

THE UNIVERSITY OF WESTERN ONTARIO
Department of English and Writing Studies

ENG9173 Making Shakespeare

21 May – 27 June 2019, Tuesdays and Thursdays, 9.30-12.00 and 1.00-3.30, UC4401

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COURSE DESCRIPTION. The course is split onto two parts. The first part will explore how Shakespeare's texts were made. This means understanding how playwrights wrote for the theatre (often in collaboration) and how their texts were revised for use in the theatre both for first productions and revivals. Next, classes will focus on how Shakespeare's theatrical texts made their way into print. Early printed texts at times present themselves as surrogates for theatrical performances – often not naming authors but instead identifying theatre companies on their title pages – or offer a 'literary', authorial alternative to the stage's fare. This section of the course will extend to the publication of the First Folio (1623). Classes will cover issues such as textual property, revision and collaboration, and the marketplace of print.

The second part will examine how Shakespeare was 'made' again and again after the publication of the First Folio. Classes will begin by looking at the Fourth Folio (1685), which includes seven plays that were not printed in the 1623 Folio; the 1685 text also shows evidence of the beginning of an editorial impulse towards perfecting the text. Nahum Tate and John Dryden have both been connected with the revision of the Fourth Folio, and the course will look at how Shakespeare was made fit in the later seventeenth century by reading a Restoration adaptation by Tate. Classes will then move on to eighteenth-century Shakespeare, including Pope's edition, before moving on to the early twentieth and the New Bibliography. This second portion of the course will end with a study of current developments in attribution studies that are finding Shakespeare's hand beyond the traditional canon and consider what this means for the canon. Throughout, the textual and cultural study will concentrate on individual texts, allowing students to enjoy a broad spectrum of Shakespeare's plays and some of those of his contemporaries.

TEXTS: I'll provide facsimiles, photocopies, and links to different texts when required. To just 'read the play', please use the texts provided by the Folger Shakespeare Library (<https://www.folger.edu/shakespeares-works>).

SCHEDULE

WEEK ONE: 21, 23 MAY

Introduction; writing for the stage; playhouse revision; the script in the theatre; collaboration

Anthony Munday, Henry Chettle, Thomas Dekker, Thomas Heywood?, and William Shakespeare?, *Sir Thomas More* (BL MS Harley 7368) print facsimile

WEEK TWO: More on revision; Shakespeare in print up to 1623; quartos and First Folio (1623)

MAY 28: AM: THOMAS MIDDLETON?, *Second Maiden's Tragedy*. PM: Shakespeare, *King Lear*

30: AM: Shakespeare, *King Lear* (cont.) / *Hamlet*. PM *Hamlet*

TEXTS:

Second Maiden's Tragedy: Print facsimile.

Edited text: *The Lady's Tragedy* from *Thomas Middleton: The Collected Works*, gen. ed. by Gary Taylor and John Lavagnino (Clarendon, 2007).

Hamlet.

<http://triggs.djvu.org/global-language.com/ENFOLDED/enhamp.php?type=EN>

<https://internetshakespeare.uvic.ca/Library/Texts/Ham/>

Lear. Photocopy of two-text *Lear* available from Leanne.

CRITICISM:

· Briggs, Julia. "The Lady Vanishes?: Problems of Authorship and Editing in the Middleton Canon."

New ways of looking at old texts. II : papers of the Renaissance English Text Society, 1992-1996. (Medieval & Renaissance Texts & Studies, 1998), pp. 109-20

· Michael Warren, 'The Diminution of Kent', in *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear*. ed. by Gary Taylor and Michael Warren (Clarendon, 1983), pp. 59-73

· Paul Werstine, 'The Textual Mystery of *Hamlet*', *Shakespeare Quarterly* 39 (1988), 1-26

WEEK THREE: 11, 13 June

Fourth Folio (1685). Shakespeare in the Restoration of the early eighteenth century. Adapting and perfecting Shakespeare.

JUNE 11: AM: Nahum Tate, *The History of King Lear*. PM Tate (cont.); Shakespeare and Wilkins?, *Pericles, Prince of Tyre*.

13: AM: *Pericles* (cont.) / *The Taming of the Shrew*. PM: *Shrew* (and Pope)

TEXTS:

Tate's *King Lear*. Text available for photocopy with Leanne. Text images available through *Early English Books Online* (note: date, 1681; Wing, 77:06).

Reasonable electronic text at: <http://andromeda.rutgers.edu/~jlynch/Texts/tatelear.html>

Taming of the Shrew. Pope's 1725 Edition, Volume Two. Available through *Eighteenth Century Collections Online*.

Pericles. Use Folger text.

CRITICISM:

· Nancy Klein Maguire, 'Nahum Tate's King Lear: 'the king's blest restoration'', in *The Appropriation of Shakespeare: Post-Renaissance Reconstructions of the Works and the Myth*, ed. by Jean I. Marsden (Harvester Wheatsheaf, 1991), pp. 29-42

· Sonia Massai, Shakespeare and the Rise of the Editor (Cambridge UP, 2007), Chapter 6, pp. 180-195

· Barbara Mowat, "I tell you what mine Authors say": *Pericles*, Shakespeare, and *Imitatio*', *Archiv für das Studium der neueren Sprachen und Literaturen* 240 (2003), 42-59.

· Alexander Pope 'The Preface of the Editor', *The Works of Shakespeare in Six Volumes* (Jacob Tonson, 1725), i-xxiv (available through *Eighteenth Century Collections Online*)

WEEK FOUR: 18, 20 June

The New Bibliography. Developments in editing and unediting Shakespeare in the twentieth century. 'Good' and 'bad' texts.

June 18: AM *More* (and New Bibliography). PM *Hamlet*

20 AM *Hamlet* (cont.); *Romeo and Juliet*. PM *Romeo and Juliet*

TEXTS:

Internet Shakespeare Editions provide electronic texts of each of these printings (internetshakespeare.uvic.ca) and good facsimiles are also available from the British Library (<https://www.bl.uk/treasures/SiqDiscovery/ui/search.aspx>). Photocopies of edited texts of the 'bad' quartos available from Leanne.

CRITICISM:

- Leah Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996), Chapter 4, pp. 101-131
- Wendy Wall, 'De-generation : editions, offspring, and Romeo and Juliet', in *From Performance to Print in Shakespeare's England* eds. Peter Holland and Stephen Orgel (Palgrave, 2006), pp. 152-170
- Robert Weimann, *Author's Pen and Actor's Voice* (Cambridge UP, 2000), pp. 18-28
- Paul Werstine, 'Narratives about Printed Shakespeare Texts: "Bad Quartos" and "Foul Papers"', *Shakespeare Quarterly* 41 (1990), 65-86

WEEK FIVE: 25, 27 June

Attribution studies and collaboration; extending and rethinking Shakespeare's canon and the 'Shakespearian'

June 25: AM: Shakespeare and Fletcher, *The Two Noble Kinsmen*. PM: *Arden of Faversham* (and attribution)

27: AM. *Arden* (cont.) Thomas Kyd, *The Spanish Tragedy*. PM: *The Spanish Tragedy*

TEXTS:

Kinsmen. Use the Folger text.

Arden. New Oxford Shakespeare (available online through the library)

Spanish Tragedy. Photocopies of revised text available from Leanne.

CRITICISM:

- C. F. Tucker Brooke (ed.), *The Shakespeare Apocrypha* (Oxford UP, 1908), pp. iii-xiii, xlvii-liv
- MacDonald P. Jackson, 'Shakespeare and the Quarrel Scene in *Arden of Faversham*', *Shakespeare Quarterly* 57 (2006), 249-293
- Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge UP, 1997), chapter two, pp. 28-62
- Gary Taylor, 'Artiginality: authorship after postmodernism' AND/OR Jack Elliott and Brett Greatley-Hirsch 'Shakespearean authorship, and "the print of many"'. Both in *The New Oxford Shakespeare: Authorship Companion*, ed. by Gary Taylor and Gabriel Egan (Oxford UP 2017).

ASSIGNMENTS

Seminar presentation: Seminars last for fifty minutes, during which the student is responsible for directing class discussion. The seminar should have a formal component, of between 20 and 30 minutes, in which the student addresses issues or offers readings that derive in the first instance from the assigned texts for that class. You should supplement this reading with further literary, critical, or theoretical work, but above all demonstrate your own critical engagement with the material. Seminars need not present a strong, thesis-led agenda and may instead comprise of more exploratory considerations of the texts and methodological or theoretical concerns occasioned by the class topic.

Whatever their formats, presentations and subsequent discussion should remain structured and focused. (25%)

Seminar response: Simply put, you will identify and respond to the salient points raised by the preceding seminar. You may choose to push further ideas discussed in the seminar, critique in a collegial manner arguments made earlier, or explore other relevant avenues of inquiry. (5%)

Article précis and discussion: A summary of one of the assigned pieces of theoretical or critical work that identifies its aims, suppositions, achievements, methods, limitations, and perhaps contradictions. From this starting point, discussion should relate the merits or shortcomings of the piece to the concerns of the course, or to the intellectual debate(s) in question, and seek to intervene within broader critical conversations. The précis and discussion should last between 7 and 10 minutes. (10%)

Written response: On two occasions, established in the first week, I shall set a question arising from the assigned reading. Students will write a short response (500-600 words) and submit it the following week. (each 10%)

Research paper: An essay of 4000 – 5000 words. If you wish, you may write on the topic on which you gave your seminar, but your essay must offer an appreciable development of the material of the seminar presentation. (40%)

OTHER INFORMATION

GRADUATE COURSE HEALTH AND WELLNESS

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. For example, to support physical activity, all students, as part of their registration, receive membership in Western's Campus Recreation Centre. Numerous cultural events are offered throughout the year. For example, please check out the Faculty of Music web page <http://www.music.uwo.ca/>, and our own McIntosh Gallery <http://www.mcintoshgallery.ca/>. Information regarding health- and wellness-related services available to students may be found at <http://www.health.uwo.ca/>. Students seeking help regarding mental health concerns are advised to speak to someone they feel comfortable confiding in, such as their faculty supervisor, their program director (graduate chair), or other relevant administrators in their unit. Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html.

OTHER SUPPORT SERVICES

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>