Citation: Della Gatta, Carla. "A New Era of Global Shakespeare: The State of the Field, 2014–2015," in *Shakespearean International Yearbook, Special Section: Shakespeare and Value*, Vol. 17 (2018): 125–42.

9 A New Era of Global Shakespeare
The State of the Field, 2014–2015

Carla Della Gatta

In recent years, technology has democratized access to Shakespearean texts, performances, and scholarship. Ever-present in media campaigns and slogans, animated and cinematic storylines, and of course, on the stage, Shakespeare has shown no signs of faltering in the twenty-first century. Beginning in 2012 with the Cultural Olympiad, the Globe to Globe Festival, and the World Shakespeare Festival, the last few years have been marked by a boom in Shakespearean performances and creativity. The year 2015 sat between the two anniversary years; 2014 celebrated the 450th anniversary of Shakespeare's birth and 2016 commemorated the 400th anniversary of his death. In 2014, the Gdansk Shakespeare Festival opened a new theatre, and the new indoor Sam Wanamaker theatre opened at the Globe. On April 23, 2014, the Globe sent a production of *Hamlet* on a two-year journey to perform the play in every country in the world.

Scholarship looked to the future of the field, and 2014 saw the inaugural conference of the Asian Shakespeare Association, and the Shakespeare Association of America (SAA) began its now annual "Digital Salon". In 2015, the SAA hosted its first "NextGenPlen," an early-career plenary panel for junior scholars, and in England, work began at Leeds on the Oxford edition of John Marston's works and at Newcastle on "The Thomas Nashe Project". The Shakespeare in Venice Summer School as part of "The Shylock Project" in summer 2015 resulted in an historical performance of *The Merchant of Venice* in the Venetian Ghetto in 2016. The Norton Shakespeare released a new edition in 2014 followed by the New Oxford Shakespeare in 2016, and both editions incorporated performance elements and history. Significant meetings of international scholars expanded the diversity of research topics and extended partnerships and collaboration at the Paris 450 Conference in 2014 and the World Shakespeare Congress held jointly between Stratford-upon-Avon and London in 2016. Separate conferences for Donne, Marlowe, Spenser, Montaigne, Samuel Daniel, Fletcher, and one on Jonson and Shakespeare all took place in the United Kingdom and Ireland in 2015. Because 2016 also marked the 400th anniversary of Cervantes' death and

of Ben Jonson's publication of his *Works*, conferences, symposia, and research reflected works beyond the Shakespearean and early modern English canon.

This chapter aims to evaluate the significant categories of research published during 2014–15. Although I have divided them under these headings for the sake of facility, the texts intersects through theoretical and methodological approaches. For edited collections, I highlight several essays to offer a sample of the work in the collection. Part I includes Shakespeare Pedagogies and Curriculum followed by Aspects of Performance, Then and Now. Part II focuses on theory and text, including Ecocritical Theory and Animal Studies, followed by Affect and Emotion, then Language and Textual Studies. Part III includes Shakespeare in Our World and Digital Resources.

Part I—Education and Performance

Shakespeare Pedagogies and Curriculum

Joe Winston's *Transforming the Teaching of Shakespeare with the Royal Shakespeare Company* presents a historical genealogy and assessment of the Royal Shakespeare Company's (RSC) development of pedagogy and its relationship to secondary schools in the United Kingdom. Winston traces the history of educational offerings by the RSC from workshops taught by actors who were not yet trained as educators, to the development of a long-term strategy for schools, to self-referential celebrations in the form of awards given to the actors for their teaching. The book brings together the key figures from the RSC, shifts in politics, case studies of both performance and teaching, and assessment of the programs' efficacy. Each chapter hones in on a different aspect of Winston's laudation of the RSC's contribution to nationwide pedagogy, and the book includes detailed instructions for various pedagogical exercises. Winston asserts that the RSC's creativity is inseparable from its educational endeavors, as reforms in both areas occurred at the same time (20).

Highlighting initiatives and organizations such as the Learning and Performance Network (LPN), *Young People's Shakespeare* (YPS), and the nationally distributed *Shakespeare Toolkit*. He draws a distinction between the philosophies of various RSC artists that prioritized the themes of the play and those that prioritized language. Winston historicizes and theorizes attitudes towards play and takes issue with scholars who dislike the RSC's emphasis on play for engaging with Shakespeare's works. Included are various modes for assessing the impact of the RSC's rehearsal pedagogy for students; Winston combines questionnaires, individual anecdotes, and the author's own observations. Winston faces the challenges of pedagogical assessment; sources such as observations of small focus groups, approval ratings, and teacher and student anecdotes

combine to form a breadth of data points, but together may not reflect a comprehensive or methodologically objective review.

Winston touches on how Michael Boyd's artistic vision has an underlying set of "social principles" (87), but he does not interrogate this aspect of the RSC's educational vision. Focusing on education and students in the United Kingdom, the analysis provides few in-depth examples of the impact of the RSC's policies on non-white, immigrant, and non-native English speakers. Despite the absence of a frank discussion of racial and demographic relationships, Winston concludes that the RSC's programs have had a widely positive impact for both students and teachers.

Sarah Olive's *Shakespeare Valued: Education Policy and Pedagogy 1989–2009* deploys a close reading of the changing policy documents and politics that shaped the objectives of mandating Shakespeare in Britain's National Curriculum. Whereas Winston's study accepted the premise that there is value in teaching Shakespeare, Olive interrogates the origins of this assumption and historicizes the shifts in Shakespeare's perceived value, from elocution to global literary influence to the cultural value of accessibility to performance for students.

Olive first addresses the changes in educational policy, beginning with a history of how Shakespeare was valued in education before his works became compulsory in the National Curriculum of 1989. She points to the appearance of the language of business in educational policy and practices that began in the Thatcher administration, and the growing initiatives to improve education in order to benefit the economy and the perception of Britain's stance in the global market. Following a close reading of policy documents and shifts in politics, the book outlines and details three main pedagogical approaches: literary critical, contextual, and active-methods pedagogy. Cautious not to rely on surveys or anecdotes, Olive reads documents written by or about teachers on teaching and argues that government requirements have changed over the years, but pedagogies for teaching Shakespeare have not kept pace sufficiently to benefit the diverse student populations. In the third chapter, Olive looks at the position of heritage institutions and theaters to conclude that the Globe, RSC, and Shakespeare Birthplace Trust have all influenced policy and pedagogy and benefitted from their relationship with the government. Although she notes that the three share some similar values, she specifically critiques the RSC's relationship with the government, as receiver of public funding, adviser on the role of Shakespeare in the qualification (32), and for rolling out the same pedagogy for everyone that is not adjusted for demographics, which she terms "faux-progressivism" (118).

Throughout, Olive meticulously defines her terms to read the multiple "discourses of value" (13) in documents, manuals, and marketing materials. She names influential figures on the various political sides and notes both how party economic thought can differ from cultural policies and

how Labour, Tory, and Conservative policies are not along clear party or ideological lines. Her historical account of Shakespeare's position in the National Curriculum results in larger questions about the government's role in defining, shaping, and funding cultural initiatives. Her study of Shakespeare is a study "about the value of education" (9), and she uses the changing treatment of Shakespeare to analyze politics.

Unlike the previous two books that focus on policies and pedagogies in the United Kingdom, *Romeo and Juliet in Palestine: Teaching Under Occupation* is a personal reflection on Tom Sperlinger's semester teaching in the West Bank. Sperlinger uses his personal experience and primary accounts of his students, acquaintances, and colleagues to understand what Shakespeare, especially *Julius Caesar* and *Romeo and Juliet*, mean in an occupied state. He references his own pedagogical challenges in getting students to engage when they are faced with ongoing terrorism and loss, and different expectations of university learning between the UK and Palestine.

Focusing on his experience, the power of the book is that it is a personal story, based on Sperlinger's diary, anecdotes, and how his familial history, specifically his father's Jewishness, all came forward during his experience. Sperlinger's writing style is creative and intentional; when describing how a student misspelled "metaphor", he uses a metaphor to explain the experience (25). He sometimes switches to second person, familiarizing the experience of teaching in Palestine for the reader who most likely has none, and he transcribes the dialogue he had with people to give the book an intimate tone.

The semester broadened Sperlinger both culturally and pedagogically. He draws direct causation of political history to both students' lives and to theatrical settings. The courses he taught caused him to reach across the Western canon of literature, and he critiques his own teaching and successes of building trust in the classroom. When his students had not completed the reading of a *Sherlock Holmes* mystery, he "ended up acting it out" (91), stepping far outside his teaching strategies in the UK.

Shakespeare is used to mark time in the book, and he writes at length about what would appear to be the mundane, such as his movement and hours spent on public transport. This is analogous to his shift in perception of *Romeo and Juliet* as a love story to a story in which danger is primary. Sperlinger begins to recognize his own privilege and positionality; he writes, one student "taught me, among other things, what it feels like to have no part in the story" (44), and after talking to a colleague, realizes "that the West Bank could be a very different place as a single woman" (56). He observes, "And it was Shakespeare's plays, above all, that offered my students a space to reflect on their lives, without seeming to do so" (136). This could be said for Sperlinger as well.

Aspects of Performance, Then and Now

In the field of Shakespeare and performance, I examine two books that take up historical issues of Shakespearean performance and two that interrogate contemporary performance, illustrating the breadth and depth of this field within Shakespeare Studies. Eoin Price's *'Public' and 'Private' Playhouses in Renaissance England: The Politics of Publication* is an in-depth historical analysis of the terms "public" and "private". Price's study explains how the terms changed in meaning over time, and how contemporary uses affect our conceptions of playhouses. He historicizes the bias that may have contributed to the prominence of these terms and also challenges contemporary labels such as "indoor" and "outdoor" that obscure the politically charged uses of "public" and "private" of the time period.

This historical examination is organized chronologically, with an introduction and epilogue, and three chapters on the Elizabethan, Jacobean, and Caroline uses of the two key terms, respectively. Price reads a range of source documents, including playbooks, title pages, legal files, and Henslowe's diary. He examines title pages and plays from a breadth of writers over the 100-year period he covers from Lyly to Shakespeare to James Shirley to Lodowick Carlell. Consequently, Price establishes "the title page as a medium of expression and advertisement" (33) and that title pages may have been collaborative efforts across theatre practitioners, publishers, and writers.

In his close reading of original documents, Price contends that "public" and "common" were both widespread terms to describe playhouses in the sixteenth century, and that "public" evolved separately from "common" as "private" emerged from definitions of "public" (25). He suggests that "private" performances could have referred to rehearsals (16), shifting the conception of the rehearsal process. The epilogue addresses terminology from the Interregnum, when theaters were closed. Price confirms that "private" emerged as a dominant term to describe illicit performances (70), but that the move to indoor spaces changed the demands, and terminology, for theatre. Ultimately, this focused study reveals that the key terms were used in a variety of ways during each period, and that their meanings changed over time, reflecting shifts in theatrical practice and politics.

Bettina Boecker's *Imagining Shakespeare's Original Audience, 1660–2000: Groundlings, Gallants, Grocers* is part of the *Palgrave Shakespeare Studies* series and like Price's book, performs a close analysis of one aspect of theatre-going over a chronological period of time. The book is a fascinating and well-researched history of how early modern audiences are conceptualized in order to position Shakespeare and his works to fit positively into the time period and culture that is assessing him. Chapter One

concerns the seventeenth and eighteenth centuries, Chapter Two the Romantics, Chapter Three the demographic of "groundlings," Chapter Four the twentieth-century avant-garde, Chapter Five and Chapter Six the early twentieth century, and Chapter Seven the second half of the twentieth century. The book's premise is that Britain "defines itself with historical alterity" (5) rather than against a foreign Other, and consequently, constructs of early modern audiences are entirely imaginary (2). Boecker makes clear that "Shakespeare" includes not just his canon of work, but his biography as well (12).

The study covers each time period's negotiation of Shakespeare's "greatness" as either metrical, literary, or a teller of universal truths, and how this notion cohered or was comprehensible to the people in the theater pit. If the groundlings were disruptive, not smart enough to understand the jokes, an audience that needed to be satisfied, or none of these, each artistic movement, moralist perspective, and culture had to reconfigure Shakespeare's popularity and influence in light of information about those who might have been in attendance.

Boecker begins by looking for clues as to Shakespeare's relationship with the audience within the text of his own plays, such as the pejorative reference to the groundlings in *Hamlet*. She then probes Shakespeare criticism and scholarly debates about audiences to theorize how Shakespeare's, and Britain's, past is viewed. She has a "faults-and-beauties" approach, arguing Shakespeare's elevation to a national icon marks a shift from theatre to literary criticism (28) and later Coleridge's contention that Shakespeare's gifted writing could not be understood by the groundlings (36). She details opposing views from Hazlitt and Whitman and discusses the formation of conceptualizing the groundlings in the nineteenth and twentieth centuries, first aligned with Darwin's ideas (48–49) and later picked up by the avant-garde's disdain for the wider public (93). Boecker concludes with Shakespeare's role in re-affirming Britain's national identity post–World War II, and with the elevation of the role of groundlings at the reconstructed Globe theatre today.

In the field of contemporary performance, Cary Mazer's *Double Shakespeares: Emotional-Realist Acting and Contemporary Performance* reveals how Stanislavski and Method acting have become the foundation for performing Shakespeare. Mazer analyzes the "emotional-realist" emphasis in acting that pervades not just contemporary Shakespearean performance but also films, television, and other media. He posits that Shakespearean plays have been performed for decades through emotional-realist acting, ignoring the scholarship on personation that would position the contemporary acting philosophy in contrast to early modern ideas of character and performance (13). The book includes an introduction and epilogue and seven chapters organized in three parts: "Part I: Doubleness", "Part II: Double Narratives", and "Part III: Double Plays". "Doubleness" connotes multiple definitions, including "the

double consciousness of the actor's craft, the double presence of actor and role, and the double and multiple selves of the actor's psyche" (54).

Mazer traces the history of acting methods and distinguishes between the American Method acting that focuses on the psychoanalytical and the British emphasis on language (48) but observes that both consider the question of emotional realism, either by embracing or rejecting it. This intensive study of acting and performance leads to the assessment that the two methods produce similar results, especially due to the advent of what he terms "Stanislavski 2.0", which embraces some of Stanislavski's practices and theories. Mazer warns against the desired realism that practitioners and audiences have for the stage today because it works against the constructs in which the plays were written, illustrated extensively in his analysis of gender performance. His analysis confirms that ignoring the theatricality of cross-gendering (today) can risk renormalizing gender roles (74).

Shifting from analysis of the history of acting methods to dramaturgy, Mazer employs his experience as a dramaturg to illustrate his claim that betweenness is the essential state of a dramaturg (131). The book addresses a range of Shakespearean (and Shakespearean-inspired) genres of rehearsal journals, cinematic narratives, and frame plays, all of which negotiate the split between actor and character differently. Mazer concludes by suggesting that the link between early modern play texts and performance today could be empathy (183).

While Mazer's book undertakes a study of a particular style of acting across genres and locations, Andrew J. Hartley's edited collection, *Shakespeare on the University Stage*, assembles an international group of sixteen scholars to write about the history, pedagogy, and purpose of Shakespearean performance at the college level. The first book of its kind, the essays vary in scope and methodology, but a number of the authors write about the impact of university Shakespeares on the students and surrounding communities. Most of the essays include a close reading of a university performance as a case study for their university or region.

Michael Cordner traces Shakespearean performance at Cambridge University through several key figures who were instrumental in shaping performance there, and W.B. Worthen's concluding essay engages the essays throughout and positions performance within the learning objectives of theatre arts education. Christa Jansohn writes about the increasing challenges for procuring funding for university performances in Germany, and conversely, Andrea Stevens describes how financial restrictions at the University of Illinois at Urbana-Champaign lead to greater creativity in production. Paul Menzer's chapter takes on the experience of Shakespearean performance at the more than 4,700 American colleges and universities, which he subsumes under the term "Campus Shakespeare", working against the specificity that the other authors employ. Menzer generalizes that there is a "surplus" of labor in the form of student

actors and designers, and he assumes a "deficit" of purpose in selecting Shakespeare over other playwrights.

Mark C. Pilkinton uses the University of Notre Dame in Indiana as a representative American college for the period from the mid-nineteenth century to the 1930s. He documents how Shakespeare was associated with non-religious canonical and historical men and later how Notre Dame co-opted Shakespeare as a religious figure to align with their mission as a Catholic university. Shakespeare's female characters were adapted into male characters or were cut entirely in productions before 1926. Due to new leadership, male students began to play female characters for a brief period in the 1930s, and Shakespeare's presence at the university "hinged on his being seen as modeling university-held values, glimpsed through the prism of his plausible Catholicism, all the while requiring theatrical intervention as in the casting decisions with regard to female characters" (42). Likewise, Yu Jin Ko's essay on performance at Wellesley, a private women's college in the United States, addresses the all-female productions at the Wellesley College Shakespeare Society. She describes the passion that the female actors have for performing Shakespeare and argues that students understand that "cross-gender casting also serves as an emblem for a more general form of female striving, especially within an educational context" (60). Together the essays in this book offer nuanced readings of university performance across the world.

Part II—Theory and Text

Ecocritical Theory and Animal Studies

The three books in this section build on the work of animal studies end ecological studies over the last few decades. Julián Jiménez Heffernan's *Shakespeare's Extremes: Wild Man, Monster, Beast* is part of the *Palgrave Shakespeare Studies* series and explores the human-animal divide. Heffernan demonstrates that Shakespeare depicts characters with the greatest humanity when humanity is pushed to its limits, evidenced primarily in three male characters: Edgar from *King Lear*, Caliban from *The Tempest*, and Julius Caesar. The book is interdisciplinary, trans-national, and at times wanders theoretically, drawing on theorists and literature from the Greeks to Spain and from Spenser to Badiou. Heffernan proposes that Shakespeare was "*morally and politically unclear* [his emphasis]" (13) but creates these border animal-human characters that show the outer limits of humanity. Although Heffernan's title announces his topic as the three extremes he sees in Shakespeare's work, his subject is "*human propriety* in Shakespeare" (18). Heffernan situates his work as neither pre- or post-humanist and builds to an intervention in the field of animal studies.

In Chapter One, Heffernan studies the concept of impasse in Marlowe's dramas, concluding that "*his heroes are individuals, not subjects, overwhelmed, arrested, crushed, by deadly overrelation* [his emphasis]" (85), using work from Badiou and Foucault to theorize the personal and systemic powers that influenced early modern subjectivity and self-fashioning. In Chapter Two, he compares Edgar in *King Lear* to Cardenio in *Don Quixote*, both savage "wild men" and claims that Shakespeare's *Lear* was influenced by Cervantes, evidenced by Shakespeare's addition of the king's madness to prior iterations of the *Lear* story. In Chapter Three, Caliban's perceived monstrosity is challenged through a close reading of his subjectivity. In Chapter Four, Caesar's beastliness is confirmed through his comparison to a lion, and Heffernan employs the work of Carl Schmitt and Leo Strauss to determine that "*Julius Caesar* is underwritten by a fabular (zoopolitical) sub-plot where a lion speaks and is not understood" (188). Heffernan's weaving style and use of multiple languages shape his theoretical examination of the animal-human divide, and he extensively argues that Shakespeare characterizes humans through, not in opposition to, the animal world.

Shakespeare & Ecology is a part of the *Oxford Shakespeare Topics* series and offers close readings of several Shakespearean plays, making a case that Shakespeare prefigured Darwin and both reflected and shaped ecological thought in early modern England. Randall Martin situates the emergence of ecological thought with changing politics and the development of modernism at the time. Each chapter focuses on one or two plays and reads them through a specific aspect of ecology. Chapter One considers deforestation in *The Merry Wives of Windsor*, Chapter Two on land-use and husbandry in *As You Like It*, Chapter Three on gunpowder in *Henry IV* Parts I and *II* and *Macbeth*, Chapter Four on ecology as a system in *Cymbeline*, and Chapter Five on worms as a metaphor for the cycle of life in *Antony and Cleopatra* and *Hamlet*.

Martin evaluates the changes Shakespeare made from source texts to accommodate ecological concerns of the day. He also emphasizes the order of plays in the canon, and what confirmed publication and performance dates, and those that are disputed, mean to ecological references and changes in policy over time. *Cymbeline* is regarded as a self-reflexive play at the end of the canon that echoes "dialogue and scenarios from Shakespeare's previous plays" (112) but also compiles all of the environmental concerns together, giving each character a primary environmental motif that he embodies. Furthermore, Martin discusses how Shakespeare's canon genders ecological concerns and he looks beyond Shakespeare to cite gendered references to ecological issues by other poets and essayists of the time. He incorporates Shakespeare's biography as part of his analysis, such as the brothers in *As You Like It* who "are territorially displaced—perhaps distantly like Shakespeare's mother's family the Ardens" (63).

The book centers on textual readings of the plays but also considers how plays are staged, whether ecological elements such as a tree were intended as a prop or part of the stage set. Martin writes that Shakespeare's "greatest possibilities for becoming our eco-contemporary, however, arguably lie not in academic discourse but in performance" (167). He then critiques that few productions have centered ecological concerns, yet the popularity of Shakespeare's plays in performance shows promise for circulating these issues. The book is filled largely with close textual reading and ends with an activist call to performance to make visible Shakespeare's ecological vision.

Gabriel Egan's *Shakespeare and Ecocritical Theory* is part of the *Arden Shakespeare and Theory* series and attempts to define the scope of this field that has been taking shape for over a decade. The first chapter is a history of ecocriticism and Shakespeare, which began in 2006, that challenges the Enlightenment conception that largely remains today that humans are superior to animals due to the capacities of logic and reason. Egan defines "anthropocentrism" as "the privileging of human concerns above all others" (18–19) and unpacks this privileging as "speciesist" (19). The second chapter focuses on twenty-first-century ecocritical thought and how it challenges current readings of Shakespeare's plays. Egan frames neo-Darwinism, a revisionist interpretation that modifies Darwin's theories with current scientific understanding, as key to "an ecological understanding of the world" (51). Chapter Three attends to the animals in Shakespeare's canon through an ecocritical lens as well as the animal imagery invoked by Jacques, Hamlet, and Iago. Chapter Four focuses on crowds and social networks, both how they are represented within the plays and the crowds of the theatre audience.

Throughout, Egan draws examples from a range of plays to illustrate how ecocritical readings illuminate Shakespeare's lack of speciesism and challenge the anthropocentrism that began in the Enlightenment and is prevalent today. While Martin's book begins from the premise that Shakespeare's works reflect contemporary views of the environment, and in some cases can be analogized to situations today, one of Egan's five central questions that structure his book asks how much attention should be paid to "the ideas about the natural world held by people in Shakespeare's time, and evidenced in his works" (11). Significantly, Egan contends that early modern people, including Shakespeare, did not see the hierarchical division between humans and animals, and this is clear in Shakespeare's plays. He asserts that ecocriticism requires "us to think in genuinely global terms about shared interests, and this turns out to be most difficult to do" (154). These two books work together to lay out key ecocritical questions and methodologies for Shakespearean and early modern study.

Affect and Emotion

Shakespeare and the Power of the Face is a collection edited by James A. Knapp that explores textual and theoretical models of the face in Shakespeare and his contemporaries. Thirteen scholars contribute to the introduction, afterword, and ten essays organized in three parts: "Part I: Powerful Faces", "Part II: Signifying Faces", and "Part III: Staged Faces". A number of the scholars look to the work of Emmanuel Levinas, a twentieth-century scholar of the face, to understand the relationship of the face to the mind, to reveal truth, and to its own readability.

In Part I, Sibylle Baumbach's essay differentiates between the static (or physiognomic) and the moveable (or pathognomic) aspects of the face. She demonstrates that the wealth of face references in Shakespeare's plays reflect growing concerns about the possibility of face-reading and "increasing awareness of the possibility of self-fashioning" (15). She reflects on face references in several plays, noting that Claudius's face reveals his character and actions in *Hamlet* and Romeo's inability to read Juliet's feigning of death on her face that illuminate the face as gateway to character.

In Part II, Sean Lawrence conducts a detailed study of how characters read, and misread, faces in *Othello*. Lawrence promotes the idea that characters misinterpret Othello's face, and therefore his character, and Othello fatally misreads Desdemona's face (65). Lawrence explains that Othello's mistake is to treat "the face as an object" (71) that works against its ethical "imperative, its commandment not to kill" (73). In Part III, Penelope Woods examines the description of Queen Elizabeth I's face on the journey from the Tower of London to her coronation, as described in a pamphlet attributed to Richard Mulcaster. She evaluates the politics of smiling in *Twelfth Night*, Hamlet's ability to read Claudius's face, and looks to "the socially embedded contagion effects" (130) of the theatre audience. She notes that conduct books and pamphlets encouraged regulation of the face "in social situations" (144) and that plays and the theatre-going experience more broadly both highlight this issue.

The Renaissance of Emotion: Understanding Affect in Shakespeare and His Contemporaries is a collection edited by Richard Meek and Erin Sullivan. As Knapp's book focused specifically on affective readings of the face, this collection offers a broader study of emotion. It includes essays from thirteen scholars and is divided into three parts: "The Theology and Philosophy of Emotion", "Shakespeare and the Language of Emotion", and "The Politics and Performance of Emotion". David Bagchi's essay in Part I scrutinizes the affective language in the Book of Common Prayer and argues that it had a greater impact on "the emotional culture of the English" (59) than the Bible.

The three essays in Part II each take up a specific term: *spleen*, *sympathise*, and *happiness*. In Nigel Wood's essay on spleen in Shakespeare's

comedies, he establishes that the multiple uses of the word "spleen" were in part to do with a lack of understanding of the organ's function, and that its use "captures some of the liminal meanings of tragicomedy at significant moments" (110). Wood asserts that the dexterity of "spleen" means that it is invoked when language fails. He builds to the claim that Shakespeare's work has "a fascination with a loss of linguistic control" (123). Part III addresses "emotion as an element of both political and theatrical craft" (Meek and Sullivan 16). Frederika Bain's essay, "The Affective Scripts of Early Modern Execution and Murder", follows the patterns in execution narratives and descriptions of each of the primary participants: "king, executioner, condemned, and spectator" (222). She effectively enlists the description of the death of Charles I in Hume's *History of England* and also of murder in *Richard III*, in positioning established scripts as contributing to "larger questions of rightful rule and tyranny" (221). The two collections edited by Knapp and Meek and Sullivan work in tandem to establish a footprint in the growing field of early modern affect studies.

Language and Textual Studies

The field of textual studies has largely focused on historical and contemporary editing, publishing practices, and language studies, and it has often charted modes of translation. Here I consider three books that extend these fields, the first of which is a close examination of language exchange, or code-switching, within the plays. *Multilingualism in the Drama of Shakespeare and his Contemporaries* is a collection edited by Dirk Delabastita and Ton Hoenselaars comprised by an introduction, an afterword, and eight essays from an international group of scholars.

Anita Auer and Marcel Withoos investigate the qualities of the London English that dominates Dekker's *The Shoemaker's Holiday*, and Nely Keinänen reflects on the uses of female code-switching in the works of George Peele and Shakespeare. Lindsey Marie Simon-Jones looks at linguistic Others in a range of Tudor plays. Simon-Jones contends that there were few non-standard English-speakers in medieval drama, but that the early modern period saw the "development of [the] non-standard speaker as stock character, particularly in the plays of the university and court system" (47). She observes that non-standard dialect speakers on stage ultimately shape British identity against a rustic Other rather than a foreign Other.

Anny Crunelle-Vanrigh's investigates the use and quality of French in *Henry V*. Looking at language and spelling differences between quarto and folio, Crunelle-Vanrigh argues against the idea that the faulty French is due to Shakespeare's unpolished French language skills. Instead, she claims that the "errors" in the French may have been pronunciation cues for actors and designed to be phonetically easier for audiences who did

not understand French. She historicizes King Henry V's role in encouraging the use of English as a mode of nationalism and how language politics align with marriage and peace relations in Shakespeare's play (68). In Michael Saenger's essay, "Interlinguicity and *The Alchemist*", a Derridean analysis of language exchange and translation frames a close reading of Jonson's *The Alchemist*. Saenger extends the definition of translation, from linguistic translation to "*ways* of reading/listening, rather than different systems of codes" (191) to the theater's "translation of metonymical stage props into imaginary worlds (189). Saenger promotes the term "Interlinguicity" for the liminal state of being between languages (182).

Shakespeare and Textual Studies, edited by Margaret Jane Kidnie and Sonia Massai, brings together twenty-seven influential scholars for a comprehensive collection of essays. The book is structured in six parts, titled "Scripts and Manuscripts", "Making Books: Building Reputations", "From Print to Manuscript", "Editorial Legacies", "Editorial Practices", and "Apparatus and the Fashioning of Knowledge". Lukas Erne reflects on the legacies of editing practices and aligns a hands-off style with Protestantism and a hands-on scholarly intervention style with Catholicism, paralleling each religion's "views of the transmission of divine revelation" (312). Paul Werstine's essay analyzes the style and choices of the two scribes who certainly worked with Shakespeare, Ralph Crane and Edward Knight. Werstine proposes that despite Crane's greater levels of variance in his choices, Crane's practice was more accurate than Knight's. Jill L. Levenson organizes the evolution of introductions and commentaries in critical editions of Shakespeare into four stages and reviews the choices and consequences of significant editions in each phase.

Alan B. Farmer makes the case for Shakespeare as one of the leading published writers from 1598–1608/9. He quantifies Shakespeare's published editions not only against other dramatists but in the context of the larger book trade. Shakespeare was the fourth-highest selling author during this period behind Sternhold and Hopkins, who translated the *Psalms*, William Perkins, and King James I (90). Laura Estill scrutinizes printed commonplace books to expand ideas about readership during the early modern period. She makes clear that commonplacing Shakespeare was not about guaranteeing his revered status in the dramatic canon. Rather, bawdy couplets from *Venus and Adonis* were commonplaced at universities (151) and law students commonplaced from Shakespeare "with the intention of finding phrases to use with women" (152).

Emma Smith's *The Making of Shakespeare's First Folio* is an accessible account of the contents, processes, and people who shaped the First Folio published in 1623. The contents of the First Folio are described in detail, from Jonson's dedicatory poem to the Droeshout engraving of Shakespeare to the qualities that distinguish the Folio from other collections at the time. Smith unpacks the possibilities of why Heminge and Condell fashioned Shakespeare as a lone genius, or at the minimum, a

non-collaborating playwright. In regard to collaboration, she attends to the work Shakespeare co-created with others, and the book shows that the creation of the First Folio involved many hands. In Chapter One, "The Plays & their Presentation," Smith reads the paratextual material and succeeds in showing how the order of plays in First Folio has had a long-standing impact on how the plays are interpreted and performed, and the perceived value of absent plays, such as *Pericles*. In Chapter Two, "Shakespeare's Reputation," she looks at the publishing record of editions of Shakespeare's plays, Jonson, Beaumont and Fletcher, and others. Chapter Three, "Team Shakespeare: The Backers," Smith accounts for the various funders, printers, publishers, theatre-makers, dedicatory poets, actors, scribes, and printer apprentices that went into making the First Folio. In Chapter Four, "Printing and Publishing," Smith details how each folio was unique due to custom binding and the variances in printing.

Smith's companion to understanding the contents and creation of the First Folio contains a few missteps, such as her claims about which plays remained unprinted until the First Folio (55). Through her otherwise detailed approach, she positions Shakespeare amongst his peers through the lens of the First Folio and claims that the Folio "presents us with a person, a personality, through his work" (7), largely aided by Droeshout engraving. The book contains color images, many of which are from the now-digitized First Folio at the Bodleian Library.

Part III—Shakespeare Today

Shakespeare in Our World

Kiernan Ryan's *Shakespeare's Universality: Here's Fine Revolution* is part of the *Arden Shakespeare Now!* series and presents an updated interpretation of what is often referred to as Shakespeare's "universality". Ryan unpacks the notion that Shakespeare appeals widely due to any particular theme or storyline of a play, or that his popularity continues globally as part of a legacy of political and colonial relationships that introduced Shakespeare as a tool for learning English or as a purveyor of British culture. Instead, Ryan proposes a simplistic reason for Shakespeare's universality: the plays show the potentiality of human equality.

Ryan claims that Shakespeare wrote from a position outside of the culture he was living in, "from an imaginative perspective that's ahead of his time" (10). This perspective involves giving voice to characters from all classes, that "the plays invite us to view the way things were in Shakespeare's time from *an egalitarian standpoint* that is still in advance of our time" [emphasis in original] (15). Chapter One establishes this thesis, and in Chapter Two, looking closely at several sonnets and plays,

Ryan cites Shakespeare's use of the future perfect tense as the linguistic foundation for Shakespeare's "timelessness". Chapter Three examines the potentiality of actors in contrast to the socially determined societal structure of the past, with a topical engagement with *Othello*. Because many of Shakespeare's characters refer to themselves as performers, Ryan argues that Shakespeare reinforces the possibility of this liminality. Chapter Four focuses on *Timon of Athens*, with Timon misunderstood by the society around him. Ryan posits *Timon* as "a thought experiment" (126) in which an honorable man must live among a "still barbaric" era (126). Although Ryan does not engage the necessary issues of race or ethnicity in his discussion of class and societal structure, he ultimately claims that it is Shakespeare's ability to expose these possibilities that not only makes him universal and timeless, but also revolutionary.

Adam Hansen and Kevin J. Wetmore, Jr. edited a collection of essays for the *Palgrave Shakespeare Series* entitled *Shakespearean Echoes*. It brings together twelve scholars who each examine an echo of Shakespeare across novels, film, television, and other media and across cultures and continents. "Echoes" take the form of adaptations or appropriations, and Hansen and Wetmore are clear that echoes "need not (only) degrade but may well revivify the Shakespearean corpus, by reconfiguring our relationship to it" (11). The essays point to an expansive temporality of the breadth of Shakespearean echoes.

Laurie E. Osborne's essay engages Young Adult Shakespearean fiction from the nineteenth and twentieth centuries, comparing the work of Mary Cowden Clarke in the 1850s, who incorporated some of Shakespeare's dialogue but refigured the female characters to suit Victorian standards. Current Young Adult novels offer futures and uncover pasts for Shakespeare's female characters and extend the opportunities to the female characters to have greater control over their lives. Osborne studies the strategies for female agency in Shakespearean-inspired YA fiction across writers from the last two decades.

Kevin J. Wetmore, Jr. develops a model for understanding vampire characters as echoes of both Hamlet and the Ghost, beginning with Bram Stoker's 1897 seminal gothic novel, *Dracula*. Wetmore also promotes the idea that Shakespeare himself is a vampire, "feeding on texts and also being fed upon and breeding a new generation of vampires" (Hansen and Wetmore 15). Similarly, Courtney Lehmann's essay on Roberta Torres's film *Sud Side Story* (2000) is a close reading of how this Shakespearean echo captures elements of *Romeo and Juliet*, but it is evident that it also calls on a previous echo, *West Side Story*. Both essays posit repetition (as does Adam Hansen's essay on Shakespeare and disco and Alfredo Michel Modenessi's essay on telenovelas) as essential to how echoes function.

Amy Rodgers takes a close look at the television show "Game of Thrones" to examine the ways that entertainment historiography differentiates the present from the past yet suggests "it is never entirely free of

it either" (144). Todd Barnes compares the television show "Lost" to *The Tempest* and historicizes the connection and shared vocabulary between theatre and geography. His analysis is part of "blue humanities," scholarship that focus on the water and oceans, but includes ecocriticism and geology as well. Together, these essays demonstrate the current range of Shakespearean echoes that will continue to expand across media.

Digital Resources

The first digital resource reviewed here is *Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library*. The collection is part of the Adam Matthew website that works with libraries and archives to digitize primary source documents and images. The "Shakespeare in Performance" section holds more than 1,000 prompt books and additional ephemera from the 1670s to the 1970s from the Folger Shakespeare Library. Most of the materials, including over 350 prompt books, are from the nineteenth century, with more than 100 from the twentieth century.

The site offers introductory material in the form of essays and videos by scholars such as Heather Wolfe and Michael Dobson. It includes readability aids, from interactive timelines, links to external resources, and a feature that allows two prompt books to be read side by side, a key advantage for researchers. The interactive timeline has a query function, allowing the reader to search terms across the categories of historical events, theatrical events and performances, publications, and significant births, marriages, and deaths. Seventeen performances are designated as case studies, including Henry Irving's production of *The Merchant of Venice* (1879) and Laurence Olivier's film of *Hamlet* (1948).

Faculty, librarians, and researchers can request a four-week free trial, but students may not. Institutions may have already purchased access, and there are teaching tools within the site. The site has a webinar to introduce its features, and within the archive of prompt books there are teaching tools and visual galleries. Additionally, the site has a downloadable Excel sheet with a list of the contents for easy searchability.

The second digital resource is the *Heuristic Shakespeare* collection that is part of Heuristic Media, a series of apps created by a director and a producer in London and two developers in Los Angeles. The developers intend to create thirty-seven apps, one for each of Shakespeare's plays, to assist students at any level of study. The first (and only, to date) app is for *The Tempest*. Designed for the IPad, the app is currently available for $5.99 on ITunes and includes videos, timelines, character lists and descriptions, synopses, and descriptions and images of production history from the seventeenth through twenty-first centuries. The app introduces users to both the First Folio text and a digital version of the Arden Shakespeare.

Users can choose from beginner, intermediate, and expert textual notes, and they can pause the accompanying videos, take notes and highlight on the text, view definitions of words, and most importantly, export their markings. The app extends categories of supplementary material across topic and genre; there are essays on themes such as "Music" and "Wonder" and interpretations such as "African Interpretations" and "Miranda in the Nineteenth Century". Videos feature Ian McKellen and Jonathan Bate discussing characters, themes, and elements of the play.

Plays can be read textually with hyperlinks to definitions and context from the *Oxford English Dictionary*, the Variorum edition, and more, and icons can be pressed to show emendations and discrepancies across significant editions from the First Folio to Pope to Theobald. The user can choose to listen to a reading of the play with Ian McKellen as Prospero and Derek Jacobi as Gonzalo as the text moves up the screen to keep pace with the recording. Character maps and dramaturgical notes assist both junior scholars and theatre practitioners. The resources are organized in a user-friendly manner, and all videos can be downloaded and viewed when offline, making this outstanding app functional without a live internet connection.

Works Reviewed

Boecker, Bettina. *Imagining Shakespeare's Original Audience, 1660–2000: Groundlings, Gallants, Grocers*. London: Palgrave Macmillan, 2015.

Delabastita, Dirk and Ton Hoenselaars, eds. *Multilingualism in the Drama of Shakespeare and His Contemporaries*. Amsterdam: John Benjamins Publishing Company, 2015.

Egan, Gabriel. *Shakespeare and Ecocritical Theory*. London: Bloomsbury, 2015.

Hansen, Adam and Kevin J. Wetmore, Jr., eds. *Shakespearean Echoes*. New York: Palgrave Macmillan, 2015.

Hartley, Andrew James, ed. *Shakespeare on the University Stage*. Cambridge: Cambridge University Press, 2015.

Heffernan, Julián Jiménez. *Shakespeare's Extremes: Wild Man, Monster, Beast*. New York: Palgrave Macmillan, 2015.

Heuristic Shakespeare (2015) at www.heuristicmedia.tv/Heuristic- Shakespeare.php.

Kidnie, Margaret Jane and Sonia Massai, eds. *Shakespeare and Textual Studies*. Cambridge: Cambridge University Press, 2015.

Knapp, James A., ed. *Shakespeare and the Power of the Face*. Burlington: Ashgate, 2015.

Martin, Randall. *Shakespeare & Ecology*. Oxford: Oxford University Press, 2015.

Mazer, Cary M. *Double Shakespeares: Emotional-Realist Acting and Contemporary Performance*. Madison: Farleigh Dickinson University Press, 2015.

Meek, Richard and Erin Sullivan, eds. *The Renaissance of Emotion: Understanding Affect in Shakespeare and His Contemporaries*. Manchester: Manchester University Press, 2015.

Olive, Sarah. *Shakespeare Valued: Education Policy and Pedagogy 1989–2009*. Bristol: Intellect, 2015.

Price, Eoin. *'Public' and 'Private' Playhouses in Renaissance England: The Politics of Publication*. London: Palgrave Macmillan, 2015.

Ryan, Kiernan. *Shakespeare's Universality: Here's Fine Revolution*. London: Bloomsbury, 2015.

Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library (2015) at www.amdigital.co.uk/m-collections/collection/shakespeare-in-performance/.

Smith, Emma. *The Making of Shakespeare's First Folio*. Oxford: Bodleian Library, 2015.

Sperlinger, Tom. *Romeo and Juliet in Palestine: Teaching Under Occupation*. Winchester: Zero Books, 2015.

Winston, Joe. *Transforming the Teaching of Shakespeare with the Royal Shakespeare Company*. London: Bloomsbury, 2015.

The Shakespearean International Yearbook

17: Special Section, Shakespeare and Value

Edited by
Tom Bishop and Alexa Alice Joubin

Guest Editor
Simon Haines

Routledge
Taylor & Francis Group
NEW YORK AND LONDON

First published 2018
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

Library of Congress Cataloging-in-Publication Data
A catalog record for this book has been requested

ISBN: 978-1-138-49710-8 (hbk)
ISBN: 978-1-351-01970-5 (ebk)

Typeset in Sabon
by Apex CoVantage, LLC