

The Seacoast of Bohemia



An Exhibit of Books and Manuscripts
of Shakespeare's Time
KENNETH SPENCER RESEARCH LIBRARY
University of Kansas
Spring 1980

This small exhibit has been assembled as part of A Mid-America Shakespearean Chautauqua, a celebration coinciding with the showing of the Folger Shakespeare Library exhibition in Kansas City.

At first thought it seemed somewhat impertinent and perhaps impossible to mount a companion exhibit on Shakespeare. The Department of Special Collections has never collected Shakespeare as a specific goal, and its English imprints of Shakespeare's time are few in comparison with the riches of the Folger. Our strength is in Continental books of that period and in the English 18th century--as can be clearly seen from the items we have chosen to show. In this exhibit, we have concentrated on Shakespeare's sources, drawing them particularly from the Summerfield Collection of Renaissance and Early Modern European Books, and on woodcuts and engravings which illustrate the life and world view of Shakespeare's times. Our English 18th century holdings have provided a number of interesting editions of Shakespeare and a fascinating small collection on the Ireland forgeries. To our pleased surprise, we were forced to return to the stacks at least twice as many books as we were able to include in the exhibit.

Our aim in putting together this exhibit was to set before the viewer the very editions of both sources and illustrations which Shakespeare and his audience might have seen--to let the viewer see the world through an Elizabethan glass if not through Elizabethan eyes. In a very few instances, we have had to settle for a later edition--our earliest *Faerie Queen* is 1611 and Shakespeare used the 1590--but in general the viewer may look over Shakespeare's shoulder at the book on his desk.

As a convenience to viewers, the captions (each headed by a quotation from the First Folio--with the exception of one from *Pericles*) include our callmarks for these books.

Thanks are due Professor David Bergeron, the National Endowment for the Humanities, the Center for Humanistic Studies, and Friends of the Library at the University of Kansas for their support in producing and publicizing this exhibit.

ALEXANDRA MASON
Spencer Librarian

Editions, with some Piracy and a Penny War (Case 1)

*We were the first, and dearest of your
Friends.*

1 HENRY IV, IV.v.33.

Three plays (*Lear*, *Othello*, *Antony and Cleopatra*) from the First Folio edition of *Mr. William Shakespeares Comedies, Histories, & Tragedies*, London: Printed by Isaac Jaggard, and Ed. Blount, 1623. The editors were Shakespeare's friends and fellow-players, John Heminge and Henry Condell.

(E41)

These are of the second edition.

MERRY WIVES OF WINDSOR, II.i.78.

The Second Folio, printed in 1632 by Thomas Cotes for Robert Allot and four other publishers. It is a reprint of the First Folio with some modernization of spelling and changes in stage-directions and proper names.

(O'Heġarty E2)

Why do you shew me this? -- A fourth?

MACBETH, IV.i.116.

This was John Orchard Halliwell's copy of the Fourth Folio (London: H. Herringman, E. Brewster, and R. Bentley, 1685). This edition contains six spurious plays as well as Pericles and the plays included in the First Folio. (E26)

Interpretation will misquote . . .

1 HENRY IV, V.ii.13.

Warburton's adaptation of Pope's inferior edition of 1725 -- *The Works of Shakespear in Eight Volumes. The Genuine Text . . . is here settled . . . By Mr. Pope and Mr. Warburton*, London: J. and P. Knapton, 1747. (B3733, vol. I)

*. . . all his faults observ'd,
Set in a Note-booke*

JULIUS CAESAR, IV.iii.97-8.

Samuel Johnson's edition of Shakespeare is little esteemed, being based largely upon Warburton and Pope, but his Preface is a splendid perception, generously stated, of Shakespeare's excellences and defects. The Preface is shown here in *The Plays*, London: C. Bathurst and others, 1785.

(C3368, vol. I)

For in my Gallery thy Picture hangs

1 HENRY VI, II.iii.37.

Serious interest in Shakespeare illustration began with Vandergucht in Rowe's edition of 1709, was greatly increased after the opening of the Royal Academy in 1769, and reached a certain height in the Shakespeare Gallery established by John Boydell in 1789. The Fuseli illustration shown here is from a volume of paintings from the gallery published by Boydell in 1803

to accompany Steevens' edition of *The Dramatic Works* (London: W. Bulmer, for John and Josiah Boydell, George and W. Nicoll, 1802). The Gallery failed in 1804 and was sold up. (Ellis E-21, vol. 9)

. . . *that fraudulent man*

2 HENRY VI, III.i.82.

The Works of Mr. William Shakespear.

Volume the Seventh. London: E. Curll, 1710.

This spurious appendage to Jacob Tonson's six-volume (1709) edition of the plays is identical with Tonson's volumes in format and size and very similar in title-page design. It is still today found appended to Tonson's set, obviously a very successful attempt to take advantage of Tonson's reputation. (Curll 1710-5)

. . . *the Villaine backe againe*

ROMEO AND JULIET, III.i.130.

Curll's persistence continued to the point that Tonson was forced to make an arrangement with him to share the profits from what was now (1714) a nine-volume set. This ninth volume of *The Works of Mr. William Shakespear* carries both publishers' names on its title-page (London: Printed by J. Darby for E. Curll . . . Sold by J. Tonson . . ., 1714). The text, being Curll's, is a poor botched-up affair edited by Charles Gildon. (Curll 1714-25)

Heere's a strange alteration

CORIOLANUS, IV.v.54.

Sauny, the Scot: or, The Taming of the Shrew. Written originally by Mr. Shakespear, alter'd and improv'd by Mr. Lacey. London: E. Curll, 1714.

John Lacy was a dancing master, later actor, and Charles II's favorite comedian. In

this, his prose version of *The Taming of the Shrew*, Grumio is changed to Sauny and becomes the chief character. Another production of "the unspeakable Curll."

(Curll 1714-22)

Sir, your penny-worth is good.

LOVES LABOUR'S LOST, III.i.103.

In 1734, Robert Walker challenged the Tonson firm's perpetual copyright of Shakespeare's plays. He issued the plays in parts (one 12mo sheet every few days, 3 or 4 sheets to a play) at a penny a part. A pamphlet war ensued, with Tonson finally offering a whole play for a penny.

Walker's *Macbeth* (1734), open to end of one penny part and the beginning of the next, and his *The Second Part of Henry IV*, London: R. Walker, 1734. (Plays 140)
(B4458)

. . . *Confounded be your strife*

1 HENRY VI, IV.i.123.

The Walker-Tonson penny war was also carried on through advertisements published by each, phrased in increasing acrimony. Eventually Walker suffered near-ruin financially. Between them, the two publishers had managed to supply cheap copies of Shakespeare to a very large public.

Shown are a succession of the tendentious advertisements: one Tonson (in *Titus Andronicus*, London: J. Tonson, 1734) and two Walkers (one in *Othello, the Moor of Venice*, London: R. Walker, 1734, and one separately published leaf: Advertisement. Whereas one J. Tonson and his Accomplices . . . [London: R. Walker, 1734])

(Plays 766)

(B4468)

(18th century P64)

Sources and Settings (*Cases 4, 5, 8 and 9*)

Now in London place him.

HENRY V, prologue to Act 5.

This 1573 view of London is too early to show the Globe, later built southeast of the bear-baiting arena on the south bank and in much the same shape.

Civitates Orbis Terrarum, Cologne: by Petrus a Brachel for the authors (Braun & Hogenberg). Vol. I, 1573.

(Summerfield H9)

. . . *those Italian fields*

ALL'S WELL THAT ENDS WELL,
II.iii.307.

The settings of *Two Gentlemen of Verona*, *The Taming of the Shrew*, *The Merchant of Venice*, *Othello*, and *Romeo and Juliet* all appear on this map from the great geographer of the age. The map, "*Veronae Vicentiae et Patavii ditiones*," is shown in Gerard Mercator's *Italiae, Sclavoniae, et Graeciae tabule geographice*, Duysburg: 1589.

(Summerfield G179)

. . . *partly by the darke night which did deceive them*

MUCH ADO ABOUT NOTHING, III.iii.168.

The source for one of the obfuscating subplots of *Much Ado*, Ariosto's *Orlando Furioso* (Venice: F. de Franceschi, 1584), with Girolamo Porro's illustrations.

(Summerfield D199)

. . . *Ah good old Mantuan . . . who understandeth thee not . . .*

LOVES LABOUR'S LOST, IV.ii.98.

Baptista Mantuanus, a Carmelite friar, whose

Latin eclogues were often studied in schools, and who exerted great influence upon Elizabethan writing. His portrait is shown in Jean Jacques Boissard's *Icones quinquaginta virorum illustrium* (Frankfurt: Theodor de Bry, 1597).

(Summerfield C1121)

Blesse thee Bottome, blesse thee; thou art translated.

MIDSUMMER NIGHT'S DREAM, III.i.122.

The source for Bottom's transformation into an ass, as well as for the details of Isis worship in *Antony and Cleopatra*, is Lucius Apuleius' *Asinus aureus*, shown here in Benedictus Hectoris' edition published at Bologna in 1500, with commentary by Philip Beroald.

(Summerfield E36)

. . . the most lamentable Comedy, and most cruell death of Pyramus and Thisbie.

MIDSUMMER NIGHT'S DREAM, I.ii.12.

One of Shakespeare's sources for Pyramus and Thisbe was Ovid's *Metamorphoses*. The edition shown here (Frankfurt: S. Feyera-bend, 1563) is the first appearance of Virgil Solis' illustrations.

I could match this beginning with an old tale.

AS YOU LIKE IT, I.ii.128.

The source for *The Merchant of Venice*, including the pound of flesh story, and of part of *The Merry Wives of Windsor*, was Giovanni Fiorentino's *Il Pecorone*, Milan: Giovann' Antonio de gli Antonii, 1554.

(Summerfield B374)

Well, this is the Forrest of Arden.

AS YOU LIKE IT, II.iv.15.

The Ardennes Forest in Belgium, site of one of the sources for *As You Like It*, was translated to the more domestic environs of Stratford by Shakespeare. The map is shown here in Lodovico Guicciardini's *Descrittione di tutti i Paesi Bassi*, Anvers: C. Plantin, 1588. (Summerfield E314)

There was a Lady once (tis an old Story)
HENRY VIII, II.iii.90.

The source for the Bianca subplot in *The Taming of the Shrew*, either in a translation and adaptation by George Gascoigne (published 1573) or, as here shown, in the original Italian. Lodovico Ariosto, *Comedia . . . intitolata Gli Soppositi*, Vinegia: Nicolo di Aristotile detto Zoppino, 1525. (Summerfield B1830)

*He does smile his face into more lynes,
then is in the new Mapped, with the augmentation of the Indies*
TWELFTH NIGHT, III.ii.85-7.

Linschoten's new map of the Indies was first published in England in 1598, the year before *Twelfth Night* was written. It is shown here in a later edition: *Histoire de la Navigation de Jean Hugues de Linschot Hollandais aux Indes Orientales*, Amsterdam: Evert Cloppenburgh, 1638. (Summerfield E979)

*. . . that I had my good wit out of the
hundred merry tales*
MUCH ADO ABOUT NOTHING, III.i.133.

The source for both *Othello* and *Measure for Measure*: Giovanni Battista Giraldi Cinthio's *Hecatommithi*, Vinegia: Enea de Alaris, 1574. (Summerfield C1444)

The hopelesse word, of Never to returne
RICHARD II, I.iii.152.

John Lily's *Euphues and his England* (London: Gabriel Cawood, 1586), although ridiculed by Shakespeare for its overblown prose, nevertheless influenced him greatly. He even relied directly upon it for the exile passage of *Richard II*. (B1842)

The Prince will, in the perfectnesse of time, Cast off his followers
2 HENRY IV, IV.iv.74-5.

The reform of Prince Hal is shown here in John Stowe's *A Summarie of English Chronicles*, London: T. Marshe, 1566. (A25)

The tyrannous and bloodie Act is done.
RICHARD III, IV.iii.1.

The account of the murder of the little princes in the Tower, in Polydore Vergil's *Anglicae historiae libri xxvi* (Basel: M. Isingrim, 1546). (Summerfield E443)

O burne her, burne her, hanging is too good
I HENRY VI, V.iv.33.

The history of Joan of Arc, in Robert Fabyan's *The Chronicles of Fabyan*, London: John Kingston, 1559. (D584)

A most Arch-Heretique, a Pestilence That does infect the Land . . . He's a ranke weed Sir Thomas . . . And we must root him out.

HENRY VIII, V.i.54-55, 61-62.

Shakespeare used Foxe's *Book of Martyrs* (first published in 1563) as a source for the attack upon Cranmer in *Henry VIII*. The illustration of Cranmer's execution is shown in a later edition, John Foxe, *The*

Ecclesiastical Historie: Containing the Acts and Monuments of Martyrs, London: the Company of Stationers, 1641.

(Clubb G 1641.1, vol. 3)

. . . many Tales devis'd

1 HENRY IV, III.ii.23.

Chaucer supplied Shakespeare with material for *Troilus and Cressida*, *Midsummer Night's Dream*, *The Rape of Lucrece*, and *The Merchant of Venice*. Chaucer's "The Knight's Tale," source of the wedding of Theseus and Hippolyta in *Midsummer Night's Dream*, is shown here in *The Workes of our Antient and Learned English Poet, Geffrey Chaucer*, London: Adam Islip, at the charges of Thomas Wight, 1598. (E1086)

Most bloodie, fierie, and most terrible

JULIUS CAESAR, I.iii.130.

That most violent of classical dramatists, Seneca, provided a character for Lady Macbeth in his *Medea* and a general style of bloody revenge for *Titus Andronicus*, *Richard III*, *Julius Caesar* and *Hamlet*. His tragedies are shown here in the edition of 1522, published at Venice by Bernardinus de Vianis. (Summerfield D298)

There is a Historie in all mens Lives

2 HENRY IV, III.i.80.

A major source for *Julius Caesar*, *Titus Andronicus*, *Timon of Athens*, and *Antony and Cleopatra*, Plutarch's compilation of Greek and Roman biographies was used by Shakespeare in North's translation. Shown here is a Latin edition published at Basel by Johann Bebel in 1535. This copy, with its fore-edge portraits, was part of the Bibliothéque Pillone. (Pryce E1)

Oh Tygres Heart, wrapt in a Womans Hide

3 HENRY VI, I.iv.137.

Lady Macbeth's influence on Macbeth, from John Leslie's *Moribus et rebus gestis Scotorum libri decem* (Rome: in aedibus populi Romani, 1578). (Summerfield C381)

Aroynt thee, witch

MACBETH, I.iii.6.

The *Daemonologie* of King James I was one of Shakespeare's sources for the witches in *Macbeth*. First published in 1597, the text is shown here in James' *Workes*, London: Robert Barker & John Bill, 1616. (E274)

All haile Macbeth, haile to thee Thane of Glamis

MACBETH I.iii.48.

The salutation of the three witches, from Hector Boece's *Scotorum historiae* (Paris: Jodocus Ascensius, 1526).

(Ellis Aves E19)

She

*In th'abiliments of the Goddess Isis
That day appeer'd . . .*

ANTONY AND CLEOPATRA, III.vi.17-19.

A source for the Isis dress worn by Cleopatra.

Plutarch, *The Philosophie, Commonlie Called, the Morals*, translated by Philemon Holland. London: Arnold Hatfield, 1603. (E27)

*Ha's his Daughters brought him to this
passe?*

LEAR, III.iv.65.

Shakespeare read the story of King Lear in the 1590 edition of *The Faerie Queen*.

Edmund Spenser's poem is shown here in the edition printed for Matthew Lownes at London in 1611. (D850)

Bring in our daughter, clothed like a bride
PERICLES, I.i.6.

The story of Appollonius of Tyre, in John Gower's *De confessione amantis* (London: Thomas Berthelette, 1532) is one of the sources of *Pericles*. (D25)

Forgery and Treason (*Cases 6 and 7*)

. . . with forged queint conceite
To set a glosse upon his bold intent
1 HENRY VI, IV.i.102-3.

A letter to Ann Hathaway, one of the forgeries of young William Henry Ireland, lawyer's clerk, which his proud and deceived father published as *Miscellaneous papers and legal instruments under the hand of William Shakespeare . . . from the original MSS. in the possession of Samuel Ireland*, London: Egerton, 1796. (G259)

. . . I in forgery of shapes and trickes,
Come short of what he did.
HAMLET, IV.vii.90-1.

Ireland's Shakespearean tragedy, *Vortigern*, was bought by Sheridan and produced at Drury Lane where it was laughed out of the house. This edition was published three years after the performance and after the exposure of the forgeries. *Vortigern, an historical tragedy, in five acts; represented at the Theatre Royal, Drury Lane . . .* London: J. Barker [1799]. (1651)

And I will turne thy falshood to thy hart,
Where it was forged . . .

RICHARD II, IV.i.40-1.

The great Shakespearean Edmond Malone was not deceived by the Ireland papers. Shown is part of the argument from his *An Inquiry into the Authenticity of Certain Miscellaneous papers*, London: T. Cadell, 1796.

(C2907)

Thinke not . . . That therefore I have
forg'd

1 HENRY VI, III.i.12,14.

Malone's strictures and his father's reluctant suspicion caused William Ireland to publish *An Authentic Account of the Shakespearian Manuscripts* (1796), in which he confessed his fraud and showed his father's innocence. His poor disgraced father, Samuel, wrote *Mr. Ireland's Vindication of his Conduct*, London: Faulder and Robinson, 1796 (shown here).

(C2478, item 3)

. . . and there put on him
What forgeries you please

HAMLET II.i.20-1.

Long after the events, William Ireland (poverty-stricken and homeless) wrote *The Confessions of William-Henry Ireland*, London: Thomas Goddard, 1805, a very detailed account of his methods and intent in the Shakespeare fabrications.

(B4698)

And now to sooth your Forgery, and his

3 HENRY VI, III.iii.175.

A poem on the unfortunate Chatterton (forger of the Rowley poems), written in evident sympathy by Ireland as part of his *Neglected Genius. A Poem, Illustrating the Untimely and Unfortunate Fate of Many British Poets*, London: W. Wilson for G. Cowie, 1812.

(C5303)

. . . one heynous Article
Conteyning the deposing of a King.

RICHARD II, IV.i.234-5.

The night before their abortive rising on 8 February 1601, the Earl of Essex' followers hired a special performance of *Richard II*, hoping to raise popular support for their cause. The Queen demanded an explanation of the actors but took no action against them; she had them in to play for her the day before Essex went to the block.

Richard II is shown here in a copy of the Second Folio, 1632. (E273, vol. I)

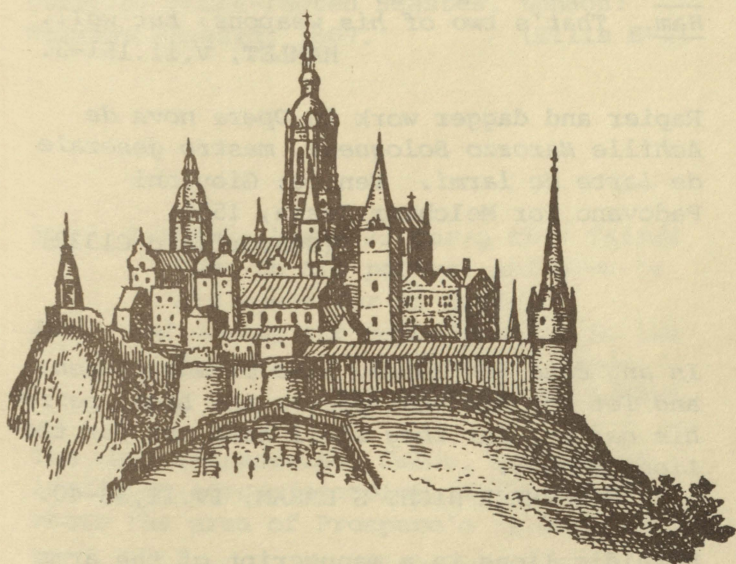
Two of the dangerous consorted Traitors

RICHARD II, V.vi.15.

The trial of the Earls of Essex and Southampton for treason. Southampton (Shakespeare's patron) was reprieved and confined to the Tower. Essex was executed on 24 February.

A Compleat Collection of State-Tryals,
London: Timothy Goodwin, 1719.

(E960, vol.I)



Words into Pictures (*Cases 2 and 3*)

Caes. *Welcome to Rome.*

Ant. *Thanke you.*

ANTONY AND CLEOPATRA, II.ii.28-9.

Views of Caesar's Rome from a guidebook of 1588, *Urbis Romae topographia* by Bartolomaeus Marlianus, Venice: H. Francinus, 1588. (Summerfield B489)

*It was my hint to speake. Such was my
Processe,
And of the Canibals that each others eate,
The Antropophague and men whose heads
Grew beneath their shoulders.*

OTHELLO, I.iii.142-5.

Hans Staden's account of the cannibal Brazilian Indians in Theodor de Bry's *Dritte Buch Americae*, Frankfurt: Dieterich Bry, 1593. (Summerfield E730)

Ham. *What's his weapon?*

Osr. *Rapier and dagger.*

Ham. *That's two of his weapons; but well.*

HAMLET, V.ii.151-3.

Rapier and dagger work in *Opera nova de Achille Marozzo Bolognese, mastro generale de larte de larmi*. Venice: Giovanni Padovano for Melchior Sessa, 1550.

(Summerfield C1332)

*In any case let Thisby have cleane linnen:
and let not him that playes the Lion, paire
his nailes, for they shall hang out for the
Lions clawes.*

MIDSUMMER NIGHT'S DREAM, IV.ii,38-40.

Heraldic lions in a manuscript of the arms of the English peers, late 16th century.

(MS D28)

Open your Eares: For which of you will stop
The vent of Hearing, when loud Rumor speaks?
2 HENRY IV, Induction, 1-2.

Portrait of Rumor, in *Opera Virgiliana*,
Lyon: Joannes Crespin, 1529.

(Aitchison E3)

Now will I beleve
That there are Unicornes: that in Arabia
There is one Tree, the Phoenix throne,
one Phoenix
At this houre reigning there.

THE TEMPEST, III.iii.21-4.

The phoenix in *Hortus sanitatis major*,
Strasbourg: R. Beck?, 1517.

(Summerfield D302)

I could a Tale unfold, whose lightest word
Would harrow up thy soule . . .
[make] each particular haire to stand an end,
Like Quilles upon the fretfull Porpentine:
HAMLET I.v.15-20.

The porcupine in Edward Topsell, *The His-
torie of Foure-footed Beastes*, London:
William Jaggard, 1607. (Ellis E-1)

Seb. I thinke hee will carry this Island
home in his pocket, and give it
his sonne for an Apple.

Ant. And sowing the kernels of it in the
Sea, bring forth more Islands.

THE TEMPEST, II.i.90-3.

The map, *Hispaniolae, Cubae, aliarumque
insularum circumjacentium, delineatio*,
shows the area of Prospero's island.

By an anonymous Spanish cartographer,
published by Abraham Ortelius in his
Additamentum II, Antwerp: Plantin, 1580.

(Orbis Maps 1.171)

. . . Of one, whose subdu'd Eyes,
Albeit un-used to the melting moode,
Drop teares as fast as the Arabian Trees
Their Medicinable gumme.

OTHELLO, V.ii.346-9.

The acacia (source of gum arabic) shown in
Dioscorides' *De medicinali materia libri
sex*, Frankfurt: Chr. Egenolph, 1543. This
copy belonged to Jean Baptiste Colbert,
secretary of state to Louis XIV.

(Summerfield D231)

I (as Aeneas, our great Ancestor,
Did from the Flames of Troy, upon his
shoulder
The old Anchyses beare) so, from the waves
of Tyber
Did I the tyred Caesar

JULIUS CAESAR, I.ii.112-5.

Vergil, *Opera*, Strasbourg: J. Gruninger,
1502. Illustrations by Sebastian Brant.

(Aitchison D2)

So with two seeming bodies, but one heart,
Two of the first like coats in Heraldry,
Due but to one and crowned with one crest.

MIDSUMMER NIGHT'S DREAM,
III.ii.212-214.

A manuscript of arms, probably based upon
a herald's visitation of 1569. (MS E235)

Let us complaine to them what fooles were
heare
Disguis'd like Muscovites in shapelesse
geare:

LOVES LABOUR'S LOST,
V.ii.303-304.

The Muscovite emperor, from Sigismund,
freiherr von Herberstein, *Rerum Moscovi-
ticarum Commentarii*, Basel: J. Oporinus,
1556.

(Summerfield E215)

The Kenneth Spencer Research Library, the rare books, manuscripts and archives library of the University of Kansas, was built for the University by the Kenneth A. and Helen F. Spencer Foundation in 1968. Among the Library's more notable strengths are collections of European renaissance and early modern printed books, 18th century English publications (books, pamphlets, and periodicals), antiquarian maps, the history of natural history, Kansas history, and manuscripts from the Stuart and Hanoverian periods.

The Seacoast of Bohemia is on view during normal library hours: 8 am to 6 pm Monday through Friday and 9 am to 1 pm on Saturday.

Cover illustration from the view of Prague in *Civitates orbis terrarum* (Cologne: 1572-1618).