



Published to accompany one of the most unusual touring exhibitions ever mounted, *Shakespeare: The Globe and the World* draws on the unparalleled collections of the Folger Shakespeare Library and the narrative skills of one of the world's most eminent Shakespearean scholars to offer an exciting glimpse of the life, work, and influence of the playwright who was "not of an age, but for all time." Beautifully illustrated, with more than 350 pictures (more than 150 of them in color), *Shakespeare: The Globe and the World* is a treasure trove almost as rich and varied as the scope of the poet it celebrates.

OXFORD UNIVERSITY PRESS / New York

the bustle of the Bankside theatre district.

Never forgetting that, after all is said and done, "the plays" are the thing, the book goes on to describe the theatrical environments in which Shakespeare's works were first performed—the Globe, the Blackfriars, the Court, the other public playhouses—and then celebrates Shakespeare's dramatic genius with a portfolio of illustrations deriving from six representative plays: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Julius Caesar*, *Henry V*, *Hamlet*, and *Macbeth*.

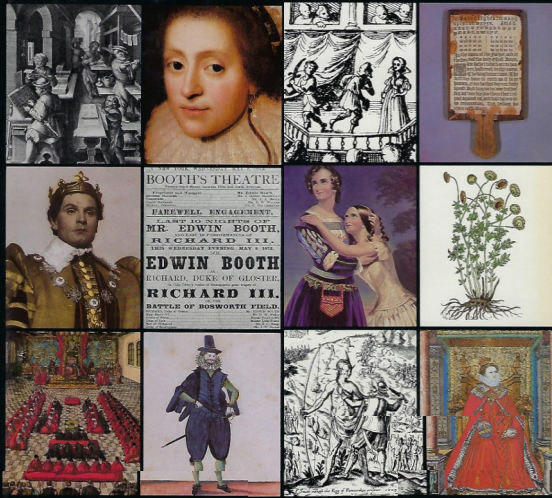
Next comes a brief section on how Shakespeare's plays were printed—with primary focus on the 1623 First Folio (which has only been reissued up to "approximately the most important work in the English language") and its side-page portrait of Shakespeare by the engraver Martin Droghda.

The book concludes with an epilogue illustrating the spread of Shakespeare's influence from the Globe (which was "of an age") to the world (as later generations recognized that Ben Jonson was correct in describing Shakespeare as a poet "for all time"). This final section brings us full circle to the Shakespeare of today, reminding us yet once more of Shakespeare's universal and infinite variety.

S. Schoenbaum is a trustee of the Folger Shakespeare Library and the author of such influential books as *Shakespeare's Lives* and *William Shakespeare: A Documentary Life*. A frequent reviewer in such publications as the *London Times Literary Supplement*, he is one of the half dozen Shakespearean scholars and critics most likely to be interviewed and quoted when any important development involving Shakespeare occurs.

Published with the Folger Shakespeare Library
OXFORD UNIVERSITY PRESS / New York

Jacket design by David Barnett



Shakespeare: THE GLOBE & THE WORLD

S. SCHOENBAUM

ISBN 0-19-502645-4 OXFORD

Shakespeare

THE GLOBE & THE WORLD

Shakespeare
THE GLOBE & THE WORLD

S. SCHOENBAUM

S. SCHOENBAUM

Drawing on the vast resources of the greatest Shakespeare collection in the world (and one of the world's greatest collections of other books published during the English Renaissance), *Shakespeare: The Globe and the World* offers readers an opportunity to experience, more fully than ever before, the life, work, and influence of the man universally regarded as the greatest poet and dramatist in the history of civilization.

S. Schoenbaum—critic and film critic, reviewer, lecturer, and author of today's most widely recognized biographical studies of Shakespeare—has chosen a volume that will be welcomed by anyone who has ever wondered how the son of itinerant parents in a small English town came to dominate the cultural life of succeeding generations in virtually every corner of the world.

Based on an unprecedented touring exhibition, the book displays—often in full color—one and, in many instances, unique books and manuscripts, prints, drawings, paintings, sculptures, scenes and costume designs, playbills, films, curio, and other memorabilia illustrating the various aspects of Shakespeare's career and impact. The text, carefully integrated with the illustrations, is written in Professor Schoenbaum's characteristically graceful and witty style—enhanced, as always, with his acute critical judgment.

A prologue reminds us in vibrant contemporary terms of the role Shakespeare continues to play in our own social and cultural life. The book then offers a well-rounded view of the England of Shakespeare's own age, from the plant and animal life of the Wiltshire countryside to the home-life, schooling, religious training, and pastimes Shakespeare would have known in sixteenth-century Stratford-upon-Avon; from the getting and spending of commercial London and the literary delights of the bookish St. Paul's to the colorful pageantry of Queen Elizabeth's court and the fine



ISBN 0-19-502645-4 OXFORD



Shakespeare

THE GLOBE & THE WORLD

S. SCHOENBAUM

Folger Shakespeare Library
Oxford University Press
NEW YORK OXFORD TORONTO MELBOURNE

The Folger Shakespeare Library is administered by the Trustees of Amherst College. O.B. Hardison, Jr., is Director. The Folger gratefully acknowledges the contributions of the following individuals:
PROJECT DIRECTOR: Philip A. Knachel
PROJECT ADMINISTRATOR: Margaret M. Welch
EXHIBITION DESIGNER: Stuart Silver
CONCEPT AND SCENARIO CONSULTANT: George Trescher
CONCEPT AND CONTENT ADVISOR AND CATALOGUE AUTHOR: S. Schoenbaum
BOOK AND MANUSCRIPT CONSULTANT: Elizabeth Niemyer
EXHIBITION GRAPHICS AND CATALOGUE DESIGNER: David Bartlett
PUBLICATIONS EDITOR: John F. Andrews
HEAD CONSERVATOR: J. Franklin Mowery
HEAD PHOTOGRAPHER: Horace Groves
EXHIBITION DESIGN ASSOCIATE: Clifford La Fontaine
EXHIBITION GRAPHICS ASSOCIATE: Doris Neulinger
EXHIBITION TEXT: Michael Peingold
CATALOGUE PRODUCTION: Michelle Nahum
CONSERVATION CONSULTANT: Nathan Stolow
AUDIOVISUAL CONSULTANT: Joseph Empsach
ACADEMIC CONSULTANTS: Charles H. Shattuck, Lacey Baldwin Smith
PHOTOGRAPHERS: Robert Jackson, Rudy Muller
FOLGER CONSULTANTS: James P. Elder, Nani Kivinsky, Lilly Stone-Liessy, Jean Miller, Joan Morrison, Barry Parker, Sandra Powers, Ann Skiff, Leni Spencer, Laetitia Yemle
FOLGER STAFF: Sarah Barbour, Louise Hayford, Kelly Hubbell, Nancy Kerns, Patricia Senia, Karin Stanford, Elizabeth Walsh
CATALOGUE INDEXER: Ann Hofstra Grogg

Museums participating in the exhibition:
CALIFORNIA ACADEMY OF SCIENCES
 San Francisco (October-December 1979)
WILLIAM ROCKHILL NELSON GALLERY OF ART
 Kansas City (February-May 1980)
MUSEUM OF ART, CARNEGIE INSTITUTE
 Pittsburgh (June-September 1980)
DALLAS MUSEUM OF FINE ARTS
 Dallas (October 1980-January 1981)
HIGH MUSEUM OF ART
 Atlanta (February-April 1981)

Copyright © 1979 by the Folger Shakespeare Library
 Published by Oxford University Press in association with the Folger Shakespeare Library
 All Rights Reserved
 First published 1979

Library of Congress Cataloging in Publication Data
 Schoenbaum, Samuel, 1927-
 Shakespeare: The Globe and the World.
 Prepared for a Folger Shakespeare Library exhibition held at various institutions Oct. 1979-Oct. 1981.
 Bibliography: p.
 Includes index.
 I. Shakespeare, William, 1564-1616—Exhibitions. 2. Folger Shakespeare Library, Washington, D.C. I. Folger Shakespeare Library, Washington, D.C.
 II. Title
 PR293.F64S3 822.3/3 79-3075
 ISBN 0 19-502645-4
 ISBN 0 19-502646-2 pbk.

Printed in the United States of America by Princeton Polychromie Press, Princeton, New Jersey
 Set in ITC Garamond type by Cardinal Type Service, New York City
 Designed by David Barnum



Table of Contents



<i>Foreword</i>	7
<i>Author's Preface</i>	9
<i>Prologue</i>	10
<i>The Stratford Years</i>	12
<i>The London Years</i>	52
<i>The Play's the Thing</i>	146
<i>Shakespeare Printed</i>	172
<i>Epilogue</i>	180
<i>Select Reading List</i>	202
<i>Index</i>	203
<i>Select Reading List</i>	202
<i>Index</i>	203

Published to accompany a touring exhibition bearing the same title, this book is made possible by grants to the Folger Shakespeare Library from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting.

Foreword

View of the Reading Room of the Folger Shakespeare Library. Designed by Paul Pfeiffer and constructed between 1912 and 1932, the Folger has been cited often for its architectural distinction and is one of the few modern buildings in the National Register of Historic Places.

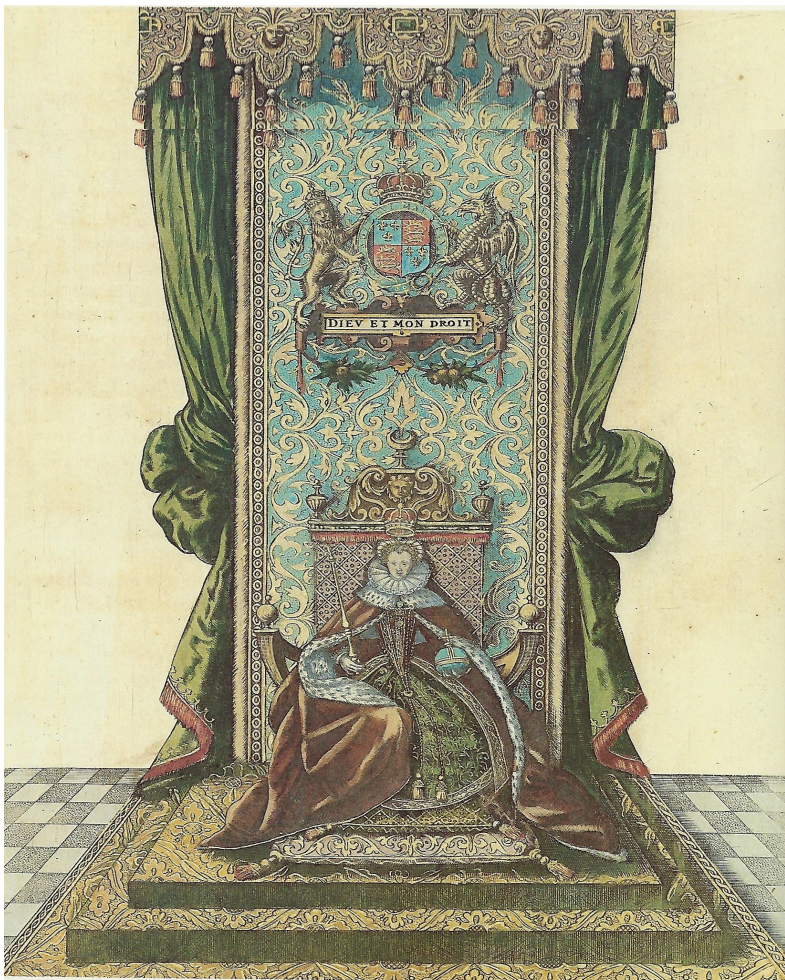
This book celebrates the glory of Shakespeare. It has grown out of an exhibition of manuscripts, books, and other objects brought together to illuminate Shakespeare and his works, the world of the English Renaissance in which he lived, and the enduring mark he left on his own and later times.

The illustrations in the text derive from rare materials obtained for the occasion from the vaults of the Folger Shakespeare Library in Washington, D.C. Conceived as a memorial to Shakespeare, this magnificent library was a gift to the American people from Henry Clay Folger and his wife Emily Jordan Folger, who erected it in 1932 to house the vast collection of Shakespeareana they had acquired in the course of many years of dedicated and painstaking search. The rare, and in some cases unique, materials which make the Folger the preeminent center for Shakespeare research in the world today still constitute the heart of the Library's collection. During the forty-seven years since the Library's founding, however, it has expanded the range of its holdings to encompass the whole age of Shakespeare and, more generally, the civilization of Western Europe from the Renaissance to the early modern period.

It is appropriate to acknowledge here the great debt owed those who have contributed so much to the original project, especially Margaret Welch, Elizabeth Niemyer, James Elder, and John Andrews of the Folger and Stuart Silver and George Trescher of New York City. It is also a pleasure to thank the inimitable author of the book that marks the occasion. Sam Schoenbaum has provided a narrative of remarkable grace and erudition, reminding us yet once more that, for all the influence the English Renaissance had on Shakespeare's work, he was (as Ben Jonson was the first to observe) "not of an age, but for all time."

Finally, as project director, I must stress that this book could not have been produced without the encouragement and generous assistance afforded by the National Endowment for the Humanities and the three corporate sponsors: Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting.

Philip A. Knachel
 Associate Director
 Folger Shakespeare Library



QUEEN ELIZABETH ENTHRONED. A hand-colored engraving in NOBILITAS BRITANICA BY CHARLES COCKERELL, 1826, by Robert Glover.

If the splendors of the Folger Shakespeare Library furnish the occasion for this book, they also comprise much of its substance. I refer not only to the illustrations, but to the accompanying text as well. My charge, agreed upon just a year ago, was to create a book rather different from the usual souvenir guide or museum catalogue—a book that would appeal even to those not in a position to view the actual Folger treasures as the exhibition made its stately civic progress from San Francisco to New York. In other words, a work that might stand on its own. I was asked somehow to marry illustrations and text in “a seamless narrative.” That phrase has haunted me.

Because the books and documents that are my materials remain stubbornly disparate even while being, in the broadest sense, related to one another, I have found my task a unique authorial challenge. Is a seamless narrative possible when one must shuttle back and forth between the private spheres of a poet’s provincial upbringing and Bankside player’s life, on the one hand, and the public arena of statecraft, war, and discovery, on the other—the Globe, as it were, and the world? The reader must judge for himself. As for the author, the challenge has been exhilarating. Although a Folger reader for over two decades, I was here given occasion to study many unique items for the first time. Meanwhile, the books and manuscripts already long familiar to me retained their magic; the honeymoon is still on.

In a happy marriage one partner will wish to avoid upstaging the other. Accordingly, I have sought to defer to the illustrations: this book exists for the collection, not the other way round. I have also resisted any temptation to offer original interpretations of my material. That would be inappropriate here, where a thesis cannot be properly argued; and anyway I would be traveling under a false passport were I to assume the identity of an innovative historian. My subject matter includes a range of topics—among others, the fauna and flora of Warwickshire, country sports, the Spanish Armada, and the roles of Elizabeth I, Mary Queen of Scots, James I, and other great historical personages—with respect to which I can claim only amateur status. I am not a technical historian or (for that matter) a naturalist, merely a curious inquirer.

Therefore I have cheerfully ransacked the best books available to me, such as J. E. Neale on Queen Elizabeth and Samuel Eliot Morison on the voyages of exploration. In doing so I have learned much. I regret that the format of this book prohibits documentation of sources, and thus denies me one of the special pleasures of scholarship, which is the acknowledgment of trusted guides. Perhaps, however, the recommended readings at the end of the volume will to a

Author’s Preface

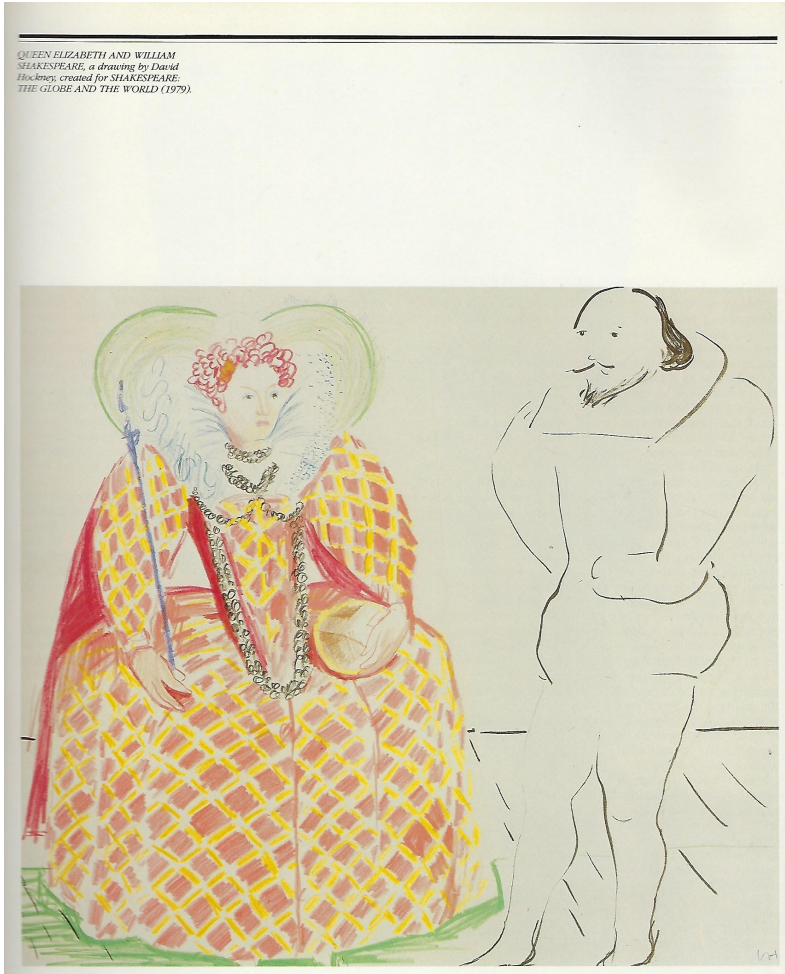
degree remedy this deficiency for the titles therein listed include those I have found most useful. A few are old surveys to suggest that replacement by more up-to-date surveys would not be amiss; but they still hold value. One older compendium by various hands, *Shakespeare’s England*, published during the depths of the Great War, remains helpfully informative on a number of aspects of life in the period. Sometimes I have been called upon to retrace ground previously covered in my biographical studies of Shakespeare. In doing so, I have not tried self-consciously to vary the narrative, although small differences have arisen naturally. The merging of illustrations and text, however, provides an effect different (I trust) from what other books, my own included, have to offer.

A word about procedures. In quotations I have modernized spelling and punctuation, although the original spelling is generally retained in the captions. In quoting from Shakespeare I have used the Peter Alexander edition of *The Complete Works* (London and Glasgow, 1951). The new year during this period began officially on Lady Day, March 25, in deference to customary practice I have revised the year, where appropriate, in citations.

This is the place for a few personal acknowledgments. John Andrews was a wonderfully considerate and painstaking editor. Lacey Baldwin Smith performed a friend’s office, as well as a scholar’s, by reading the final typescript and making valuable suggestions on points of detail. Elizabeth Niemyer is largely responsible for the selection of books and manuscripts and for the captions. The photographic skills of Horace Groves, Robert Jackson, and Rudy Muller, with the support of Kelly Hubbell, helped make this publication possible. David Barnett has been a patient and resourceful designer. In the Reading Room, Patricia Senia and Elizabeth Walsh—indeed the entire Folger staff—have throughout proved solicitously helpful beyond the call of duty. I am grateful to Shelia Spector for help in tracking down information, checking quotations from printed sources, and correcting galley. Oscar Commander continued to impart the special wisdom of his example. And finally, I must thank the project coordinator, Margaret Welch, who brought all of the participants—author, Folger staff, books, pictures—together.

My wife was, as ever, a sustaining presence. Were a dedication in order, I would have it read: “For Marilyn, again.” Among other achievements, the Elizabethan Age was one of the great eras of discovery in world history. Readers are now invited to participate in that age by embarking on their own voyage of discovery; a voyage made possible by the treasures of the Folger exhibited in the pages that follow.

S.S., July 18, 1979



QUEEN ELIZABETH AND WILLIAM SHAKESPEARE, a drawing by David Hockney, created for SHAKESPEARE: THE GLOBE AND THE WORLD (1979).

Prologue

Shakespeare lives. To a greater extent than any other writer, he has posthumously forged the creative consciousness of Western man. His language forms part of the texture of our own, so that whether we realize it or not, Shakespeare is always at our tongue’s tip as we go about the ordinary business of daily life. When we commend the glass of fashion, lament the law’s delay, or reflect that ambition should be made of sterner stuff, when we make a virtue of necessity, pounce at one fell swoop, or are frightened with false fire, when we sagely observe that misery makes strange bedfellows or that if we bait the hook well the fish will bite—on all such occasions, and countless others, we are quoting Shakespeare. Many of us, like the schoolboy described in *As You Like It*, have crept like snails unwillingly to school, where we have submitted to enforced appreciation of one or more of the Shakespeare plays (*Julius Caesar*, say, or *Macbeth* or *Romeo and Juliet*) which, throughout living memory, have been chosen for the cultural improvement of the young. If we are fortunate, Shakespeare has thereafter become our lifelong companion.

The fortunate are numerous. No dramatist, living or dead, has been more frequently reprinted or performed, or translated into a greater variety of languages. A collected edition of Shakespeare is usually the first choice, along with the Bible, of anyone asked to plan his reading matter in the event of shipwreck on a desert island. All thirty-seven plays live in the repertory—even, since the celebrated Peter Brook Laurence Olivier production, the formerly despised *Titus Andronicus*. As recently as 1977, Shakespeare’s vast youthful trilogy on the reign of Henry VI, which some had thought unactable, returned triumphantly to the stage during the Royal Shakespeare Company’s season at Stratford-upon-Avon. In London in the same year, that company’s *Comedy of Errors*, with music inspired by Shakespeare’s dialogue and lyrics lifted from the play, enraptured multitudes, including the very young, and received an award for best musical of the year. At another Stratford, in Ontario, the distinguished troupe that began life a quarter of a century ago under the direction of Tyrone Guthrie makes a festival of each season with its Shakespearean revivals.

In the United States, Shakespeare festivals dot the summer landscape from Alabama and Vermont west to Colorado and Utah, and on to Oregon and the California coast; a few companies, such as the Folger Theatre Group in Washington, D.C., perform the year round. To the true aficionado, Odessa is not a city of the Crimea or some file but the site, in west

Texas, of the Odessa Shakespeare Festival—mounted in a reconstructed Elizabethan playhouse called, grandly, the Globe of the Great Southwest. Meanwhile, throughout the school year, campus productions are regular features of university theatre groups across the land. Shakespeare in performance is now reaching larger audiences than ever before in history. And as the BBC moves forward with plans to produce the entire Shakespeare canon over a period of six years—the most ambitious dramatic programming in the history of television—we can expect an even more powerful Shakespearean presence in the decade ahead.

“I am not only witty in myself,” remarks Falstaff in a rare moment of self-analysis, “but the cause that wit is in other men.” The same may be said of Falstaff’s creator, Shakespeare’s works more than those of any others (including Sir Walter Scott) have furnished librettos for grand opera. In his farmhouse villa outside Busseto, a well-thumbed collected Shakespeare was Giuseppe Verdi’s favorite book. Early in his career he made an opera of *Macbeth*, and near the end, when he was eighty, *The Merry Wives of Windsor* (and, to a lesser extent, *Henry IV*) furnished inspiration for his *Falstaff*. In between Verdi composed *Otello*, and his death he left behind, in his own hand, a complete operatic libretto for *King Lear*. Choreographers have fashioned ballets from *A Midsummer Night’s Dream*, *Othello*, and (more than once) *Romeo and Juliet*. On the musical stage *The Comedy of Errors* has metamorphosed into *The Boys from Syracuse*, transported to a Southern plantation, and equipped with a pulsating rock beat. *Othello* has become *Catch My Soul*. *The Taming of the Shrew* has inspired Cole Porter’s wittiest score, that of *Kiss Me, Kate*, while the Montagues and Capulets, disguised as New York street gangs, have reenacted their timeless tragedy in an idiom as contemporary as Leonard Bernstein’s *West Side Story*.

In the cinema Shakespeare has inspired notable film artists: Sir Laurence Olivier in England, Grigory Kozintsev in Russia, our own Orson Welles. Olivier’s *Henry V* boosted homefront morale during dark days in World War II, and has uplifted innumerable spirits since. Biram Wood—or its equivalent—marches shimmeringly across a Japanese landscape in *Throne of Blood*, Kurosawa’s version of *Macbeth*, with the great Mifune as the tyrant, dying in a hail of arrows. So, too, legitimate playwrights have nurtured their art with the Bard and put forth Shakespeare offshoots: Bertolt Brecht’s *Cortolan*, Edward Bond’s *Lear*, Peter Ustinov’s *Romanoff and Juliet*. Shakespeare himself—and Tom Stoppard—to the contrary, Rosencrantz and Guildenstern are not dead.