that Mann's vision of life – and art – could unlock 'the problem' of Shakespearean meaning. Since everyone would agree with R. W. Emerson that "Shakespeare wrote the text of modern life", our authors convincingly encode Mann's oeuvre into Shakespeare's, and have the two resonate together, in order to obtain a 'richer' definition of what modernity is in Germany, Europe and America.

The Mannian interpretation of the *Krisis* denoting modernity is notoriously embodied in *The Magic Mountain*, in Settembrini and Naphta, the two mentor figures who contend for Hans Castorp's soul. Renaissance humanism has provoked religious crisis but at the same time it engenders religious revival in the forms of fanaticism and terrorism (a note on contemporary terrorism and anti-terrorism does not go wasted!). "Liberation and development of the individual are not the key to our age", Naphta says, "they are not what our age demands. What it needs, what it wrestles after, what it will create – is Terror". It is not that the sleep of reason produces monsters: it is reason itself that is responsible, as Freud had already clearly indicated in his analysis of civilization. A feeble alternative for Castorp, the modern Everyman, could be represented by the Falstaffian Peeperkorn, so much so that a question is raised worthy of further attention: "can Falstaff stand against Macbeth?" (p. 10). But Peeperkorn remains just a sketch, soon to be overwhelmed by the majestic rewriting of the

Renaissance myth *par excellence*, that is *Doktor Faustus*. Mann's last novel, written in the aftermath of the German catastrophe and set in the decades preceding and preparing World War II, modulates the demonic elements intrinsic to civilization and humanism by focusing on the troubled enmeshment of the political and the aesthetic. It is in this novel celebrating the final crisis of the modern artist – and possibly of any poetry after Auschwitz – that, according to the authors of this collection, Shakespeare's work unleashes all its demonic potential and simultaneously gets fully entangled in the predicament of Adrian Leverkühn's fall coinciding with the criminal, but organized, Nazi project of modernity.

The 'strange' thing is that inspiration for Leverkühn's demonic music is not taken from Shakespeare's more arguably demonic plays and characters but, with an authentic Freudian move, from his juvenile Baroque comedy *Love's Labour's Lost*. Not such a transhistorical interpretation after all, since – as Richard Wilson reminds us – Mann's use of this play opens it to quite an unorthodox historical reinterpretation which fully restores it to the atrocities of the religious wars. These are openly referred to through the assassination of the King of France and the succession of the King of Navarre announced at the end (the play having been composed in the wake of the holocaust of St. Bartholomew's Day) and obscurely and obliquely alluded to by evoking Christopher Marlowe, the author of *Doctor Faustus* and *The Massacre at Paris*, himself assassinated during those wars, in the figure of the messenger Mercade. The "crossmapping" practised by our authors in Mann's and Shakespeare's territories actually starts from *Love's Labour's Lost* as the privileged observatory from which to understand how, if "Shakespeare invented us", as affirmed by Harold Bloom, Mann actually helps us understand what the 'human' he invented is, and how it relates to the 'humane' his epoch was also inventing.

The first play from the whole of the Shakespeare corpus to score a quotation in the novel ("Mirth cannot move a soul in agony"), *Love's Labour's Lost*, particularly its fifth act, becomes Leverkühn's opera project: when he is actually working on it, there the Devil walks in. Adrian is greatly impressed by the couplet: "The blood of youth burns not with such excess / As gravity's *revolt* to wantonness" (my emphasis), which he understands as an unmasking of the aberrations of humanism (civilization/Enlightenment/progress etc.). But

in his author's subtler view, it is as if wit, laughter, irony – all the staggering empty delirious nonsense displayed by the Euphuistic wits in the play – indicated symptoms of excessive seriousness in search of irresponsible freedom and totally unconventional creativity, which in distancing itself from life becomes liable to turn desire into an even more disciplined and organized abyss of violence and inhumanity. Leverkühn's dodecaphony is Satanic in that it ideally leaves "no more free notes" – just like the Nazis' *Endlösung*. That is why Rosaline, the character who speaks the couplet, by administering a shocking treatment to her witty lover at the end of the play (to go and try to amuse sick suffering peevish people for a year with his distempered language), somehow plays on that final 'e' which distinguishes humane from human and shows the arts a possible way out: "If the human is that which brings back into the conversation what the humane seeks to disavow, the absent 'e' opens up an artistic practice in which barbarism is harnessed not in the name of human values, but in opposing aesthetic compositions of strict series in which nothing is contingent, incalculable, or out of place" (p. 255), i.e. in 'revolting' to Shakespeare's "infinite variety".

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Fusini, Nadia, *Vivere nella tempesta*, Torino, Einaudi, 2016, 216 pp., € 18.50.

Vivere nella tempesta is a fascinating and revelatory journey through the multiple possible readings of Shakespeare's *The Tempest* and of the many tempests we encounter in life. Living in the tempest and in *The Tempest* (as the author candidly admits to doing by daily reading and rereading her beloved 1611 romance) is to explore the wreck and the story of the wreck, the thing itself and the myth (with all due respect to Adrienne Rich). Like Miranda portrayed in John William Waterhouse's homonymous 1916 painting chosen for the cover of the book, Nadia Fusini sits on a rock and watches a ship sinking in a tempest. She consults *The Tempest* as Prospero consults his "books". Having embraced the lesson of one of her masters, Agostino Lombardo – who used to compare Shakespeare's play to a huge shell containing every sound of the theatre and especially the sound of the sea – Fusini has finally come to learn how to hear the multi-layered sounds of the tempests. It is a sound that echoes from Shakespeare

to Anna Maria Ortese, passing through Keats, Melville, T. S. Eliot, Virginia Woolf, W. H. Auden and the creative writing of Nadia Fusini herself. Indeed, Fusini steps in and out of her role as scholar to eventually become part of the narrative, as her childhood memories merge with an incisive understanding of the play. An accurate and somewhat unusual historical contextualization (with no shortage of allusions to the New World or the British contemporary situation, to the shipwreck of the Sea Venture in 1609 and Pocahontas's infamous journey to England, among others) interacts with meaningful autobiographical stories. It is to these epiphanic fragments, both historical and personal ones, that Nadia Fusini clings to find the right route. Moreover, by doing so she allows her readers to find their own personal route in the sea of possible performances and readings of the play. Everything in Fusini's reading of the *The Tempest* acquires a double or multiple meaning and it is through the awe and wonder of theatre that History (his story: Shakespeare's and/or Prospero's story) can also become *her-story* (Nadia Fusini's and/or Miranda's story).

Vivere nella tempesta is both an analysis of the text and an analysis of the self. Structured into several smaller chapters, which echo the frantic succession of theatrical scenes or the flow of psychoanalytic sessions, the essay is delimited by a prologue and an epilogue. Everything is marked by a precise temporal succession: as a matter of fact time plays an essential role both in Shakespeare's play and in Fusini's essay, since time and tempest share the same Latin root: *Tempestas* derives from *tempus* and means a short period of time. The time of the tempest and the time of the performance are under the strict surveillance of the poet-magician, but both castaways and spectators feel the weight of the consequences. Because living in a tempest, or through the tempest, means accepting that life is made up precisely of many tempests and, paradoxically, to live necessarily means to be shipwrecked. On an island that is both a physical and a metaphorical location, in the Mediterranean Sea or somewhere between Bermuda and Patagonia (but of course also in London), a stage where every passion is played out, a setting where all hurts are healed. Who really owns the island? To whom does it belong? This island offers itself also as space for ambition and power; even Prospero – who neglected state matters when he was Duke of Milan – takes his task seriously, "and controls and disciplines and punishes" (p. 97) all the other inhabitants or unfortunate patrons.

Nevertheless, the island is also a sanatorium and a place for a second chance, and the sea a purgatorial experience. Nobody actually dies in this shipwreck, everyone emerges changed but not immune to repetition compulsion, for the only imagination of which we are actually capable is that of going back to where we really belong. In the end, living in the tempest helps us recognize that we have made mistakes like any other native or acquired islander. The experience helps us to forgive others for their treachery and deceit, but above all to forgive ourselves and let go of what has gone wrong in our life and what we cannot redeem ourselves: theatre as a radical act of conversion.

Gian Pietro Leonardi

Marzola, Alessandra, *Otello. Passioni*, Prismi – Classici nel tempo, Milano, Mimesis, 2015, € 16,00.

Like Shakespearean drama, this book by Alessandra Marzola on *Othello* addresses different audiences simultaneously: amateurs and specialists, theatregoers and scholars, students and teachers. It is, not coincidentally, the first volume in a new series, *Prismi – Classici nel tempo*, published by Mimesis, which aims at bringing together teaching and research: two domains – as the editors, Marzola herself and Caroline Patey, remark in their presentation of the series – which do not always live on friendly terms in the academic world. Seeking to avoid both the oversimplification that can occur in the classroom and the excessive complexities and jargon of the specialist essay, each 'prism' is meant to deal with a classic in English-language literatures conveying the plurality and polyphony that form their identity. In this light, the choice of *Othello* as the study-object of the first book in the series could not have been more fitting (while the second volume brought forth to date, Caroline Patey's *Gita al faro. Circumnavigazioni*, 2016, is devoted to another highly prismatic text: Virginia Woolf's *To the Lighthouse*).

Otello. Passioni offers a comprehensive and articulate introduction to Shakespeare's tragedy, including plot summaries, informative references to the history of its critical reception and cultural legacy, as well as very useful reading guides. What Marzola presents us with is a "tale" which, as she herself states, endeavours to show rather

than explain, a tale addressed to those who still don't know but are willing to know: exactly as happens in a classroom (p. 13). At the same time, the book is much more than a didactic tool. It displays an overall fascinating design, a heuristic movement which is decidedly stimulating and inspiring not only for the lay reader, but also for the specialist: "a spiralling motion that tries to hold [the play's] words in an increasingly intimate embrace" (p. 13). The three chapters that make up the book – "Mappe" ("Maps"), "Maledizioni" ("Curses") and "Segreti ("Secrets") – are indeed three increasingly close echoes of, or perspectives on, the text of *Othello* that investigate and shed light on the infinite generative power of Shakespeare's language.

A tragedy of extreme passions, the only Shakespearean tragedy that does not show facts but the fantasies they engender and whose real protagonists are the ghosts of imagination (p. 17), *Othello* has always stirred visceral response and given rise to (often corrective) re-writings, antithetical interpretations, diverging ideological and political appropriations (p. 16). A thread that runs through the whole of Marzola's book is indeed the investigation of *Othello* as a text undergoing constant metamorphosis, a text that not only tolerates but seems to require endless betrayals, thus becoming a "matrix" of different genres, models and styles across the media (p. 37) – so much so that it can be viewed as a "hypertext" (p. 16). Thanks to the protean power of its language, *Othello* incorporates previous history and literary models and, at the same time, projects itself into the future by activating the "creative memory" (p. 37) of its viewers and readers, revealing each time one of its myriad "prismatic faces" (pp. 47, 48, 81). It gathers, for example, the rich mediaeval and early modern tradition of tales about 'the Orient' and faraway lands and is, in its turn, a matrix of 'orientalist' tales – a process in which the character of the Moor plays an especially pivotal role as he not only suffers but interiorises and uses against himself an orientalist gaze, radicalizing it to the point of self-destruction (p. 39). Owing to its nuanced scrutiny of marriage – a foundational early modern institution aiming to regulate passions but, because of the unprecedented freedom of choice it entails, always liable to become the site of their uncontrollable explosion (pp. 81-84, 112) –, *Othello* is also the matrix of numberless developments in the romance and novel forms. Its exploration of monstrosity – a monstrosity originating in the mind rather than discovered in the world outside the self – prefigures the gothic and

horror traditions. And, although the debt is often unacknowledged, many iconic monsters of our culture – from Dr Frankenstein's creature to Mr Hyde, from Dracula to the twentieth-century monsters of the unconscious – draw on aspects of *Othello* (p. 45).

Engaging with Stanley Cavell's seminal work (*Disowning Knowledge in Seven Plays of Shakespeare* [1987], Cambridge, Cambridge University Press, updated edition 2003), another thread that runs throughout *Otello. Passioni*, and is scrutinised from different angles in each chapter, is the issue of *Othello*'s scepticism: the way in which this text depicts the epistemological shift that led to the affirmation of scepticism as the episteme of modernity and, in so doing, obliges the audience to become aware of its catastrophic consequences, violence and discrimination (p. 103). Marzola emphasises, particularly in the second chapter, how the whole parable of *Othello*'s scepticism is fostered by the "curses" contained in the Book of Genesis which the text clearly evokes (the "curse of service", I.i.34, and the "curse of marriage", III.iii.271, referring respectively to the curse of subjection imposed by Noah upon Canaan, son of Ham, in Genesis 9.20-27, and to the curse of eternal enmity between man and woman pronounced by God on Adam in Genesis 3.14-15). In chapter three scepticism is connected to the rise of a culture of secrecy and of a new scientific paradigm, promoting a prying anatomical gaze, in early modern England. Reprising and further developing some considerations she already put forward in previous studies (cf. "Shaping Scepticism, Arousing Belief: The Case of *Othello*", *English Literature*, 1:1, 2014, and "*Hamlet* and the Passion of Knowledge", *Memoria di Shakespeare*, 1, 2014, an Italian version of which is included in Maria Del Sapio Garbero, ed., *Shakespeare and the New Science in Early Modern Culture / Shakespeare e la nuova scienza nella cultura moderna*, Pisa, Pacini, 2016), Marzola delves into the question of scepticism by comparing its different outcome in *Hamlet* and in *Othello*. Both tragedies stage bodies that have become closed (*corpi clausi*), an interiority that has been severed from the exteriority, a split between appearance and reality, words and meanings; both are haunted by the urge to rend the barriers that make the inner 'truth' unreachable. But while Hamlet interrogates this new, fissured world and the new perception of the human being as a separate entity, a distinct 'subject' endowed – but also cursed – with an invisible, secret self ("that within which passes show", *Hamlet*, I.ii.85), Iago uses the sceptical doubt for his own

ends. Iago is not troubled by the "crisis in transparency" (p. 102) that plagues the modern world; rather, he exploits it to kindle the other's predatory pursuit of knowledge and, simultaneously, to annihilate otherness. Moreover, by constantly involving us in his nefarious scheming through his soliloquies and asides, he compels us to an unwanted and disturbing complicity.

One last recurring theme in *Otello. Passioni* that I would like to highlight as especially fertile and thought-provoking is its reflection on Desdemona and her "posture". This theme also runs like a thread throughout the study, particularly featuring in the final section, "Epiloghi e Inclinazioni" ("Epilogues and Inclinations"). Although in *Othello* Desdemona is a multifaceted, ever-changing figure – "a maiden never bold" (I.iii.94), a passionate lover, a "fair warrior" (II.i.176) –, what has remained in the cultural memory is the "monumental alabaster" (V.ii.5) of her body frozen in the stillness of death. However, Marzola contends, what truly characterises Desdemona, what sets her apart making her an eccentric and subverting presence, the real "extravagant and wheeling stranger" (I.i.137) in the play, is her "inclination". Othello's description of Desdemona's inclination to listen to his tale in the first act ("This to hear / Would Desdemona seriously incline", I.iii.144-45) is later echoed and transformed into a permanent attribute of the character in Iago's phrase "the inclining Desdemona" (II.iii.325). Her leaning out of her own centre towards the other, in an incessant gesture of generosity and desire, threatens the Cartesian frame that governs *Othello*'s world. In this world, which is our own sceptical world, no position is allowed except for the vertical, 'right' one (cf. Adriana Cavarero's insightful study, *Inclinazioni. Critica della rettitudine*, Milano, Raffaello Cortina, 2013) and the horizontal flatness of death. Desdemona's outstretched 'obliqueness' arouses the annihilating fury of a world infected by scepticism. But, at the same time, it reveals the outline of another possible play and of another possible episteme. In a tragedy that closes on a particularly sombre note, that seems to deny any future and does not even promise future (perhaps explanatory) tales, Desdemona's inclination presents us with an alternative outlook, a different epistemological stance that refuses any search for the 'absolute' truth and accepts uncertainty. In this light, Marzola intriguingly suggests, even Iago's baffling last statement, "Demand me nothing; what you know, you know" (V.ii.300), could be seen as a secret celebration of enigmas,

an invitation to abandon the anatomical gaze which endeavours to pierce the surface of reality like a scalpel, and can prove as lethal. Owing to Desdemona's pliant posture we can thus imagine different epilogues for the tragedy and for ourselves: a world which does not revolve around the vertical line of the 'I' but around a line bent towards the other (p. 154).

These remarks on 'other' epilogues coincide with the epilogue of Marzola's book, an epilogue which does not intend to close the discussion on the prismatic text of *Othello* but, on the contrary, to open up new perspectives and trigger new questions. In keeping with its emphasis on inclination as a value and with the spirit of the whole *Prismi* series, thanks to the clarity of its orchestration and the wealth of critical suggestions and tools it generously offers its readers, *Otello. Passioni* is a study outstretched towards its diverse audience: an 'inclining' study.

Laura Talarico, Sapienza University of Rome

Meagher, John C., *Shakespeare's Shakespeare: How the Plays Were Made*, London, Bloomsbury Academic, 2015 (1997), 240 pp., £ 95.00.

Shakespeare's concern as a dramatist was to turn stories into successful plays. He understood the subtle procedures of stagecraft, needed to help create effective performances. But what exactly were his principles in matters of dramaturgy? The term 'dramaturgy' covers both the literary and directorial aspects of staging a play. It involves the ability to devise a text for performance, and consequently to adapt it for the company staging it. Therefore, it also consists in advising actors on possible readings of the play and how to better translate thoughts into actions, working with them till the opening night to see that intonation, gestures and movements follow the writer's design accordingly. This is common knowledge in every theatre and for every company, and Shakespeare presents us with a vivid example of this practice when he parodies it in the rehearsals of Peter Quince and his fellow mechanicals.

Would exploring Shakespeare's dramatic composition strategies therefore help us to better understand his plays? That is the question John C. Meagher attempts to answer in *Shakespeare's Shakespeare*: *How the Plays Were Made*. First published in 1997 by

Continuum, it was reissued in 2015 in the Shakespeare Bloomsbury Academic Collections, a distinguished selection of titles which, in this particular case, made newly available a classic work of scholarship to enrich "our understanding of him [Shakespeare] as an author and director". It must be said that this new edition could have provided the volume with an index/bibliography to facilitate searching for individual plays and various issues, or for further reference – its absence remains extremely inconvenient.

In ten chapters and through a study of seven of his plays (*As You Like It*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard II*, *Henry IV Part 1*, *Hamlet*, *King Lear*) Meagher surveys several instances to illustrate Shakespeare's dramatic principles and uncover his skills as dramatist as well as his practical knowledge as actor and director. Bringing to the fore such issues as historical performance conventions, stagecraft practices and playwriting techniques, strategies and schemes of dramatic plot structure, Meagher's aim is to discover and reconstruct "some of the important principles by which Shakespeare's plays were written and performed" and to promote "a way of rereading the plays that will incorporate an awareness of these principles, […] and eventually convince readers that his approach, although not the only legitimate one, is finally more satisfying […] than any other" (p. 15). As the title suggests, the book was written with the ultimate purpose of putting Shakespeare directly in charge of the interpretation of his plays. In Meagher's view, no-one better than the playwright himself can provide an intimate and accurate, dramaturgically informed level of reading and understanding of his plays, and to know how he did this we should look at him as a "designer of drama". As Meagher puts it, "this is about getting in touch with *Shakespeare's* Shakespeare, which I believe to be immeasurably better than that of anyone else" (p. 26).

Even if what Meagher calls "interpretive creativity" has produced some "brilliant performances in the art of critical interpretation", he cautions us against readings which are not grounded, not on intimate terms with the text. Only if we are "constrained by the discipline that is built into the plays" will we be seriously "challenged to discover and understand" instead of being free to be pleasantly inventive (p. 34). Given the richness of Shakespeare's plays it would be easy to find in them confirmation that would

seem to verify nearly every postulated theory. Meagher mediates between textual criticism and performance history to show us a long-lost technique of understanding, arguing that the heaped-up commentaries of editors, directors and critics over the centuries have prevented us from seeing some of Shakespeare's basic concerns as a dramatist. He posits that for us it is often easier to understand what Shakespeare read than what he wrote.

Many of the cases that Meagher takes into consideration convincingly illustrate his remarks. Particularly interesting is the chapter in which he examines Shakespeare's dramaturgical deviations from 'normal' time. He introduces several categories to distinguish different narrative strategies and to illustrate that Shakespeare's treatment of time and continuity in the advancement of the story could be artificial but never arbitrary: "For Shakespearean dramaturgy, time, like space, is an independent variable that the playwright may control. It may be sped up, slowed down, over-stuffed, split into incommensurable but commutable alternatives, artificially linked – whatever will make the play work more smoothly, or coherently, or effectively" (p. 93). Meagher doesn't intend to show the effects of Shakespeare's work in shortening, multiplying, expanding, displacing or intervening with time, but the differing means he makes recourse to and the consequent meanings that follow.

In the appreciation of what makes a good play, Shakespeare and his contemporaries focused on what seems functionally appropriate to their audiences and to them: "Appropriateness is the key category" (p. 191), Meagher states, even if he recognizes it is a "slippery category". Nonetheless, with critical finesse and through balanced explanations, when considering the question of the Aristotelian principle of unity of action, Meagher demonstrates that what governed Shakespeare's aesthetics had nothing to do with the modern notion of unitary principles, which is a neo-classical artefact. Shakespeare finds unity not by constructing his dramaturgy according to a unifying principle, but he rather links things together creating a sense of "connected multiplicity" (p. 194), and changing the very notion of what consistency is. Inconsistency, far from being a flaw, is for Meagher a dramaturgical strategy: what we need, then, is precisely the different understanding the author has showed us in his book.

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Ryan, Kiernan, *Shakespeare's Universality: Here's Fine Revolution*, London, Bloomsbury Arden Shakespeare, 2015, xvi+142 pp., £ 12.99.

This is a provocative and fascinating "brief polemic" (p. xvi) whose lean and agile argument addresses the difficult topic of why and in what ways Shakespeare has maintained such a wide and universal appeal through a period of some four hundred years. At the very heart of his argument Ryan sets up a dialogue with a Marxist reading of Shakespeare published by Robert Weimann in 1978 and well into the book Ryan announces the fact that his inspiration lies in *Shakespeare and the Popular Tradition in the Theater*. The failure of this brilliant but neglected text, says Ryan, lay in the fact that Weimann's argument was too abstract to be readily assimilated and provided no close textual proof of his hypothesis.

But Ryan begins his own argument some way from this point by giving a vivid account of the way in which historicist approaches to Shakespeare have so powerfully superseded the traditional idea of the 'myriad-minded' Bard. For thirty years, he says, the "universality" of Shakespeare, his huge world-wide appeal and his central place in the canon of world literature has been displaced by research into the local, the historical, the legal, and the theological conditions of the production of Shakespeare's plays. In their sharp (if fruitful) focus on the particular, recent scholars have not merely ignored the more general issues, but they have almost demonized Shakespeare's wider appeal as sentimental, politically suspect, and even taboo. The idea of Shakespeare's universality has become, says Ryan, "an intellectually indefensible and politically pernicious myth" (p. x). According to Ryan the universalizing view of Shakespeare came hand in hand with conservative repressive political tendencies, the creation, he suggests, of a self-perpetuating cultural elitist orthodoxy. Notwithstanding the excoriation of the academy, however, Shakespeare's appeal goes from strength to strength, growing and widening. Amongst audiences who have no interest in Elizabethan theological controversies, land titles, agricultural practices or geographical awareness his dramas continue to cross boundaries of class and geography. Ryan sets out this paradoxical moment in the history of Shakespeare's reputation very clearly. He sees it as a kind of schizophrenia with scholars huddled in one corner busily exploring the minutiae of the bardic text and its embedding in cultural

and societal issues while elsewhere the world celebrates the warmth of Shakespeare's characters and the wide and generous appeal of his plots. Ryan's project is not so much to bridge this gap as to re-examine, reassess and possibly rehabilitate the traditional view of Shakespeare's appeal by reference to a quite different model of assessment. This he finds in Weimann's *Shakespeare and the Popular Tradition in the Theater*. Wiemann's book is an examination of Shakespeare's dramaturgy dealing with the "interplay of actor, role and audience" (p. 17). Seen from this point of view Shakespeare's plots and characterization remain firmly embedded in their own space and time, yet because of Shakespeare's unusual perspectives they are able to transcend the local and the particular. Where the conservative version of Shakespeare's greatness sees his work as transcending the conditions of his time, in Weimann's version the universalizing pattern in Shakespeare is "never outside history" but lives "beyond the historical conditions" that made it possible (p. 18). This pattern is connected, not with the contingent narratives of the plays, but the ways in which "the plays are fashioned and phrased by the dramatist and apprehended by the audience" (p. 19). Unlike Shakespeare's contemporary dramatists whose names are little known to modern audiences, Shakespeare himself offers character and plot in generic terms which cut across distinctions and divisions forged by history, nationality, race, class etc. Even though the characters are powerfully idiosyncratic, the dramas in which they appear are shaped in such a way as "to activate our awareness of the *potential* we share with the protagonists" (p. 14). Ryan points out the profoundly democratic nature of Shakespeare's dramas; how Hamlet and the gravediggers, rooted though they are in contemporary society, transcend their class limitations and categorizations. Shakespeare presents them as people who have more in common than they have differences, and who are also linked to each member of the audience past and present. It is in this that Shakespeare's universality lies. Not in his specific plots or in his representation of the Elizabethan world, but rather in his dramatic poetics and in the way in which he represents characters and their common humanity.

It was this idea that Robert Weimann began to suggest in *Shakespeare and the Popular Tradition in the Theater* but which he never worked out in detail. But Ryan does begin to work these ideas out in practice by developing a series of close readings that comprise

the remainder of the book. In the second chapter he deals with issues of time in the sonnets, the Roman plays and *Hamlet*. Chapter 3 is a skilful and impressive account of Shakespeare's "utopian realism" (p. 67) where characters are seen as rooted in their historical moment, but we as observers have a view which "points far beyond that moment" (p. 62). The last chapter on *Timon of Athens* asks more questions than it can successfully answer, though it does nothing to detract from the totality of this impressive "brief polemic". It would be very good to see Ryan's approach taken up in further Shakespeare criticism in such a way that the passion of the older view of his "universality" could be aligned with the dogged historicism of more recent scholarship.

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Saval, Peter Kishore, *Reading Shakespeare through Philosophy*, New York-London, Routledge, 2014, 182 pp., hardcover £ 110.00.

Peter Kishore Saval's book does not mean to study the influence of philosophy or philosophers on Shakespeare, but rather to read Shakespeare as philosophy and philosophy as Shakespeare considering his drama as a way of "doing philosophy" (p. 1). Drawing upon a number of thinkers including Plato, Aristotle, Leibniz and Kant, the particular focus of this work is to view individual characters and their fates not simply as subjects or individuals, but rather as "notions"; in other words the proposed philosophical approach is to abandon the idea of characters simply as personalities with their own inner tensions because, in the author's view, this univocal perspective often does not fully explain enigmas raised by the text. The author's project therefore is to depart from most Shakespearean criticism which takes its starting point from subjectivity or personality, and to adopt a non-subjective philosophy of individuality in order to observe characters' relations with the cosmos from this standpoint.

In fact, the first play which is closely examined, *Julius Caesar*, is viewed from a framework from which to understand the relationship of the "individual with the cosmos" (p. 16) and Saval concludes that, in this case, the individual is co-essential with it. Through the use of Leibniz' logic, the character of Caesar is seen then not simply as a single personality but rather as a "notion" which includes all the

events which can happen to him, thus providing, for instance, a further point of view from which to understand why the fate of Caesar is reflected in the disruption of the cosmic order the night before his assassination.

A brief study of *Love's Labor's Lost* seeks to find in the play a "philosophy of history" which once again goes beyond a subjective relationship to time and displays enigmas concerning the contacts between comedy and history. The delay of courtship in the play, according to Saval, turns out to be a way of imagining an alternative history.

Possibly the most interesting chapter is the analysis of *The Merchant of Venice* which raises questions concerning the nature of debt and gift. The drama of money presents a vision of human life which stretches from the individual to the cosmos, challenging ideas on the connection between subjective autonomy and human freedom. Drawing on the theories of David Graeber, Saval illustrates the different types of debt and their implications and applies them to Shakespeare's play in order to revitalize its interpretation. The survey of theories concerning the possible connotations of debt and gift is in itself informative and stimulating and does indeed suggest various different angles from which to interpret the central issue of the play.

It is the philosophy of the Stoics to which the author turns for his study of *Timon of Athens* in order to develop his non-subjective approach and to redistribute the individual into the cosmos. Whereas in the cases of *Julius Caesar* and *Love's Labor's Lost* the individual was co-essential with the cosmos and in the *Merchant of Venice* the connection was "mythical", in *Timon*, Saval notes, the individual is "mixed with the cosmos" (p. 109). The Stoic term *Krasis* (the mixture of individual and cosmic elements) opens up a reading of the play which concentrates on the language which is saturated with the rhetoric of liquidity.

The final chapter deals with *Twelfth Night* and "the being of the future". It is a play that provokes many questions on what it means for something "to be", imagining all future events through what the author sees as baffling language. In this light it reveals a solution to the enigmatic problem about the relationship between being and future and, hence, character and fate.

This approach to Shakespeare's plays has the merit of introducing philosophical concepts which are amply expanded and which cer-

tainly may serve to add yet another perspective to the multifarious landscape of Shakespearian criticism. Applying these theories enables the reader to solve what, in the author's opinion, are otherwise unexplainable enigmas raised by the plays in general and by certain puzzling linguistic expressions. The limit to this approach is best expressed in the words of the author, who frequently observes that Shakespeare's charismatic personalities are in many ways his greatest gifts and in abandoning the notion of characters as personalities or subjects we lose part of the greatness of his art which comes, according to many, precisely from "his gorgeous and idiosyncratic human characters, and the way in which they compel us to reflect upon ourselves as human subjects" (p. 5).

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Shapiro, James, *1606. Shakespeare and the Year of Lear*, London, Faber & Faber, 2015, 423 pp., £ 9.99.

As in his *1599. A Year in Shakespeare's Life*, published in 2005, what is impressive about this book is the ease with which James Shapiro manages to dilute and dissolve his huge scholarship in a narration which, as some blurbs go, "reads like a novel". A novel about history, it should be added, but with an incredible quantity of details and knowledge of facts; so much so that it reads as if very informed contemporary witnesses, present to the scene, had come alive to give us detailed information about the mood of James I on a particular morning or about the private letter a gentleman from the court concocted to have it safely read among close friends. Facts about James I's court and the city affairs are recounted from the last few months of 1605, which deeply influenced the year under study; the profound relevance of political affairs to Shakespeare's work is shown, interweaving historical data with the three Shakespearean plays that were composed and staged that year, both at Court and at the Globe or the Blackfriars: *Lear*, *Macbeth*, *Antony and Cleopatra*.

Shapiro manages to achieve this true-to-life atmosphere through his immense amount of reading and his long permanence ("much of the past decade", p. 408) in the archives of the Folger, the Bodleian, the British Library, the Public Record Office, where he also consulted Calendars of State papers, registers of the Privy Council, contempo-

rary correspondences, journals and sermons. He unites deep study of the seminal twentieth-century books on Shakespeare (the forty-page bibliography, as well as concepts digested and scattered in the text, are evidence of this) to an up-to-date knowledge of new philological discoveries (suffice it to quote the fairly new controversial dating of *All's Well*, Middleton's work on *Timon*, *Macbeth* and his *Revenger's Tragedy*) – in addition to a strong determination to avoid critical jargon and terminology which could be puzzling for lay readers. A small example is his refusal to use the rather simple, but technical word 'tetralogy' for the Richard and the Henry plays, which he simply calls "his earliest four history plays" and "the four-part drama" (p. 261). After that, he presents us with the original definition that many of the plays composed in the 1590s, including Shakespeare's, "were sequels". Then he proceeds to tell us that Shakespeare, "while at work on one play, was already thinking about the next one" (p. 267), proving this in fascinating detail with a few examples I will later quote.

Scholars working on the early modern period know about the relevance of the "division of the kingdom" in *King Lear* that echoes James' long-cherished and eventually abandoned project of uniting his two crowns (England and Scotland) in one realm, and of the importance of equivocation in the Powder Plot trials for *Macbeth*. What one wouldn't expect are the extremely detailed and richly informed fifty pages (and more throughout the book) devoted to the rising and the discovery of the plot, from the secret and probably forged letter which Lord Monteagle, "in the evening of 26 October at Whitewall, [coming] at this late hour from his house a mile or so away in Shoreditch" (p. 104), brings to the Privy Council to inform them about the plan to blow the Parliament to pieces. This leads to the discovery of thirty-six barrels of gunpowder in the entrails of the Parliament house (p. 108), to the interrogation and torture of the confederates (with gory details of their executions) and to the aftermath of the rebellion, which lives for years in the memory of Londoners. Equivocation is dealt with in detail, quoting treatises on or against it (pp. 178ff). Shapiro dwells on the mission of two English Jesuits, the notorious Father Garnet and Robert Southwell, who were sent back to London from Italy in 1586; he expands on the facts that induce them to hide in a house in Hindlip in 1606 and on how, "at dawn on 20 January" (p. 198), they are put under siege; a week later, unable to bear the strictures of their self-willed imprisonment, they finally surrender.

The Powder Plot episode starting from Monteagle's letter is not only linked to *Macbeth*, but also to *Lear*: this "forged, opaque letter" is equated to the one Edmund pretends to conceal from his father, which of course concerns an equally heinous – if more limited – plot against the life of a nobleman, namely Gloucester. Here, as elsewhere in the text, Shapiro proves convincingly how Shakespeare's imagination linked phenomena from his surroundings to epochal changes in contemporary history, and (also harking back to his own past work) how much, while at work on one play, he was plotting and elaborating the next one.

This is fascinatingly explored in the chapter devoted to *Antony and Cleopatra*. The presence of Plutarch in Shakespeare (since *Julius Caesar*) is proved for *Macbeth* as well: the passage where the future tyrant expresses his fears of Banquo, and says that "under him his genius is rebuked" as Marc Antony's was under Caesar (III.i.55-58), is shown to be taken probably from memory from Plutarch's *Life of Antony*, which is indeed very similar and which will be used extensively in *Antony and Cleopatra* (pp. 266ff). The chapter on *Antony and Cleopatra* is richer in critical hypotheses than the ones devoted to *Lear* and *Macbeth*: the use of (and also the departure from) Plutarch is demonstrated in detail; the dramaturgy which shows the adulterous couple being described by their detractors for most of the play, and then suddenly achieving regal status in the last scenes, is depicted so convincingly as to make the reader wish the author had given more space to critical analysis.

It is impossible to give an adequate idea of the wealth of information and findings in the whole book, from data on the recurrent plagues (with the number of weekly deaths, relevant also to the closure of the theatres and, therefore, the dating of plays), to the rich description of Jonson's masque *Hymenaei* and its influence on Shakespeare, to the misgivings of the new monarch after the Powder Plot, his relationships with his subjects, his ambition to be remembered as an Augustus Caesar-like peacemaker, his project to establish a new sort of lineage from Henry VII to his mother to himself (which induced him to move the body of Elizabeth to a new tomb, though with great honours, keeping the place near Henry VII for himself). This book is a mine of information, equally valuable for the lay reader and the specialist of the early modern period.

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Watt, Gary, *Shakespeare's Acts of Will: Law, Testament and Properties of Performance*, London, Bloomsbury Arden Shakespeare, 2016, hardback £ 63.00.

Last summer (2016) in Stratford, during the World Shakespeare Congress celebrating the fourth centenary of Shakespeare's death, New Place, his house, hosted an exhibition of different material objects belonging to the playwright and to the cult which flourished around him. One of these objects was the original document of his will, the detailed, much discussed testament where the name of his wife was never mentioned, not even when she was bequeathed only his "second best bed".

Quite appropriately, three days before the beginning of the congress, Bloomsbury had issued Gary Watt's *Shakespeare's Acts of Will: Law, Testament and Properties of Performance*, a volume that from the very title offers the opportunity for frequent word play on such expressions as testament, testimony, property (state and personal), performance (as representation and enactment) and, in a more customary way, on Will as a name, will as the expression of voluntary acts, and will as a document whereby legacies of an absent author are left.

As Watt points out, the fact that Shakespeare was born not so long after the Statute of Wills was proclaimed and enacted in 1540 means that the problems connected with it were still to be completely absorbed by the general public. Indeed, one of the strong points of Watt's book is the fact that, though extremely precise in terms of technical-juridical concepts and legal language, as one would expect from a brilliant Professor of Law, it helps to appreciate the complex network operating between the different cultural practices of the period. In particular the cultural practices which connected individual lifestyles that the law had started to regulate with the institutional problems deeply affecting contemporary political life – and which were widely debated even among lay people, if we are to trust Shakespeare's history plays. The framework is, of course, the acts of representation developed by the theatre as institution – at the time trying to legitimize its own existence by advocating public educational aims – as a response to the accusations of puritan critics. Rhetoric though, with its aims of persuasion, with its use of different channels of perception on the part of the audiences, activated by the embodiment of voice and movement, plays a huge part in the perfor-

mative success of manifestations of will both in the field of law and in the theatre as a cultural practice.

Shakespeare's representation of this complex cultural phenomenon is detailed, pervasive, and illuminating both in his tragedies and in his comedies; Watt's analyses of will and performance in a great number of plays are competent, imaginative and perceptive. *Richard II* among the tragedies and *As You Like It* among the comedies occupy a special role in Watt's book.

Watt argues that in *Richard II* the dramatic conflict has to do with the traditional concept of order coming from heaven and with the lawful transmission of power, while the crown that is being exchanged on stage is just a token of the trade unlawfully exercised on state properties. It is however doubtful whether power over the country's lands and people could be handed down otherwise than by lawful succession, as happened, instead, with other hereditary properties among the common people that could be disposed of by contract or will. In the play Richard seems to be aware of the difference, and of the implicit meaning of his own agency in the process. Defeated on the battlefield, he could only make trade of the crown he was not able to relinquish according to Divine Right. Instead of a vertical movement of transmission, from high to low, Richard traded his crown laterally within his horizon of opportunity, according to a prevailing merchant ethics and practice he did not believe in, but was unable to fight.

Watt's hypothesis is that Shakespeare did not intend to discuss the merit of the question even if, or perhaps precisely because, the question had just been revived by Henry VIII's testamentary dispositions directly concerning the queen in power. What Shakespeare does in the tragedy is to explore the dramatic tension caused by the possible conflicting courses of action, while enabling the audience to experience what it feels like to handle evidence and to take part in politically relevant discourse. In this key Gary Watt carries out a perceptive and convincing analysis of the text.

In the first chapters of *Acts of Will*, Watt discusses a pair of texts each from a common, integrated perspective: in the second chapter it is *Richard II* and *King John*, two plays where the issue of succession to the throne is carried out as a trading transaction by means of will and testament. In the third, *As You Like It* and *The Merchant of Venice* are analyzed in their turn towards comedy, their dramatic actions

prompted by actual testaments and/or the manipulation of wills. Watt comments competently and convincingly on Shakespeare's movement from legalism to feeling, via the specificity of theatre communication.

In *As You Like It* the story offers food for thought on the unreliability of ostensible forms, starting from the fact that a formal testament is left by a father, who eventually dies, to his eldest son, Oliver, who inherits his lands but is asked, in exchange, to provide a gentleman's education for his younger brother. He is required to perform his father's testamentary will, but it is within the comedic world to allow for an escape from subjection to the will of another. This is what Oliver does, advocating the letter of the document but failing its spirit. Here Gary Watt wittily comments on Shakespeare's own exploitation of the rights of the male heir he deeply missed, as shown in his own testamentary will, where so much is left to his daughter Susannah provided his grandsons will be later bequeathed his own properties and estates. We can perhaps say that if a testamentary will generally certifies the present absence of the deceased, in Shakespeare's will what is also certified is the presence of the long absent Hamnet, the male heir he had lost twenty years before.

Individual chapters are dedicated to *Julius Caesar* and *Hamlet*, and we can only agree with Daniela Carpi's perceptive review of Watt's book in *Polemos* (10:2, 2016, pp. 453-57), the international journal of Law and Literature, when she emphasizes that "in Brutus' and Antony's skillful orations Watt points out an unexpected perspective. What if honour could be characterized as haughtiness?" (p. 455). The enactment on stage of Brutus' haughtiness, which is in the text, is convincingly analyzed by Watt through competent linguistic and theatrical scrutiny and through the apt consideration of Antony's conflicting strategy aimed at avoiding the risk of a revolution.

As for *Hamlet*, the relevance of material objects, forms and gestures to make up one's mind in order to take decisions is focused on both the plot in relation to Hamlet as a character, and the involvement of the members of the audience in the process of passing judgements, since their position is that of a jury. The issue of performance is central both to Watt's speculation on the practical effects of will, in all its nuances of meaning, and to *Hamlet*, a play which pivots around the

scene of the advice given to the actors, around the dumbshow and the play-within-the-play. If the law is the expression of matters of justice and order in practical forms, and performances are open to communal participation (p. 181), then this concept is connatural also to the creation of a work of art. Apart from the occasional allusions to questions of law, in *Hamlet* the testamentary quality of the play consists in the presence and action of a third party as witness. Horatio is openly asked to tell Hamlet's story so that he can be judged fairly. This narrative is Hamlet's testamentary will and it is up to Horatio to execute it.

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Abstracts

The Shape of Early Modern English: An interview with Jonathan Culpeper on the Encyclopedia of Shakespeare's Language *Project*

Iolanda Plescia

In this interview, Jonathan Culpeper, Professor of Language and Linguistics at the University of Lancaster, UK, and author, among other books, of *Early Modern English dialogues: Spoken Interaction as Writing* (with Merja Kytö, 2010), as well as co-editor of *Stylistics and Shakespeare: Transdisciplinary Approaches* (2011), answers questions on a range of topics related to Shakespeare's language. Starting from the rationale of his AHRC-funded project to complete a two-volume *Encyclopedia of Shakespeare's Language* which will focus on language in use and in context, Culpeper goes on to discuss more general questions, including the future of literary linguistics, perceptions of early modern English, Shakespeare's creativity, the use of digital tools and quantitative methods in linguistic and literary investigation.

Keywords: Shakespeare's language, early modern English, historical linguistics, language in use, historical pragmatics, *Encyclopedia of Shakespeare's language*

Who Invented 'Gloomy'? Lies people want to believe about Shakespeare

Jonathan Hope

It is a truth universally acknowledged that Shakespeare was a coiner of new words. From popular websites, to the most serious academic journals, his creativity with neologisms is celebrated as something that reaches to the core of his genius. But what if we check the evidence for these claims? The rise of digital research tools, from the electronic Oxford English Dictionary to portals that allow us to search tens of thousands of Early Modern books, means that anyone with an internet connection can repeat, and better, the searches made by the OED's original army of readers in the nineteenth century. In seconds, we can do what it took them years – and far more thoroughly and extensively. The results are bad news for those who rest their case for Shakespeare's eminence as a writer on his supposed invention of words like 'gloomy',

'eyeball', 'undress', 'radience', and hundreds of others. Shakespeare did not invent words. Not any. Not one that we have been able to find so far.

Keywords: Shakespeare's language, early modern English, lexical creativity, neologisms, Shakespeare's vocabulary myth

Comparing Syntactic Strategies for Proximity and Distance in the Verse/Prose Comedies of Shakespeare and Jonson

Michael Ingham, Richard Ingham

This paper is based on a current collaborative research project related to Shakespearean syntax. While much has been made of the significance of lexis, phonology, grammar and dialectal variation in discursive analysis of the plays, there has been sparse critical concentration on Shakespeare's syntactic strategies. Culpeper (2001) has drawn attention to the often underrated significance of syntactic features in Shakespearean texts and suggested that more research is required in this area. He also notes, like Hope (2010) and also Hussey (1988), how syntactic nuances in the Shakespeare text help to establish characterisation. However, such discussion is restricted to instances where syntactic features relate to cognitive organisation of speech. In this paper Shakespearean and Jonsonian comedies spanning the late Elizabethan and early Jacobean period are investigated for the use or non-use of the Verb Second inversion feature with subject pronouns in declarative clauses, where the grammatical subject pronoun inverts round the finite verb standing in second position. It was found that interesting differences distinguish Shakespeare's and Jonson's use of this syntactic trait in ways that we associate with their differing authorial stance in relation to contemporary reference.

Keywords: Shakespeare, Jonson, early modern English, syntax, Verb Second inversion, Elizabethan and Jacobean comedy

The pragmatics of dialogical asides in Shakespeare

Roberta Mullini

All modern editions of Shakespeare plays signal the theatrical convention of the aside to actors and readers by adding precise stage directions, and scholars have defined various categories for this phenomenon. Among these categories (monological, *ad spectatores,* and dialogical) this article examines the dialogical aside and the pragmatic strategies it involves, when dialogue becomes hidden, so as not to be discovered by other onstage bystanders. In other words, a dialogical aside operates when a character in a multiparty

talk chooses only one or more characters as their addressee, thus creating a dialogically privileged group and excluding the remaining bystanders. The article starts investigating quantitative data deriving from a search via a concordance software and devotes specific attention to the occurrences of this stage direction in *The Tempest*, *Henry VI, Part 3* and *Antony and Cleopatra*, i.e. the plays that rank highest in the data.

Keywords: Shakespeare, dialogical aside, pragmatic analysis, pragmatic strategies, *The Tempest*, *Henry VI, Part 3*, *Antony and Cleopatra*

"Danes Do It Melancholy": Allusions to Shakespeare in Films and TV

Irene Ranzato

This contribution deals with source-text allusions to Shakespeare and to Shakespeare's plays, which in either an overt or covert form are contained in dramatic dialogues and in visual elements in US-produced films and television shows. After a theoretical framing of the significance and import of allusions, the essay thus looks into the ways Shakespeare has been alluded to and explicitly quoted in a number of meaningful examples from American mainstream films and TV shows, with the purpose of evaluating the function of this type cultural references in the texts. When relevant, it also highlights if and how the creators of translations into Italian for the specific mode of dubbing have acknowledged this particular form of allusions and acted accordingly by keeping or omitting the intertextual references.

Keywords: Shakespeare, allusion, translation, culture-specific references, dubbing, film and television studies

Come into the Garden, Bard; Or, From Bed to Verse

Russ McDonald

The project from which this paper derives addresses the emerging forms of Elizabethan poetry in the context of contemporary visual design, specifically the forms and shapes that characterize the arts and crafts in the period: architecture, interior decoration, painting, and many others. The form of the decasyllabic line, the medium for the greatest poetic achievements of the period, is a major product of a culture in which artisans from many disciplines devoted themselves to the rewards of arrangement and pattern. In various fields of craft, as in English thought generally, the values of similitude, contrast, equivalence, and symmetry become increasingly prominent as the sixteenth century proceeds.

The conventions and principles that produced the great gardens of England and Europe are among the same principles that Elizabethan poets were exploiting to delight readers and audiences. In a crude analogy, we might say that language is the poet's material equivalent of the gardener's earth, and that sounded language is the medium onto which the poet imposes patterns to create the harmonious, composed poetic object. The intersecting vocabularies of horticulture and of poetry help us to document the appreciation for form that attends Tudor humanism and characterizes particularly the last decades of Elizabeth's reign.

Keywords: Shakespeare, visual culture, early modern gardens, iambic pentameter, decasyllabic line, earth and language medium analogy

Miscellany

Rome Desired; Or, the Idea of Rome

Nadia Fusini

The title of this paper explicitly recalls Tony Tanner's *Venice Desired*, a book which explores Venice, a city unique in so many ways, in terms of its special – indeed, unique – relationship to writing. Whilst in Wilson Knight's penetrating study, "The Eroticism of *Julius Caesar*", Caesar and Rome are drawn as requited lovers, for Brutus Rome is less an object of desire and more the manifestation of an idea: an idea and an ideal. The subject of this paper, then, will be not Rome desired – in Italian, "il desiderio di Roma"; but rather, the idea of Rome, or Rome as ideal – "l'idea di Roma", focusing on a very 'idealistic' hero: Brutus. Certainly, in its own way, the play aims to establish its own peculiarly Roman identity: the Elizabethan audience is instructed to feel the distance, not to conceive of the events on stage as happening in a thinly-disguised England. But the audience can also recognise a central question that constantly recurs in Shakespeare's plays: the question of power, a question of heredity and inheritance, by no means a straightforward issue in a patriarchal society.

Keywords: Shakespeare, *Julius Caesar*, *Hamlet*, Brutus, Shakespeare's Rome, Roman identity, power, heritage

Back from the Dead. An Encounter with Domitius Enobarbus

Rosy Colombo, Alessandro Roccati

This piece, a fictional conversation with the character of Domitius Enobarbus from Shakespeare's *Antony and Cleopatra*, was inspired by Massimo Guarascio, Professor of Engineering at Sapienza University of Rome and Director of the IV-V Michelangelo Workshop on "Mediterranean Bridging and Changing:

the Role of Students, Schools and Professionals", organized with the support of the Engineering Associations of Mediterranean Countries (13-15 October 2016). The piece was enacted as a performance in the cultural session of the conference, with Guarascio playing Enobarbus as a phantasmatic character, and Rosy Colombo and Alessandro Roccati respectively in their real-life professional roles as Professors of English literature and Egyptian studies. The script deals with the conscious fashioning of the Roman empire after the model of sophistication that was Egyptian culture and the ways in which the Rome-Egypt connection was explored and re-signified by Shakespeare. It is newly edited by its co-authors and printed here as a contribution to the theme of Shakespeare's Rome, to which the forthcoming no. 4 of *Memoria di Shakespeare. A Journal of Shakespearean Studies* will be devoted, with particular reference to *Antony and Cleopatra*.

Keywords: Shakespeare, *Antony and Cleopatra*, fictional interview, ancient Egypt and Rome, cultural transfer, Alexandria, Rome, London

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Jonathan Hope is Professor of Literary Linguistics at Strathclyde University in Glasgow. He has published widely on Shakespeare's language and the history of the English language. His most recent book, *Shakespeare and Language: Reason, Eloquence and Artifice in the Renaissance* (2010), seeks to reconstruct the linguistic world of Shakespeare's England and measure its distance from our own. With Michael Witmore (Folger Shakespeare Library, USA) and Mike Gleicher (Wisconsin-Madison University, USA), he has just completed Visualising English Print - a major digital humanities project, funded by the Mellon Foundation, to develop tools and procedures for the linguistic analysis of texts across the period 1450-1800: http://graphics.cs.wisc.edu/WP/vep/

Michael Ingham is Professor of English Studies at Lingnan University, Hong Kong. A founding member of Theatre Action drama company in Hong Kong, he has written on Shakespearean adaptation, performance studies, and stylistics, and has had numerous publications in adaptation studies

and cinema studies, as well as Hong Kong creative writing in English (*City Voices*, 2004, *City Stage*, 2005, and *Hong Kong: A Cultural and Literary History*, 2007). His contribution on Shakespeare and jazz in the *Cambridge Guide to the Worlds of Shakespeare*, his *Shakespeare Studies* article "'The Stretchèd Metre of an Antique Song': Jazzin' the Food of Love" and Routledge monograph *Stage-play and Screen-play: The Intermediality of Theatre and Film* all appeared in 2016.

Richard Ingham holds degrees from the Universities of Oxford, London and Reading. He is Mercator Research Professor at the University of Mannheim, and visiting professor at the University of Westminster. He has written extensively on the history of the English language, especially on the syntax of negation and the effects of contact with Anglo-Norman French. He has collaborated with his brother Michael on a number of publications on Shakespeare's language, including "Syntax and subtext: Diachronic variables, displacement and proximity in the verse dramas of Shakespeare and his contemporaries", published in *Shakespeare* 11:2 (2015).

Russ McDonald was Professor of English Literature at Goldsmiths College, University of London. He taught at five American universities and was the recipient of multiple awards for distinguished teaching, including North Carolina Professor of the Year. For a decade he helped to direct the NEH-sponsored *Teaching Shakespeare Institute* for secondary teachers at the Folger Library, and his pedagogical commitment led to his publishing the widely-adopted *Bedford Companion to Shakespeare*. A specialist in Shakespeare's poetic language, he held fellowships from the National Endowment for the Humanities, the Folger Shakespeare Library, and the Mellon Foundation. His scholarly works include *Shakespeare's Late Style* (2010), *Shakespeare and the Arts of Language* (2001), and a great number of other books and articles on Shakespeare and early modern writing and culture. In 2010-11 he served as President of the Shakespeare Association of America. He was also a regular contributor for *Opera* magazine.

Roberta Mullini has taught English Language and Literature at the universities of Bologna, Siena, Messina, Pescara and Urbino. She has published widely on English medieval and Shakespearean drama and theatre. She is also interested in theoretical issues connected to theatrical reception and to Shakespeare on screen. She has written volumes on First World War Poetry (1977), on Shakespeare's fools (1983 and 1997), on early modern plays (1992), on John Heywood (1997), on David Lodge's novels (2001) and on the material culture of the theatre (2003, with Romana Zacchi). She has also

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Miscellany

Rosy Colombo taught English literature at Sapienza University of Rome, where she was also Director of the Graduate School in Literatures in English from 2003 to 2009. She was Visiting Professor at Columbia University in

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