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SELLING \$HAKESPEARE: CULTURAL LITERACY/CULTURAL CAPITAL

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment for the

degree of

Doctor of Philosophy

By

John W. Hodgson

Norman, Oklahoma

2000

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SELLING SHAKESPEARE: CULTURAL LITERACY/CULTURAL CAPITAL

A Dissertation Approved for the
Department of English

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ABSTRACT

The Shakespeare Industry is the meeting of the institutionalized Shakespeare with the forces of capitalism. The business of selling the works and name of the playwright is a centuries-old practice of which Shakespearean scholars are an integral part. The role of academics in literature and drama makes possible the ongoing conspicuous consumption of Shakespeare's works, a phenomenon largely ignored by the profession. Chapter One examines the relationships between the academy and several retail appropriations of Shakespeare. Chapter Two shows the symbiosis that arises between cinematic popularizers and academic guardianship. Chapter Three argues for a digital adaptation of Shakespeare by and for scholars as a means for re-appropriating Shakespeare for academic study.

Introduction

The Shakespeare Industry

The works of William Shakespeare are a remarkable capitalist phenomenon. In American markets, Shakespeare's name sells books, films, theatre seats, albums, posters, t-shirts, beers, cars, colas, and chocolates. More specifically, capitalists sell the name to sell the products, calling upon a long history of Shakespearean production and scholarship to turn cultural capital into real capital through commodification. Literary and contextual approaches, new and old, ignore the economic aspects of the field, even though the market value of the works accounts for much of their academic value as well¹. Most scholars in the humanities either hold themselves aloof from the messy details of the market, or they simply fail to account for its presence. In a profession where the words "capitalism" and "capitalist" often find themselves the object of scorn, the cultural materialists who sneer at the economic reality of America in fact construct themselves within the confines of the very ideas they claim to hate. Shakespeare scholars are key participants in what I will refer to throughout as the Shakespeare industry. Rather than a single conglomerate

with enormous factories belching smoke into the sky, this industry consists of all the myriad different enterprises devoted to the perpetuation of Shakespeare's name and cultural prominence. The products of this 400 year endeavor include a range from mass-produced dolls on the shelves of Wal-Mart to the most esoteric tomes on the shelves of university libraries. The combined effect of these enterprises creates the cultural capital necessary for the plays' market viability, which in turn creates more cultural and financial capital in a critical mass of production and consumption.

The term "Shakespeare industry" has an academic history, beginning in 1939 with the publication of Brown and Fearon's book by that name. The authors begin with the proliferation of Shakespeare's name and face around Stratford and extend their treatment outward, first to London, then the continent, and end with a chapter on transnationalism. Although the authors point out the rampant use of Shakespeare's name for commercial concerns, the book shows its age; the nature of capitalism and Shakespeare's role in it have changed in the intervening 60 years. David Berman titled his scathing 1976 review of Orgel's work on Masques "The Shakespeare Industry", though

his critique involves no attention to market concerns. Neither Brown nor Berman analyze the complete scope of the industry, and the authors avoid acknowledging any complicity by the academy.

Scholarly inattention to the market is understandable in a culture that separates the university from the "real world," a distinction made presumably because academics dare to consider something besides a bottom line. Universities produce *cultural* capital, a term popularized by the work of Pierre Bourdieu. In *Reproduction in Education, Society, and Culture*, Bourdieu defines cultural capital in terms of economic capital. Setting out to research pedagogic communication "relative to the social and scholastic characteristics of the receivers," Bourdieu found that "working-class and middle-class students who reach higher education have necessarily undergone more stringent selection [than members of the upper classes], precisely in terms of the criterion of linguistic competence" (71-73). In his exploration of Bourdieu's theories, Harker explains the concept in the following passage:

Just as our dominant economic institutions are structured to favour those who already possess

economic capital, so our educational institutions are structured to favour those who already possess cultural capital, in the form of the habitus of the dominant cultural fraction. . . . For an individual from a non-dominant background to succeed . . . the appropriate cultural capital has to be acquired, with inevitable consequences for the habitus (87-88).

Bourdieu's theory seems confined to the consumption of cultural capital, as though a fixed amount exists that simply changes hands. Michael Apple extends Bourdieu's definition by noting that universities distribute knowledge, and students better grounded in the discourses of the dominant habitus thereby acquire more, a process which is treated as "natural" (99). Apple argues further that these same institutions also engage in the "production of a particular kind of cultural capital, *technical/administrative knowledge*" [author's emphasis] (99). Higher education, he argues, places greater importance on having such knowledge available than on distributing it (100). Cultural capital is necessary for the accumulation and expansion of economic capital; higher education produces both the knowledge and its practitioners, incorporating production and consumption (100).

The Western literary Canon represents one example of the formation and accumulation of cultural capital. The word 'canon' derives from ecclesiastical law, and in its traditional sense means those laws set forth and approved by the Pope. The literary borrowing of the word suggests the same sort of authority, and historically critics have treated their pronouncements of taste with the same reverence as papal dictates; Alexander Pope, Samuel Johnson, Matthew Arnold, and Harold Bloom are among the more prominent guardians of the canon. In some cases, the rhetoric of canon guarding borders on religious zealotry. Harold Bloom decorates his discussion of Shakespeare with phrases like, "Shakespeare has the largeness of nature itself, and through that largeness he sense's nature's indifference" (50). Such wording suggests that Shakespeare the Author somehow transcended the secular world, lending his works a divinity. Bloom locates himself among the Romantics, and later points out that Romanticism "deified Shakespeare." The Canon perpetuates that deification, and so implies that Bloom himself is among the high priests.

Bloom's opinions underscore the ongoing debate in the academy between traditional literary studies and cultural studies. Semantically, the distinction is narrow; an

inquiry into a text implies an inquiry into both the culture that produced the text and the culture that continues to value it. Bloom and his opponents illustrate the truth of this assertion because they represent opposite poles of the debate. Gary Taylor's 1989 Reinventing Shakespeare details the operational beliefs of the cultural studies camp. Taylor analyzes what Shakespeare has represented to the different cultures that value his work and the agendas which that value supports. The author begins his study with the reopening of the theatres in 1666 and provides a detailed description of how the reception of Shakespeare has changed historically. In Early Modern studies, New Historicism is the currently dominant trend, characterized by Greenblatt's (now canonical) "Invisible Bullets." New Historicists argue that a cultural artifact, such as a work of literature, has meaning only in relation to the conditions of its production. The method breaks down when scholars read the past through the ideological lens of the immediate.

Taylor's chapter "Present Tense" demonstrates this shortcoming of the New Historicist approach. The author opens by describing a 1986 East German performance of

Troilus and Cressida, and proceeds to locate the production within its rhetorical exigence:

The Berliner ensemble's decision to perform Troilus and Cressida reflects the play's recent intellectual prestige among an international cultural elite, its reputation as a disillusioned dissection of the causes and conduct of war. These motives might account for a performance anywhere in the world. But Berliners in particular perhaps also relish, for private reasons communally shared, the sardonic tragedy of a historied city under interminable siege; of a wearying, indecisive struggle between two juxtaposed armed [sic] camps; of divided families held hostage to emotional blackmail (303).

Taylor places the performance within a highly specific context, the late Cold War in East Berlin. Cultural historians depend on this sort of contextualizing, just as the formalists depended on divorcing a work from its context. As Taylor points out, the decision to perform the play is a "social act, " and he acknowledges that his decision to include the description is both "political" and "arbitrary," as though such approaches represent something new in the study of literature. Bloom's formalist approach

is no less "social", "political", or "arbitrary" than Taylor's. The New Critics avoided overtly political interpretations because the immediate conditions of American culture frowned upon such an approach. Formalism emphasizes individual values – the appreciation of aesthetics – because words like "social" and "communal" would likely have bred accusations of un-American activities.

Critical schools read the past through the lens of the present. Taylor points out the Berliner Ensemble's attention to Feminist ethics in the performance, an aspect that extends to the enterprise of academic publishing. New Historicism has evolved to assimilate gender studies and other previously ignored aspects of literature, a fact which detractors like Bloom dismiss as "political correctness". Did gender politics suddenly appear in the works of Shakespeare? No. Nevertheless, the currency of Feminist thought in contemporary American culture has brought about an increasing sensitivity to similar concerns in those cultures to which we are heir. In the self consciously avant-garde world of the academy, the increased awareness creates a demand for scholarly treatments of such concerns; where demand exists, supply soon follows, and new

or redefined cultural capital emerges. New historicism contextualizes cultural artifacts, but does so in terms of the contextualizer's world.

New Historicism has no unique claims to this fallacy; all schools of critical thought derive from the values of the cultures that produce them.² Problems arise when the purveyors of critical theory, caught up in the immediacy of their work, devalue the other approaches. Bloom sneers explicitly at cultural studies, referring to the practice throughout as "the School of Resentment"; Taylor sneers implicitly at formalism by demonstrating the historical relativity of Shakespeare's reception, thereby critiquing the alleged universality of aesthetics. Taylor and Bloom represent the polarity that has developed within the field. Taylor's explicit admission that his approach is arbitrary and political legitimizes his work; in a sense he appropriates some of the power of Shakespeare's reputation by describing himself in these terms, after arguing for several hundred pages that the presentation of the plays has always been political and arbitrary. Bloom's denial of politics or arbitrary judgements uses essentially the same tactic; the critic associates himself with the "genius" of the playwright to present himself as a bearer of exclusive

knowledge. Both authors locate themselves in relation to other critics and critical schools, but neither admits any relationship to the market³.

A symbiotic relationship exists between the academy and the market in perpetuating and expanding the Shakespeare Industry. No Shakespeare scholars can separate themselves from the marketplace. To profess an ivory tower detachment, to place ourselves among some high-minded "international cultural elite," is arrogant, delusional, and self-defeating. Shakespearean scholarship belongs to the market as an integral sub-enterprise of the Shakespeare industry, driving and driven by the predominantly economic forces that keep Shakespeare's name at the forefront of the American imagination. Chapter 1 analyzes the role marketing plays in the study of Shakespeare. Chapter 2 particularizes that role by focusing on the ways film and television use and build cultural capital through productions of Hamlet and Romeo and Juliet. Chapter 3 focuses on how the market/academy alliance might change with the ubiquity of computer technology.

Chapter 1 formulates an argument around Jean Baudrillard's simulacrum theory. Baudrillard builds his construct around a reproduction's distance from its

original, a concept crucial to understanding how contemporary marketing manipulates cultural capital. Chapter 2 uses a semiotic approach for several mass-market film adaptations of the most famous plays as a way of extending and focusing the economic manipulation and paring away of certain works. Chapter 3 uses a discussion of hypertext theory as a basis for a proposed scholarly adaptation of Shakespeare's works and the economic implications of such a proposal. I intend to deviate sharply from traditional academic practice by maintaining a focus on the economics of the humanities rather than the internal battles that characterize these programs.

Existing scholarship avoids attaching economic ends to academic pursuits, but two recent works demonstrate the process of turning Shakespearean capital into economic capital. The first is Michael Bristol's *Big Time Shakespeare*. Bristol writes that:

Shakespeare . . . is the greatest show business success of all time. Through many long runs and return engagements, Shakespeare has demonstrated remarkable appeal across a wide spectrum of market sectors (88).

Bristol grounds his work in a variety of cultural texts, but he limits the approach to his proof by dealing mostly

with cinematic and theatrical productions of the plays. For example his analysis of a real-estate advertisement featuring Shakespeare as company-man stands out in sharp contrast as a deviation from his typical approach. Bristol's takes a safe, established path.

A more recent work, and more daring, is Barbara Hodgdon's 1998 *The Shakespeare Trade*. This study blends recent critical concerns, particularly gender studies and performance studies. In stating her purpose, Hodgdon writes:

. . . these chapters move away from reading performances through the myth of a factitive text and author to one where performance figure as cultural productions or even commodities that, by dissolving Shakespeare's text into reading or consuming relations, circulate with, borrow from, and challenge other discourses in a kind of reciprocal tension which rearticulates how "Shakespeare" generates meanings. In other words, they attempt to stake out the trade-offs between the representational and symbolic economies of Shakespearean drama and those in which the plays, and the figure of Shakespeare, now function (xi).

The author focuses on gender and race constructions in the initial chapters. She then complicates that treatment with chapters focusing on portrayals of Cleopatra and Elizabeth I, respectively, as women who transgressed the dominant constructions of masculinity and femininity. Chapter Four, "Romancing the Queen," deals with the intertwining of performative construction through the different and often complementary distortions of masculine worldview, nationalism, and emerging film technology. The final section of Hodgdon's work addresses Shakespeare's authority, ending in a chapter entitled "Stratford's Empire of Shakespeare." This final chapter deals with the tourist industry built around Shakespeare's birthplace, but unlike her earlier sections Hodgdon's treatment here is less fresh, often repeating or simply illuminating the colorful assertions made by Graham Holderness in The Shakespeare Myth.

Holderness, in his article "Bardolatry," often substitutes glibness for depth. Like Brown and Fearon in 1939, the author relies on a description and critique of the quasi-religious nature of Stratford's tourist industry. He then equates tourism with pilgrimage:

. . .both [pilgrim and tourist] are engaged in a ritualised passage to a sacred site; both are in search of the icons of their culture: relics, pieces of the true cross, burnished with age but sanctified by the miracle of survival through time (7).

Souvenir collecting, the modernized relic chase, satisfies both an "acquisitive" function and "operates, like the medieval relic, as the embodiment of an experience" (7). The author treats the acquisitive impulse as an aside. Hodgdon and Holderness fail to note the other side of the commercial coin: the creation of the desire for such acquisition. Like Fearon and Brown, their attention centers on the creation of the sacred space, Stratford. The studies barely scratch the surface of commodification and market appropriation.

The economic aspects of Shakespeare's plays and the academy's role in perpetuating them are ripe for further study. Scholars like Bristol and Hodgdon have identified and studied the commercialization of Shakespeare and the resultant "Bardolatry," but have shied away from critiquing the immersion of academia in those processes. This study bridges the gaps between the academy and the market.

End Notes

¹ The exceptions to this trend are the works of Michael Bristol, treated later in the text.

² See Leitch, American Literary Criticism from the 30s to the 80s.

³ The culture war that has produced the debate characterized by Taylor's and Bloom's work underscores a market irony; the so-called elitist aesthetes like Bloom seem to have a broader popular appeal than the demythologizers and 'Marxist' critics of the cultural history camp. I base this conclusion on how and where the books are sold; Taylor's work was difficult to find even when it was in print, while Bloom's is available (paper and hardcover) in any large retail book outlet. I find no simple answer to this phenomenon. Bloom is more established as a published author and editor, which may explain why his work receives the attention of a popular press. But his argument for an established and exclusionary canon responds directly to academic trends, conditions of which most readers are unaware. His implied audience differs little from Taylor's.

Chapter 1

Selling Authority

This chapter examines the contemporary marketing of Shakespeare's name and reputation, demonstrating how the academic debates over the Canon and cultural literacy help to fuel the retail Shakespeare Industry. In Reinventing Shakespeare Taylor has shown that the reciprocity of academic and popular forums for the stewardship of the works forms a continuous practice from Shakespeare's death to this day. Other scholars have focused on different "appropriations" of Shakespeare's name and the variety of uses and ideologies that name supports. This chapter extends those discourses with semiotic readings of several retail products bearing Shakespeare's name in order to establish the academy's immersion in the commercial trading of Shakespeare's name and reputation.

The term "appropriation" has appeared with increasing frequency in Shakespeare scholarship during the last decade, and is the focus of Brian Vickers' Appropriating Shakespeare: Contemporary Critical Quarrels. Vickers follows Frank Lentricchia's definition of the key-word, "the interested, self-aggrandizing, social possession of systems of discourse" (qtd. In Vickers x). "Social" acts

as a pivotal word in this definition because of its inclusiveness, similar to the use of the word "culture" in recent criticism. Breadth of meaning, however, is a double-edged sword; these words can create such indeterminacy that the author's intent becomes elusive.

Neither Lentricchia nor Vickers treats commercial possession within the social. Vickers instead limits his treatment to scholarly publication. Appropriation, in this context, refers to the tendency of emergent critical schools to apply their particular lenses to Shakespeare's works: "Each of the groups involved in this struggle for attention is attempting to appropriate Shakespeare for its own ideology or critical theory" (x). Vickers assesses the current state of literary criticism and theory as a group of competing camps that must denigrate one another while promoting themselves, concluding that "Shakespeare critics have aligned themselves too easily with a number of attitudes deriving from the upheaval of received opinion brought about in Paris during the late 1960s" (xii). His treatment is reminiscent of Bloom's "School of resentment," though Vickers is less judgmental.

Like Bourdieu and his commentators on cultural capital, Vickers limits his theoretical treatment of

appropriation to the academy. He discusses the economics of such appropriation briefly in his preface, noting that such bickering creates simple categories for publishers to arrange their catalogs. Here again he limits his conceptualization of the term to his immediate peer group. In their explanations of cultural capital, Bourdieu, Harker, and Apple exhibit the same institutional myopia. Apple in particular fails to see any production of cultural capital outside particular disciplines of the university.

Vickers points out that some scholars promote themselves through association with the critical label they choose. The parallel that leaps to mind is the idea of brand names. Vicker's observation suggests a sort of commodification, although not the commercial sense in which the term is commonly applied. The association with a particular school, using Lentricchia's criterion of self-aggrandizement, necessarily excludes other critical schools. Creating identity through association with market products is one manifestation of commodification, so the zealous association with a single critical school represents a variation of the same impulse as a sort of brand-loyalty. The myopia that prevents these theorists from seeing the market thereby becomes an extension of

academic specialization; if we cannot cross critical boundaries, how can we be expected to cross institutional ones?

Michael Bristol, a scholar whose brand loyalty is difficult to pin down, does cross the lines¹. In Shakespeare's America, America's Shakespeare, Bristol begins by pointing out both the academic and popular ubiquity of the works and that "Shakespeare is represented by very considerable allocations of productive resources and fixed capital assets" (2). That statement edges closer to the commercial Shakespeare than any other academic treatment, but the author stops short and returns to a discussion of Shakespeare as an institution and institution maker. Bristol has opened the conceptual gate. Many of the points he makes support the thesis that the academy helps to fuel the expenditure of capital resources. Bristol writes that:

. . .Shakespeare has been recognized as an institution within American society for a very long time. His works are included in the general curriculum of socialization because they are a codification both of norms and of practical consciousness within a

political economy based on individualistic social ideals (3).

Bristol's assertion makes an excellent starting point for studying the selling of Shakespeare. Imbedded in this brief statement are several assumptions which, taken together, suggest the immense power the word "Shakespeare" holds over the cultural imagination of America.

The forces of commercial exchange drive American culture. However we choose to define "culture," America must take into account the buying and selling of goods and services within the system of capitalism. As noted above, poststructuralism treats capitalism as a tremendous evil, the source of most social ills. Wishing a capitalist system did not exist, or would go away, is intellectually dishonest and a waste of time². Such a system does exist, and recent market trends suggest that capitalism will become more centralized and exert a greater control over America than it has in the past.

Even resisting the status quo in America involves working within the confines of the capitalist system. The various appropriations of Shakespeare in the recent critical past are a manifestation of such resistance. Bristol's work foregrounds the exclusionary past of

Shakespearean studies, noting in particular the recent rise of "an emergent and heterodox feminist orientation" in the field. Erickson's Rewriting Shakespeare, Rewriting Ourselves emphasizes feminist critical appropriations, analyzing the works in terms of the gender assumptions they demonstrate (such as the assimilation of Kate in Taming of the Shrew) and locating the works within the larger cultural framework in which Shakespeare worked. Erickson remains steadfastly within the academy, however, positioning himself among other critical schools and asserting essential differences between them.

Appropriations may in fact represent an impulse to 'use the master's tools to tear down the master's house': an effort to take hold of and alter an oppressive discourse dear to the oppressors. Thomas Cartelli's Repositioning Shakespeare: National Formations, Postcolonial Appropriations focuses primarily on adaptations of Shakespeare's works as expressions of dissent or of a new order. Discussing the multitudinous postcolonial responses to The Tempest, Cartelli writes:

The names Prospero, Caliban, Ariel, and Miranda now operate as interpretive touchstones for critics . . . Caliban has become the aggressively defiant muse of

both West Indian espousers of a militant "nation language" and French-language writers of Quebec; the paternalistically silenced Miranda has become the oft-cited surrogate of Canadian writers still responsive to Britain's imperial influence; and Ariel has been reconstituted as the name of an influential journal of postcolonial writing (106).

The diametrically opposed viewpoint lies with the deifiers of Shakespeare, who might point out the universality of the works in light of Cartelli's passage, with Jonson's assertion that Shakespeare was "a writer for all times," that the works resonate across different cultures.

Neither camp acknowledges that such stark positions serve as fodder for a thriving market that responds equally to the demands of both. The most significant appropriation taking place is not a Marxist or Feminist reading of the plays. The obsessive academic attention to Shakespeare keeps the playwright's name current for commercial appropriation, and scholars should take notice of the commercialization of their quarrels. The critical trend of "appropriating" Shakespeare for different political subjectivities is in fact a much broader practice than the cultural materialists would have us believe.

The academic study of Shakespeare's plays and their role in the process of socialization is itself an appropriation from their origins. Bristol distinguishes between Shakespeare as historical figure, idealized author, and object of worship. Shakespeare the human being was first and foremost a commercial writer, with a talent for adapting existing works to the stage. Regardless of where the intervening four centuries have led, the starting point lies herein; Shakespeare wrote to make a living as an entertainer. The playwright traded on his skill as a dramatist for economic well-being. Commercialism, past and present, has been central to the maintenance of Shakespeare's cultural authority.

Bristol's trinity of Shakespeare the Man, Author, and Idea is useful here because it resonates with Baudrillard's simulacrum theory, developed in his 1983 Simulations. The simulacrum, loosely defined, is a reproduction for which no identifiable original exists. The concept seems similar to Plato's forms, whereby the further one removes an object from its ideal, the less it resembles that ideal. The key difference is that Plato posits a knowable origin, even though that origin is imperceivable to the human consciousness. For Baudrillard, the process of the

reproduction inevitably hides its origins until we face a plethora of things simultaneously like and unlike. Baudrillard divides simulacra into three distinct orders: the counterfeit, production, and simulation.

The counterfeit is the first stage of the "arbitrary sign" that, "instead of linking two persons in an unbreakable reciprocity, the signifier starts referring back to the disenchanted universe of the signified," in the process losing its "symbolic obligation" in its reference to the real (85-6). Baudrillard is long on ideas and short on examples. Counterfeit in this sense is similar to the idea of mimesis such as that found in Sidney. Instead of a 1:1 ratio of imitation, mimesis (or the mirror, to use Abrams' terminology) necessarily distorts the image of the original in the reproduction. The original, however, remains clearly visible. Shakespeare's works underwent such counterfeiting at the time of their production with printed copies. Putting the works in print takes a significant portion of the play, the language, and removes it from the other signifiers of performance. Thus a quarto is obviously a reproduction of the performance, but a distorted one.

Baudrillard's second order, production, resonates more closely for the modern reader. The mass production of consumer goods first made possible during the industrial revolution creates the "possibility of two or of n identical objects" (97). In the second order, the copy morphs from a reflection of the original to an equal. Copies become indistinguishable from their original (97). Baudrillard points out that the workers who produce such simulacra are perceived as identical, as is the case with Fordism; workers become, like the things they manufacture and the machines they use, interchangeable parts. Baudrillard stops there without following this chain to its logical end; the consumers of these goods become indistinguishable as well.

Annotated editions of Shakespeare's works are examples of the second order of reproduction. The text no longer resembles a play. Annotations foreground a work's textuality, a thing to be read, re-read, and added to. Publishers mass-produce such texts, so that no single copy stands out as an original. A reader knows an origin exists; the presence of notes suggests that something has preceded the work. None of the annotated editions, however, is such an original.

The second order, because the reproduced items become indistinguishable, gives rise to laws protecting intellectual property. The concepts of Authorship and ownership gain greater currency when mass production makes identical products available because creators stand to gain or lose more. Idealizing Shakespeare as an Author removes him from his origins by reducing his complexity as an actor, producer, and businessperson. Following Baudrillard's construct, "Shakespeare" transforms into something new.

Baudrillard's third order is the simulation, or "code." Baudrillard finds his chief examples in computer binary language and in DNA studies. Rather than stemming from an original the simulation arises from a model. Baudrillard extends the principles of biochemistry to the realm of political power, such that we have "coded similarities and dissimilarities" (110). The metaphor for life mutates from machine to digitization, so that all life becomes different arrangements of the same material in an enormous, self-perpetuating system of dehumanization with no beginning or end. The code is, as Baudrillard points out, its own metaphysics. Reducing the world to its smallest part provides the means for social control, and

all communication takes the form of the test wherein the question presupposes the answer (115-17). Baudrillard draws part of his argument from Walter Benjamin's discussion of camera technology. Film is an incomplete analogy in this case, for although it is composed of "multiple fragments assembled under a new law" (Benjamin 234) the arrangement is linear and so assumes a differentiation between cells. The third order simulacrum has no such arrangement, simply juxtaposition without any implied connection beyond the base element. This level of reproduction makes possible endless recombinations of elements simultaneously disparate and similar.

Applied to the Shakespeare Industry, Baudrillard's model works thus. The works originate in this case with the actual performances as they occurred during Shakespeare's life. Even then, the idea of an "original" ur text becomes problematic. Shakespeare borrowed and recombined at will, and improvisations on stage may have changed the performances from day to day. But since we enshrine the idea of Shakespeare and his drama, those performances represent the closest we may come to an "original." Beginning with the quartos in 1604, and followed by the 1623 Folio, everything becomes a

reproduction. The first order, as Baudrillard describes it, distorts its origins. Reproducing three dimensional, multi-sensory performances with one-dimensional print executes the change.³ The second order, mass production, reveals itself in every edition of the plays available today, even those carefully edited to reproduce the appropriate quarto or folio text. Each of the groupings of editions analyzed in this chapter is a second-order simulacrum, essentially indistinguishable from one another; those editions marketed to novices demonstrate the model with the greatest effect. The first and second order simulacra create the cultural capital necessary to make Shakespeare a household name, and to give the word/idea "Shakespeare" the authority it commands in American culture. The third order occurs when that authority is borrowed or relocated to products that have no connection to the original.

Appeals to this manufactured authority are the primary selling point for the Shakespeare Industry. Reading the plays is a 375-year-old practice, institutionalized at every level of education and for private recreation. The books alone represent a monumental task in categorization; besides the plays themselves are the dozens of scholarly

works produced each year, the digests and study aids like Cliff's Notes, and works featuring Shakespeare written and marketed for children. Each group includes myriad sub-categories. A complete list exceeds the scope of this study, but one can classify the different products according to their primary audience and intent. The categories used here will often intermingle; one does not necessarily exclude the other. In terms of consumer motivation, printed editions fall into three fairly distinct groups: the scholarly, educational, and popular.

Consider the number of editions created and marketed solely for the professional scholar, such as the Norton, Cambridge, Oxford, and Arden single editions of the plays complete with scholarly apparatus. Add to that the abundance of secondary works produced each year, as well as materials like the Shakespeare Bibliography and numerous academic journals. How many people study Shakespeare's works as a profession? An accurate number is impossible to arrive at, but is likely in the thousands. The marketing demographics that drive production generally deal with much larger numbers. At one end of the spectrum, then, we have large-scale production and consumption aimed almost

exclusively at a tiny and specialized portion of the existing market share.

Now add the works marketed for students of literature, from middle-schoolers to undergraduate English or Drama majors. Here we find a few scholarly editions of the complete works, such as the Harper, Norton, Riverside, and Cambridge, and dozens of single play editions all written for the interested novice. Again, these classifications stem from the primary audiences for these works; some scholars will purchase the Signet Classics edition, just as some students will (voluntarily or otherwise) choose the Arden. The student realm, however, is that of the mass-market paperback, the study guide, the Cliff's and Barron's Notes, all of which purvey the idea that the works are artifacts to study and which involve some apparatus - footnotes, bibliographies, critical introductions - to enhance them for that purpose. Buying such texts fulfills an assignment for a class. The primary reason this group participates in the Shakespeare Industry arises from a directive made by some authority, such as an instructor or a school board, to whom they are subject. The educational level of the student dictates his or her degree of removal from the decision. In secondary education that student

might be at the end of a chain that includes a state regulatory agency, a local school board, a principal, department chair, and an individual instructor. The study of Shakespeare at this level represents a response to social authority. That response, as Bristol points out, is one form of socialization in America.

The motivations for the third category are as numerous as the buyers themselves. We can readily assume only one generalization of such people; they have disposable income. Without such, no demand for the products would exist. In a market economy, demand more often than not dictates supply, and supply is generally a good indicator of demand⁴. The supply of popular treatments – those with minimal, if any, scholarly apparatus – suggests a healthy demand. If the motivation is strictly entertainment, then these works compete with an enormous array of other products. Traditional supply and demand models fail in this situation. As Richard Lanham points out in The Electronic Word, the traditional assignation of value stems from scarcity; land has value because it exists in finite supply, gold because of its rarity, and so on.

For the Shakespeare Industry, economic scarcity derives in part from the repetition of the maxim that

Shakespeare's genius exceeds all others. Cultural critics from Jonson through Bloom have made such statements, then to be repeated in classrooms, on book jackets, in interviews with film and stage actors, and reduced to sound bites quite literally everywhere. Regardless of whether the statement is a considered judgment, it gains validation through repetition: a cultural catechism that makes entertainment consumers feel comfortable with a subject about which they actually know little. In a market economy, such universal repetition supports the economic viability of the word "Shakespeare".

Shakespeare's genius is one widely enough perceived that publishers capitalize on it. Another scarcity that affects marketing decisions is that of human attention structures. Richard Lanham explains this economics of attention span as follows:

It is the nature of human life that attention span should be in short supply, but in an information economy it becomes the crucial scarce commodity. Just as economics has been the study of how we allocate scarce resources in a goods economy, we now will use a variety of rhetoric as the "economics" of human attention structures (227).

In this construct, the appeal of a commodity lies in its ability to call attention to itself. Consider, for example, the advertisements broadcast during the Superbowl each January. The content often has no inherent relation to the product advertised (remember those annoying Budweiser lizards); their value stems from their ability to make the viewer remember and possibly to draw connections between the product and unrelated signifiers. We can say the same of cultural commodities like Shakespearean films or texts; the name Shakespeare separates them from their competitors among all the choices for pleasure reading and viewing. Over-choice characterizes the American economy. With all the competing texts available to the prospective buyer, the name Shakespeare calls attention to itself not for innate economic reasons, but because for two centuries the dominant evaluation of those works has been that of the Romantics: Shakespeare is preeminent among a limited number of individual geniuses.

While academic treatments of Shakespeare have varied enormously just in the past twenty years, the popular perception has not. Changes in technology simply perpetuate the myth of genius, because that myth releases people from the need to genuinely understand the works in

any meaningful way and saves us the bother of a sense of history. Why study a writer's methods of invention, or the myriad circumstances – relative peace, economic stability, technological changes, cultural interchange, rising nationalism, a ruler sympathetic to the arts – that created an environment which could nurture writers like Shakespeare? The argument for individual genius, no matter what its origins, has become an easy answer. Writers from Coleridge to Bloom (Romantics on either end) have told readers to treat Shakespeare's words as genius, something unattainable by any but the select few. The Shakespeare Industry capitalizes on one scarcity – attention span – by promoting another – Shakespeare's genius.

Exemplary texts from each of the categories identified above illustrate the assumptions publishers make about their target audiences. The sheer number of available texts makes comprehensive examination impossible. Thus, different renderings of Hamlet will serve as a benchmark because of that play's broad dissemination, a phenomenon discussed at greater length in Chapter 2. First, the Arden Hamlet represents the scholarly category. The Signet Classics edition is a standard educational tool. Finally,

The Complete Idiot's Guide to Shakespeare illustrates the assumptions that underlie the marketing of popular works.

The Arden edition of Hamlet is a work written and marketed with scholars as its primary target audience. The economic competition in this category encompasses a fairly narrow field. A scholar, presumably a person writing for academic publication, requires of the edition a general agreement among his/her peers that the text is as accurate as possible in this field, which for Hamlet means a quality rendering of the 1604 quarto text. For individual editions, that requirement narrows the choices to the Variorum, Arden, Cambridge, Norton, and Oxford. Secondary concerns include research apparatus, such as a glossing and bibliography of significant scholarship, and teaching apparatus like contextual material and notes. Other tools such as concordances, the OED, the Shakespeare Bibliography, and current journals serve tasks like close bibliographic or textual work. This category of Shakespearean product, then, has professional reference as its primary purpose: a research and instructional tool.

Successful marketing of any product arises from consumer studies similar to audience analysis. One key concern is the target consumer's income. A publisher

cannot assume a high level of disposable capital among scholars. To actually sell the product then, the unit price should remain fairly low. That requirement eliminates the STC and Variorum. While privately held copies of these works almost certainly exist, the publishers market such works to institutions, not individuals. Price thus reduces the number of viable products to the Norton, Oxford, Arden, and Cambridge editions for texts of single plays.

A publisher can assume a slow but regular turnover of these works on the retail market; Hamlet is, for various reasons, a popular choice with each of the target consumer categories. Therefore while the seller will not break any sales records, neither will much money be lost on the destruction of remainders. The market already exists and is normalized, so unlike more immediate circumstances or products such as the summer blockbusters or the latest scandal sheet, there is no need to create a new market through advertising hype. The production cost per unit can remain relatively high without endangering profits, which in turn means a sturdy product: hardcover or trade paperback, acid-free paper, and so on. The scholarly editions are an easy sell but not a lucrative one.

How do these characteristics manifest themselves at the level of consumption? The physical products of the four editions show little difference; they are the same size, roughly the same length, and the variation in price is small. No single criterion places one above the other. The Arden retails for \$12, the Cambridge for \$22, the Norton and the Oxford for \$8. Each product has some distinguishing feature; the Cambridge editor's apparatus emphasizes performance, while the Norton focuses on teaching. The consumer decision is reduced to a matter of preference. Because we are dealing with a reference text geared towards a sophisticated reader, that preference tends to boil down to the editor and publisher's reputation. The marketing apparatus appeals directly to each edition's authority.

The Arden's marketing apparatus is representative of this category. The front cover is spartan in design, dominated by an illustration of Hamlet and the ghost. Above the muted colors of the picture lie the words "The Arden Shakespeare" in white text on a black background. Below that is the simple title, Hamlet, and "Edited by Harold Jenkins." Again, we find little difference between the competing products. The Cambridge features a moonlit

castle wall, presumably Elsinore, and the Oxford cover has a painting of Hamlet, while the Norton uses almost no decoration. The spine of the Arden has white text on a turquoise field, intentionally understated; "The Arden Shakespeare" appears in eight-point type, "Hamlet" in eighteen-point, and the Arden trademark in twenty-four. Assuming the product is on a shelf, juxtaposed with a dozen other editions of the play, the crucial differentiation lies in that trademark. The first sentence on the back tells us why: "The Arden Shakespeare is the established scholarly edition of Shakespeare's work," and "the finest edition of Shakespeare you can find." Bold claims, all; are they accurate? More importantly for the retailer, will they appeal to the target customer? The cover further promises "a clear and authoritative text," "Detailed notes and commentary on the same page as the text," "critical and historical background of the play," and "sources and relevant information." The back cover offers academic authority in the form of a carefully edited text, scholarly research, and well-known, conscientious editors.

Several assumptions underlie the cover material. First, the consumer is an experienced reader of Shakespeare; s/he *knows* the play, and needs no basic

explanatory material. The reader/buyer understands that different editions exist, that the Ur text is problematic, and may recognize the names of well-known scholars in the field. The cover art indicates a familiarity with the performative element of the play as well. The ghostly king is addressing the terrified prince on the battlements of Elsinore. To the trained eye, the scene is a rendering of Act I, Scene 4; to the novice, the image conveys little. The reader/buyer possesses a sophisticated understanding of the play, and the cover of the text appeals directly to that sophistication.

The publishers dedicate the front matter to establishing their primacy in the field. Page i lists the series editors again. Page ii lists each text in the series, comprehensive of Shakespeare's works, and the editors of each edition. Page iii includes the title, editor's name, and the Arden logo again, and all three pages have "The Arden Shakespeare" in the header. The copyright notes on page iv, in addition to the expected notices of ownership and ISBN, begin by listing the series editors from 1899 to the present; the reader, this page implies, holds in this compact and inexpensive package a full century of authoritative scholarship. The edition is

in its eleventh reprint since 1982, indicating that thousands of other bought this edition and lending the text a marketplace authority. Consider that most readers will only skim these pages if they read the information at all, yet everything here reinforces the edition's authority.

Jenkins' preface continues the appeal to the edition's reputation. He opens his text with an immediate reference to the Arden tradition: "This new edition of Hamlet, although wholly independent of that with which Dowden inaugurated the original Arden Shakespeare some eighty years ago, has necessarily the same broad aims" (vii). Jenkins invokes the names of Dowden and Dover Wilson throughout the preface, essentially defining his edition in terms of the original. He justifies his preference of the second quarto over the folio text, deviating from Wilson's work while at the same time saluting his predecessor: "Like Dover Wilson before me, I have found the bigger task with Hamlet to be that of annotation" (vii). In fact, much of Jenkins' preface involves locating himself as editor in a style that is simultaneously an act of self-deprecation and promotion. In discussing his disagreements with earlier critics, he writes:

If I have seemed sometimes to show less than respect, I am glad to right that here. I take no pleasure in disagreement with the illustrious dead, especially when this coexists, as in the case with Dover Wilson and McKerrow, with the memory of their personal kindness to me (viii-ix).

Jenkins constructs his subjectivity as the heir of previous scholars, or perhaps as the initiate to whom the torch of knowledge is passed. The editor is by no means alone; this location of the editorial self is a convention of the Arden and other scholarly editions. Once again, the reader's assumed sophistication with the subject at hand plays a role; s/he will know of the Wilson and Dowden treatments. The establishment of the editorial ethos is a key appeal to the target buyer.

Educational editions, despite the difference in target consumers, use authority as a selling point as well. This category includes mass-market editions with some explanatory apparatus, aimed at novices or those with a passing scholarly interest in Shakespeare's work. The Signet Classics, Pelican, and Folger Library editions typify this category, although dozens of others fit the same traits. Like the scholarly works, these editions have

an extensive scholarly apparatus built around the edited text. The similarity ends here. Annotations are limited to explanations of archaic words and phrases, rather than notes about variations between the quartos and folio, or references to scholarship. Other explanatory materials focus on providing a broad historical context in which to locate the play, and some further explanation about the internal workings. The same starting point works for these editions: who will buy this product and what do they expect?

The educational category represents the largest part of the Shakespeare book market. As such, quantifying the target consumer becomes problematic. Consider all the students who have to read Hamlet. As Bristol points out, it is an almost universal requirement in American high schools, so nearly every student in America has some scholastic exposure to the play by adulthood. Hamlet is commonly taught in three university literature courses: introductory courses, British surveys, and Shakespeare's tragedies⁵. Additionally, the play is a likely choice for film and drama classes or extracurricular programs. The numbers of students and teachers are staggering, not to mention the broad range of audience needs. Also impressive

is the amount of money spent each year on the enterprise of teaching and learning Hamlet. A conservative estimate, if most secondary students read the work in a state-owned anthology, puts the figure in the hundreds of millions. Scores of different products exist to satisfy this market. Several collections of the complete works and dozens of single play editions provide the primary texts, but are probably outsold by the plethora of explanatory materials like critical interpretations and various digests – Cliff's Notes, Max Notes, Barron's Notes, Bloom's Notes – written and marketed almost exclusively for this audience.

The Signet Classics edition typifies the combination of text and apparatus constructed for the educational market. A standard, inexpensively constructed mass-market paperback, it retails for \$3.95, and unlike the scholarly editions a buyer will likely find multiple copies of this text available at any retail bookstore. Larger book outlets, like Borders, will dedicate an entire section to editions of Shakespeare, while smaller stores will lump the book under "Classics". In either case, the wide availability suggests larger and more frequent print runs, which in turn signifies a lower per-unit production cost.

Signet does not build the book to last; the publisher expects short-term interest.

Still, like the scholarly market, the educational demand for these editions is regular and normalized. Why hype a work that consumers will have to buy? This edition competes with several others on the bookstore shelf, the most common of which are the Pelican and Folger Library editions. Lanham's economics of attention span come into play again. As market commodities, visual cues are arranged to attract the eye of a consumer who knows little about the field. Such a buyer approaches the works with one of two overriding concerns: "How can I make the best grade on the test" or, just as likely, "How quickly can I get this over with?"

A seller cannot assume enough consumer imperative to charge a high price for the work, and the editions under comparison here demonstrate that: all three cost the same \$3.95. Price fails to distinguish any of them. The physical packaging of the book probably sells it more effectively. The front cover of the Signet has two dominant elements: near the top, below the publisher's logo, is "Shakespeare," printed in 36 point capitals, white text on a gold background, and below the title, off-center,

is a callout advertising a "newly revised edition," 14 point capitals in white on gold. The title, simply *Hamlet*, is thoroughly understated, almost blending into the illustration depicting the bearded and helmeted ghost and a furrow-browed Hamlet. Based on the emphasis given to each element, the author's name has more potential to draw the customer's attention than does the play's title. The spine repeats the emphasis in essentially the same proportions.

The back cover begins by promising "The work of the world's greatest dramatist edited by outstanding scholars," and "unique features of the Signet Classic Shakespeare." The latter sets up an implicit comparison with the publisher's competitors, and offers "an extensive overview of Shakespeare's life, world, and theater," a note on the original texts and sources, critical articles, performance history, "text, notes, and commentaries printed in the clearest, most readable type," and an "up-to-date list of recommended readings." Quite a find, it would seem, for the student writing an essay or preparing for a test. The back also provides credits for the cover illustration, the publisher's internet address, and the price. The URL listing is an interesting feature. Arden, which provides extensive web-based services for its scholarly customers,

makes no such advertisements on their editions. Signet assumes something as trendy as a web page will connect with the target audience by providing a point of brief identification with the potential buyer.

The offerings here emphasize editorial authority first, listing Barnet's name and affiliation twice, a holistic approach to the play, and ease of use. Yet the appeal seems geared towards instructors as much as students. The publisher cannot realistically expect Sylvan Barnet's name to appeal to a high-school student, yet in this limited advertising space the name appears twice. The editorship will very likely appeal to an educator who knows the scholar's work, however; Barnet's skill lies in introductory literature texts. The same is true of the critical authors listed: Coleridge, Bradley, Mack, Ornstein, Heilbrun, and Belsey. The appeal still falls within the targeted consumer group, but has a multifaceted approach suggestive of the range of potential buyers and their concerns.

The apparatus surrounding the primary text is far simpler and less self-referential than that of the scholarly editions. The front matter includes a reproduction of the title page from the 1604 quarto, title

page, and copyright notices, listing the revision dates of the edition but offering little other information. The contextual overview, which precedes Barnet's introduction, includes brief commentary on Shakespeare's life, the authorship question, the canon and dates, language, the Elizabethan theater, and performance. Barnet uses a simple, straightforward style, aimed at a ninth grade reading level. No section of the explanatory material exceeds four pages, and each is broken into multiple sub-headings to appeal to less sophisticated readers. The same traits make it appealing for the structuring of lesson plans. The publisher's assumptions about the buyers show themselves throughout the product.

Like the scholarly editions, authority and utility are the primary selling points of this category. The similarity is thin, however, because of the differing audience needs. The Arden editor, as demonstrated above, takes great pains in locating himself within the larger scholarly oeuvre. The Signet combines its varying appeals, so that utility for the novice student compelled to read the work by an educator is in itself a form of authority. Unlike the Arden, however, the surface elements of the packaging alone will not lead the consumer to that

conclusion. Presented with similarly priced editions by three or four or twenty different publisher's imprints and governed by the students' immediate concerns, the consumer decision falls to situational concerns such as immediate availability - the authority of the marketplace - or instructions to use a specific text - the authority of the educator. The products themselves exhibit no apparent distinctions.

That quality characterizes editions aimed at the "popular" audience as well. This category includes a heterogeneous mix of printed materials: primary works, such as the Everyman and Dover editions, and secondary works whose appeal is recreational or light reading, without the imperatives of a publication or grade. At the extreme end of this product category is The Complete Idiot's Guide to Shakespeare. This series and its main competitor, X for Dummies, use slick styling to sell digested information on topics from automotive repair to fine wines. The Idiot's guide provides even less scholarly depth than digests like Cliff's Notes, but the stated purpose is to facilitate recreational appreciation. The author makes no claim for her text of providing utilitarian information.

Like the scholarly and educational texts, the popular use appeals to authority. The Complete Idiot's Guide to Shakespeare foregrounds Shakespeare's reputation and the author's credentials as a selling point. As a commodity, arranged on a store display among hundreds of other Shakespearean texts, this work satisfies Lanham's requirement that the product call attention to itself. The front and back covers are white, framed with signal orange. Shakespeare for Dummies calls attention to itself in the same way with a yellow and black color scheme, much like the ubiquitous Cliff's Notes. The spine and covers of the book can only be described as busy. On the front, the series logo hangs askew above the word "Shakespeare," which is in a 72 point calligraphic typeface centered on the cover. A stacked and bulleted list, next to a portrait of Shakespeare, promises "Quick and easy guidance," "Idiot-proof steps," and "valuable tips" in boldfacing, thereby combining appeals to utility and authority. The back cover implores the flaneur to "discover quick and easy ways" to understand Shakespeare, including "why Shakespeare is hailed as the greatest writer of all times." This work takes the catechism a step further than the Signet, which claimed that Shakespeare was merely the "greatest

dramatist." The back cover also assures the buyer that the book holds "Solid background information."

The back cover explicitly states the book's purpose and target audience:

You're no idiot, of course. You got pretty good grades in your high school English Lit. class, enjoy curling up with a good book, and even go to the theater sometimes. But when it comes to understanding the great works of William Shakespeare, you need an Elizabethan translator just to get past the first page. Don't slam your book closed just yet! The Complete Idiot's Guide® to Shakespeare shows you how to understand the world of the Bard and appreciate all of the wit and drama in his plays and sonnets.

The audience construction is less straightforward than it would seem here. The publishers do not assume a higher education degree, but at \$17 they do assume a fair amount of disposable income to spend on the rather esoteric end of "curling up" with their recreational reading.

That phrase seems to feminize the potential buyer in some rather sinister ways. The idea of "curling up with a good book" is a decidedly un-masculine way of constructing oneself. The dual assumptions of freedom from work but

minimal education, and the assurances of rescue from helplessness, suggest that the publishers have June Cleaver in mind as their buyer. Is the work marketed to a female audience? Not explicitly so, but the translucent appeals to authority on the covers emphasize the author's gender. The author is "Laurie Rozakis, Ph.D," and her virtues are extolled in a short blurb by Charles Boyce, the author of a similarly purposed work, Shakespeare A to Z. The back cover lists Dr. Rozakis' professional affiliations: the MLA, NEA, and NCTE among them, as well as The American Association of University Women, and Women in Literature.

The passage quoted above refers to a secondary education, but no college, and it seems unlikely that these prominently displayed affiliations will have any meaning whatsoever for a casual reader. The publishers list them for a reason, however; to the uninitiated, they sound important. The publishers assume this sort of glitz will impress the reader, male or female. Perhaps the advertisement should read, "You're no idiot, of course, unless you buy into what we're selling." The sense of empowerment the jacket promises degrades the target audience regardless of gender.

Rozakis' text uses a subversive wit slightly less subtle than an atomic bomb. Written for a seventh-grade reading level, each chapter is tessellated into short pieces with headers like "Heir Today, Gone Tomorrow," and "A Prozac Moment: Was Hamlet Mad?" Each play has a short chapter, ranging in length from twelve pages for prominent works like Hamlet, Macbeth, and Romeo and Juliet, to only six pages for Pericles. Each chapter concludes with a stacked list of "The Least You Need To Know." For *Hamlet*, the least a reader needs to know includes the play's fame, that Hamlet thinks too much, that scholars debate Hamlet's madness, and that "every actor wants to play Hamlet" (192). In other words, the "least" is enough to hold up one's end of a brief and shallow conversation at a cocktail party. As Eliot's Prufrock put it, "In the room the women come and go/ Talking of Michelangelo."

Rozakis' self-consciously lighthearted approach is in effect as heavy-handed as Hirsch's Cultural Literacy, constructing the reader/buyer/student as someone into whom an educator can pour all this information and expect them to parrot it. More importantly, that someone needs to know Shakespeare and to pass along that knowledge, however superficial. That catechism resonates throughout the

printed materials of the Shakespeare industry because, in the end, it sells books that can then perpetuate the investment of cultural capital. That perpetuation has brought about the other part of the Shakespeare Industry: those products whose market value derives only from a loose connection with Shakespeare.

Baudrillard's third order simulacrum comes into play when the Shakespeare name drives production and consumption that have no relationship to its origins. This grouping includes a variety of products, from beers to toys. Such products bear a peripheral relationship to the literary and dramatic disciplines, in that the ideas for production arise from the institutionalization of Shakespeare. They possess no connection with the original performances however. To keep this project manageable, I will focus most of my discussion on one category: beers featuring Shakespeare. This area typifies American consumer culture. Beer advertising tends to dominate the highest priced television markets, like the Superbowl broadcasts. The successful beer commercials, such as Budweiser's narratives featuring frogs and lizards, reconcile Baudrillard's theory with attention-span economics. The absence of an identifiable signified becomes buried with the market

saturation of talking lizards. Anheiser-Busch targets the same consumers as Miller Brewing and Adolph Coors, products of similar price and quality. The sameness among the products disappears in the variety of advertisements. Beer advertising that features Shakespeare has nothing to do with the playwright or his works. The name, with all its associative value, adds distinction to the idea of the product.

Associating the Bard with the Brew is fairly common in America. Three beers foreground their allusions to Shakespeare, the first of which is "Falstaff," a beer that survived prohibition and repeal, only to die out in the



Fig. 1-1 Falstaff Beer Ad

late 1970s. The original advertising logo featured a caricature of Sir John holding a foamy mug of beer in one hand, and a shield emblazoned with the product name in the other (Fig. 1-1). The company apparently simplified the logo sometime in the 1960s, removing Sir John but preserving his shield. The caricature remained as a statue atop the New Orleans Falstaff Brewery, a victim of urban renewal in 1997.⁶

The association with Sir John and beer requires little imagination for a viewer familiar with the character. The dating and location of the ad suggest a strong market share; full-page color advertisements, though standard by the 1950s, were costly in a periodical with Life's circulation. The change in logo suggests a change of target consumers; by its demise, Falstaff had a reputation equivalent to Pabst and other inexpensive beers marketed exclusively to working-class consumers. The shield and name replaced Shakespeare's clownish knight sometime before the shift in marketing.

The image of Falstaff hoisting a tankard is distinctive, but unlike the products examined so far the beer makes no direct appeal to the authority of cultured taste. Rogue "Shakespeare Stout," manufactured and

marketed by the Oregon Brewing Co., makes several explicit claims to its distinction. The bottle features an altered but recognizable rendering of Shakespeare, complete with earring, sunglasses, and a feathered cap, holding an overflowing mug (Fig. 1-2).

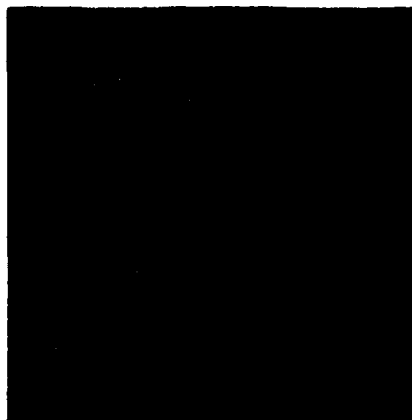


Fig. 1-2 Rogue Shakespeare Stout Bottle

Above the logo are the words "Artisan Ales of Distinction," followed closely by a scrawled signature above the word "Brewmaster." Positioned at Shakespeare's right shoulder resides a medallion reading "World Stout Champion." The inclusion of "Artisan," an individual's signature, and the award credentials surround the title "Shakespeare Stout" and the picture itself. The text describes the beverage variously as "rich," and "earthy," and of course a stout suggests substance. None of the company's other products feature Shakespeare, and in fact it appears that the brewer

uses the name for the alliteration rather than some presumed cultural viability. The arrangement suggests such a presumption regardless of intent, however.

The packaging of Samuel Smith's Winter Welcome Ale calls on the authoritative associations of Shakespeare's name. The box features a less stylized portrait of Shakespeare, but more detail geared toward connecting the beer to the bard. Shakespeare's face, with a bit of five o'clock shadow added, dominates the print. Centered immediately below the face, Shakespeare's hand holds a glass clearly bearing the Samuel Smith corporate trademark. Emblems of authority cover the carton. Both the manufacturer and the importer foreground their legitimacy here with trademarks and text arranged around the portrait. The words "brewed at Yorkshire's oldest brewery," and "established 1758" appear on each of the facing sides and the handles. The Merchant du Vin corporation's trademark (which even advertises that it is indeed a "Trade Mark") proclaims the company to be "Sole U.S. Agents" for the product. Along one side of the portrait is a passage from Two Gentlemen of Verona: "Blessing of your heart you brew good ale." This carton exemplifies Baudrillard's third order: the divorce from the signified and reassignment of

the signifier. The package reduces Shakespeare to gimmick. No longer a "genius" author, this Shakespeare is a connoisseur of beers.

Many other sellers call upon Shakespeare's name or reputation to market their goods. Mattel manufactures a Romeo and Juliet Ken and Barbie set, which look like every other Ken and Barbie except for the clothing and packaging (Fig. 1-3). Again, the product foregrounds its removal from the original; the same elements rearranged facilitate the creation of consumer fantasy, and Shakespeare's characters morph into plastic figurines to be bought and sold. The market value of such products derives not from Shakespeare but instead from the implicit comparison to other Barbie dolls. The set originally retailed for \$99, and reaps a similar price on the collector's market.⁷



Fig. 1-3 Mattel dolls as Romeo and Juliet

The final appropriation is both the most sinister and the most reminiscent of the power struggles within the academy: Shakespeare as management consultant. Four books and several professional programs have appeared in the wake of Shakespeare in Love's resounding success. Richard Olivier's course, in conjunction with the Cranfield School of management, has attracted the greatest media attention. Olivier currently holds two-day seminars at a cool \$1,600 each (Poe 9). The first, aimed at young executives, teaches leadership principles from Henry V. The second, geared towards senior executives and CEOs, uses Julius Caesar as a primer for corporate politics and crisis management (Grose 53). The Royal Shakespeare Company teaches theatrical techniques in a similar program, brought about through their sponsorship by Allied Domecq (M. Taylor 1). Two books entitled Shakespeare on Management appeared in 1999. The fashion seems capable of supporting a moderate superstructure.

This approach to Shakespeare has met with some criticism. Harlan Teller suggests a few new lessons:

"Hamlet" is a cautionary tale on the need for taking decisive action in the executive suite. "King Lear" warns of the pitfalls of an ill-designed

succession plan. "Romeo and Juliet" shows us that sometimes, a "merger of equals" is preferable to bloody competition -- assuming you have a decent post-merger integration plan (11).

Teller examines the trend rather than the various programs and books, and his playful discourse suggests a sort of contempt for management consultants, whom he compares to Iago later in the passage. Teller's irony is heightened when compared to the respectful treatments the Shakespeare-as-Consultant trend receives elsewhere in the business press.

Ken Adleman, author of Shakespeare in Charge : The Bard's Guide to Leading and Succeeding on the Business Stage, shows his true colors when he argues for using Shakespeare, "the epitome of the dead white male," in diversity training (2B). Adleman points out that these programs arise from Supreme Court decisions reducing liability in discrimination cases for those corporations that provide sensitivity/diversity training. The current climate of American business has brought about a boom in such training through "guilt, conscience, or fright" (2B). Adleman asserts four benefits of using the plays. The first is a comprehensive treatment of discrimination,

citing examples of racism, gender discrimination, and sexual harassment from several plays. Next, discussing the issues through the plays is "less threatening," unlike other sessions where participants feel "attacked." Third, Shakespeare's complexity allows for a fuller immersion in the issues. Fourth, "Shakespeare is ultimately uplifting" (2-3B). Adleman feels obliged to defend his fourth assertion, and evident throughout are the assumptions underlying his programs. He writes:

While his [Shakespeare's] women and minorities do suffer, most behave less like victims than activists. Othello rises to the top of his profession in an all-white society, while Shylock makes a Christian merchant his victim. Both fall largely from their own personal failings, not from societal discrimination. And in virtually all of Shakespeare's plays, the men have the power but the women have wit, will and wisdom (3B).

In other words, diversity and sensitivity training are not REALLY necessary, but executives should make a good show of them. Adelman, having argued for treatments of discrimination, now dismisses them and further marginalizes the victims of these practices by implying that the victims

succeed because of oppression. Adelman, like most management consultants, is a confidence man, capitalizing on the fears of a predominantly white-male institution and on the popularity of Shakespeare's works.

Adelman's case, dealing as it does with more sensitive issues than generic leadership training, is extreme. His statements underscore the commercial appropriation of academic concerns, however. New Historicism has foregrounded such concerns as gender and race issues both in academic publication and in coursework, as a method of resisting or subverting the status quo. Adelman here appropriates them back for the status quo.

The layers of appropriation evident in these books and seminars make New Historicism and its heterodox approaches look tame by comparison. Shakespeare-as-consultant is in fact a re-appropriation, a way of reclaiming an old ideal in the face of new crises. These business applications operate under the notion that Shakespeare's works will somehow make the reader/student a better person, an approach so antiquated that even conservatives like Hirsch dismiss it. Richard Olivier and his counterparts have in effect gone retro, with the 1990s rash of Shakespearean films (most of them subversive) fueling demand for their

programs. Business 'leadership' programs go in and out of fashion even more quickly than French theorists, so it will be interesting to see how long these programs maintain their market share⁸.

Appropriating Shakespeare is a considerable industry just within the academy; the same impulse becomes a target of enormous financial capital in the world of business as well, including such diverse trades as publishing, tourism, brewing, toys, and executive training. The separate institutions of the academy and market perpetuate one another in a strange dialectic, responding to each other out of resistance and subversion as often as not. Contemporary scholarship participates in commodifying Shakespeare's name even as the writers rail against such practices. The connection between market demands and academic concerns becomes more apparent when dealing with film, a process investigated in the next chapter.

Endnotes

¹Bristol labels himself a Neo-Marxist.

² The adherence of many academics to the tenets of the Frankfurt school and the Parisian philosophers, noted by Vickers, is a reaction against the (allegedly) apolitical treatments of literature by the previous generation. Many such critics feel compelled to critique the status quo, to stand up and shout that the emperor has no clothes. This approach eventually fails, detailing the problem without offering any solutions. Jonathan Kozol's Savage Inequalities provides a telling example; the author calls attention to terrifying conditions in public schools, yet he offers no program for change except vague assertions about taking funds from wealthy schools. Kozol's book is exemplary in this sense; perhaps such writing stems from a belief that, like Sinclair's The Jungle, literature still has the power to force social change. Yet another dissertation . . .

³Discussions of the changes in sensory perception that arise from new tools appear in hundreds of works, most of which draw upon McLuhan's Gutenberg Galaxy. Briefly, McLuhan argues that printed works change the order and importance of the senses we use to decode an object. A performance

stimulates the senses of sight and sound, and possibly smell and touch; words on a page isolate the visual sense. Certain technologies change how we perceive: hence McLuhan's litany, "The medium is the message." See also Ong, Orality and Literacy; Landow, Hypertext 2.0; Lanham, The Electronic Word; and Brandt, Literacy as Involvement.

'The economic and marketing principles touched on here are rudimentary. To develop them further necessarily delays attention to the confirmatio. Basic texts on economic principles are as ubiquitous as editions of Hamlet, but Samuelson and Nordhaus' Economics (14th ed.) is a respected introduction to Macroeconomics, and Mankiw's Principles of Microeconomics is the industry standard for that subject. Kotler and Armstrong's Principles of Marketing receives high praise from scholars.

Two interdisciplinary works were helpful in conceptualizing the propositio for this study. Holton's 1995 Economy and Society explores the influence of economics on politics and culture. Smelser and Swedberg's 1994 Handbook of Economic Sociology is notable for the scope of subjects it covers.

⁵Hamlet is commonly anthologized in textbooks produced for lower division coursework, such as previous editions of The Norton Anthology, which now uses King Lear as an example of Shakespeare's tragedy. Therefore, instructors may choose it because of its inclusion, or editors may include it because of its popularity among instructors. More likely is that the demand and supply perpetuate one another.

⁶New Orleans published a plan to gut the existing structure of the brewery and rezone the entire area, presumably to attract new businesses into an economically depressed section of the city.

⁷For this and other Shakespeare commodities, see www.ebay.com, an online auction with virtually everything for sale. A quick search for "Shakespeare" turns up as many as 10,000 items for sale including dolls, plates, books, films, toys, and other products. One toy manufacturer sells busts of Shakespeare that open to reveal a switch, which in turn operates an electrical device. The product is modeled on the bust used in the series Batman; lifting the head activated the secret passage.

Most of the listings are antique fishing lures manufactured by a company named Shakespeare. I have been unable to identify why the company uses that name: is it

the founder's last name, or did some enterprising soul use Shakespeare for its market viability? In the face of such indeterminacy, I have chosen not to use these products in my discussion. Whatever the origins, the company has its own market share separate from the playwright's name, as one of the oldest mass-producers of fishing equipment.

⁸Exhibitions of male rage, such as beating on drums in the wilderness, were popular in the mid 80s. Such programs were replaced by confidence building courses similar to Outward Bound, which were replaced in their turn by eastern philosophy, such as The Art of War for Executives and The Book of Five Rings for Executives, and so on. Current titles include Robert E. Lee on Management, Lincoln on Management, Jesus on Management, and (my favorite) The Leadership Secrets of Attila the Hun. Paul Corrigan includes a chapter on Richard III, elaborating the pitfalls of murdering one's way to the top. Management consulting programs generally take advantage of whatever sells at the moment to offer the same message of "It's okay to screw your customers and employees in the name of money." Olivier and his like have found their own niche.

Chapter 2

The Culture of Performance: Teddy Roosevelt, DNA, and

Hamlet

Americans need to learn not just the grammar of their language but also their national vocabulary. They need to learn not just the associations of such words as *to run* but also the associations of such terms as *Teddy Roosevelt*, *DNA*, and *Hamlet*.

--E.D. Hirsch

The enigmas of Hamlet fill volumes of books, plague students in the classroom, keep actors and directors awake at night. They are myriad, and simply enumerating them here would fill several pages. To the existing questions I wish to add another: what is America's fascination with this play above all others? Hirsch's seemingly offhand juxtaposition of the three unrelated items quoted above underscores the immense value we place on Hamlet but does nothing to explain the roots of that value. In Hirsch's notorious list, "Hamlet (title)" falls between "Hamilton, Alexander" and "hammer and sickle," an intriguing subtext in itself through the title's location between signifiers of two competing economic systems (176). Hamlet and Romeo and Juliet are the most often read and performed of Shakespeare's plays. These two generally compose the first and sometimes the only exposure to Shakespeare's works that

the majority of Americans receive. Recognition of the names and basic details of the plays are universal among literate Americans, and as such receive the most treatment in the mass-media. In this chapter, I will focus on four cinematic productions of these two plays to demonstrate that the cultural capital we invest in them arises from a dialectic between the academy and the film industry.

Romeo and Juliet receives, in the form of one high-budget film adaptation, renewed attention with each generation. Similar treatments of Hamlet occur more frequently, though with less attention to holistic reinterpretation and more to the personality of the leading actor. Herein lies the key to understanding the consistent popularity of the plays¹: reification and commodification. Reification occurs when an abstraction becomes a tangible product: something with (exchangeable) value. Examples of reification exist everywhere, such as when a surgeon insures his/her hands; the monetary value placed on the hands derives not from the tangible flesh and bone but from the intangible surgical skill expressed through those hands. Reification makes the intangible skill – the knowledge, or by Apple's definition the cultural capital-- "real" at least in economic terms. Commodification takes

reification a step further by packaging and selling the reified abstraction. Contemporary marketing often depends on commodification; a good example is the DeBeers diamond advertisement that asks the viewer, "How else can you make two months salary last a lifetime?" The rhetoric of the advertisement equates the abstraction of love with the physical symbols (reification) then tells us exactly who to buy it from and how much to spend (commodification).

What commodifications occur with film productions of the two plays? For Romeo and Juliet, the answer lies in the play's thematic content: love and youth. The appeal of the leading actors plays a role as well, as we see in Luhrman's 1996 William Shakespeare's Romeo + Juliet. For Hamlet, the lead actor's dramatic skill is the commodity at stake. Film productions also capitalize on the steady market viability of Shakespeare's name. Film sells Shakespeare with the actors and the actors with Shakespeare, so that each invests the other with an increase or renewal of cultural capital². This chapter begins with a discussion of two film adaptations of Romeo and Juliet, followed by two of Hamlet, and ends with an analysis of the academy's role in the cinematic adaptation and appropriations of the plays.

Recent critical treatments of Shakespearean film incorporate some sense of the works' market value, stemming in part from Peter Hall's 1970 assertion that "any production or even any criticism of a play is an adaptation of the original" (qtd. in Pilkington 163). Indeed, comparing recent film adaptations with contemporary critical treatments shows the separate institutions growing closer together even as both assert their independence from one another. Academic approaches vary, but most fall into one of the following categorizations: filmography (Rothwell, McMurtry); the least common but often most useful, theoretical exploration of film and adaptation (Pilkington, Weiss); performance studies (Dawson, Davies, Willis, Coursen); political treatments (McKernan, Collick); and educational primers (Homan, Coursen, McMurtry). More often than not, the works combine elements of each approach: some highly focused, like McMurtry's filmography/videography for instructors, and some eclectic, like Boose and Burt's Shakespeare, The Movie. The academic study of Shakespearean film wears its newness on its sleeve, lacking the sense of establishment that even a heterogeneous school like New Historicism has achieved³.

In its currency, film criticism foregrounds the dialectic of the academy and the market. The number of scholarly and pseudo-intellectual treatments dealing with popular films suggests the hegemony of Hollywood in this endeavor, but the truth is that Hollywood has responded to the academy as well. Branagh and Zeffirelli, the popularizers who receive the most academic attention, construct their public identities in opposition to the academy and "highbrow" culture in general. Luhrman's marketing gives a few humorous nods to academe but otherwise treats scholarly approaches as something foreign and somewhat distasteful. What I hope to demonstrate in analyzing these four films is that the appropriation of the competing institutions is two-way; Shakespearean scholarship is selling Shakespeare on screen while the films enhance teaching and provide more texts.

The amount of scholarship on film is woefully thin when considered in terms of the volume of Shakespearean studies. The sub-field has only recently begun to take on an identity as something separate from literary studies. Several reference tools and collections of articles have appeared in the last decade. Kenneth Rothwell's 1990 Shakespeare on Screen provides a detailed filmography of

the works through 1989. McMurtry's Shakespeare Films in the Classroom narrows the focus and purpose to describing and evaluating such films for instructional use. Rothwell's research includes among mainstream film and video productions the often short, obscure variations not often found in filmographies. This work has two shortcomings, however. Rothwell includes films in which the plays are secondary, such as Mel Brooks' 1983 To Be or Not To Be. Brooks' comedy foregrounds a production of Hamlet, but is not an adaptation of the play. This problem lies in Rothwell's classification and arrangement, not in his research. The second problem is true of McMurtry's work as well; the list of films is understandably dated. Both works predate the recent revival of mainstream Shakespearean films.

Much of the recent scholarship still purveys an essential difference between the academy and the market. Davies and Wells in Shakespeare and the Moving Image initially reassert the gulf between "popular" films and "Shakespearean orthodoxy" with a discussion of the BBC television productions:

It seems fair to conclude, however, that while the videos have become a part of Shakespeare teaching

programmes in school classrooms, the most obvious consequence of the BBC TV Shakespeare series has been the publication of much writing by academics for academics (15).

Davies criticism points to the self-referential quality of academic publication and its narrow range of interests, but in essence ropes it off from the other conditions of Shakespearean production. The articles in the collection suggest differently, appropriating popular films as literary texts. Neil Taylor's "The Films of Hamlet," for example, approaches four "very different realizations of Hamlet" from the common ground of their technical details (N. Taylor, 180-81). The article is similar in that sense to a close comparative textual reading. The editor's criticism of the field seems unfounded; rather than shutting out the market, with "writing by academics for academics," scholarly treatments of film participate directly in the market by adapting the films to other paradigms.

Two recent works begin to erase the line between popular approaches and those that are variously termed "artistic," "culture," or "academic." Lynda Boose and Richard Burt in Shakespeare, The Movie point out the

hegemony of Hollywood production companies in all recent film adaptations, forcing a peculiarly American brand of anti-intellectualism (and glitzy marketing) onto even those films made in England by English actors. While the editors of this work stop short of saying so, here we see the role of the academy in the larger Shakespeare Industry. Shakespearean scholarship presumably shuts out "popular" audiences, either through arrogant and exclusionary high-culture approaches, or through the inbred and often impenetrable theoretical treatments. The exclusion does not shut the academy out of the industry; rather, it establishes the academy as something to work against and often to parody⁴.

The disdain of the academy is for the market, not the medium of film. Robert Shaughnessy, in his introduction to the 1998 Shakespeare on Film, argues that:

The belief that there may be a fundamental and irreconcilable antipathy between film (good or bad) and Shakespeare has persisted; and a central element in this has been the sense that the economic priorities and standards of taste of the cinema industry as a medium of mass entertainment are

necessarily at odds with the integrity of
Shakespeare's art (2-3).

Hollywood and popularization are the barbarians, not the medium itself. The resistance to the market implied here and in Boose's work seems misplaced. The articles in both deal with the same issues embedded in most current academic publication: mapping the body, sexual politics, racial constructions, and colonization. The critical works affirm that Hollywood is in fact paying attention to these issues, and in some cases building the adaptations around them. The practice is not new; Olivier's 1948 popularization of Hamlet adapts a Freudian psychoanalytical approach to the character, and Jacobi's 1980 performance follows Dover Wilson's conclusion that Hamlet was manic-depressive (Kliman 295-303)⁵. Recent adapters of Shakespeare foreground the roles of women and minorities, subversion, and gender constructions, aspects discussed in detail below. The relationship between the academy and the marketplace of film is adversarial at times as well as interdependent.

A final study of note is Pilkington's Screening Shakespeare: from Richard II to Henry V. Writing in 1991, Pilkington goes to some length to locate the study of

Shakespearean film in the broader context of the academic field. In doing so, he discusses how video has revolutionized film studies by making the semiotic text of the film widely accessible to scholars. The ability to move through a film frame by frame facilitates close reading, similar to working with a book; Holmer's "The Poetics of Paradox" is an excellent example of how the similarity can manifest itself in academic interpretation of the plays, analyzing the details in Zefferelli's adaptation of Shakespeare in much the same way that he treats Shakespeare's adaptation of Brooke's text.

Pilkington calls attention to the role of technology in academic and popular renditions of Shakespeare. Technological apparatus is at the forefront of Shakespeare films, with cameras, lighting, and special effects helping to determine what we see and how we see it. A fact many scholars seem to ignore or miss altogether is how technologically determined the Shakespeare Industry has been since its beginnings. Chapter 3 examines this element of the industry.

Of all Shakespeare's plays, Romeo and Juliet seems to have the broadest entertainment appeal to Americans. The two most commercially successful Shakespearean films are

Zeffirelli's and Luhrman's productions of the play⁶. The recent critical and financial success of Shakespeare in Love, which foregrounds a farcical origin for the story, shows the popular attraction the story has in production. Rex Gibson laments the dearth of scholarly attention to pedagogy and points out that "in England and Wales alone, the National Curriculum requires that each year at least half a million fourteen year olds must study, and be tested on, one of three plays: Romeo and Juliet, A Midsummer Night's Dream, Julius Caesar" (141). Curriculum requirements in America resemble those in England, with Romeo and Juliet a favorite choice of educators.

Critical studies of films devote considerable attention to Franco Zeffirelli's 1968 production of Romeo and Juliet, which represents the first cinematic attempt to stake its success on youthful actors. In 1936 Cukor cast a thirty-four year old Norma Shearer as Juliet, and the forty-three year old Leslie Howard as Romeo. While these were talented performers, such castings stretch the boundaries of credibility as a pair of teenaged lovers. Zeffirelli loaded his cast with the young, and divorced them from the authority of age by filming few scenes featuring mature actors. Even the Prince, who represents

the final word of law and tradition in the play, appears as a young man. Like other Zeffirelli productions, Romeo and Juliet uses Shakespeare's script judiciously, and the producer appears to have taken great pains in recreating 16th-century Verona's costuming and scenery.

In the midst of the Italianate setting, however, we see reflected a postmodern youth culture, and herein lies the immediacy of the film's market appeal. The eruption of chaos in Act I Scene I elicits in the viewer the vividness of similar scenes from the television news of the time, such as the riots accompanying the 1968 Democratic convention in Chicago, and the civil disturbances across the nation in response to the Vietnam War. Davies comments that "the young whose voices echo through the stone-walled streets of Zeffirelli's Verona are as much the children of the bloody feud between Montagues and Capulets as they are the children of America's Vietnam Turbulence" ("Film Versions," 157). While representing the past, Zeffirelli grounds the film in the immediate present because, Shakespeare's reputation notwithstanding, the largest single portion of the 1968 market share consisted of the 18-25 year age demographic, the so-called Baby Boomers.

The pivotal events of Romeo and Juliet occur in Act 3 Scene I, with the death of Mercutio; all earlier action leads to the confrontation, and all the later action follows from it.⁷ Therefore, the staging of this scene serves as a useful gauge in evaluating any production of the play. Zeffirelli handles Mercutio's death as a gross mistake, horrifying for Capulets and Montagues alike. Unlike the confrontation with the prince's authority in 1.1, the ethic arising from the death of Mercutio is a product of the youthful culture. We see no direct intervention by parental or governmental authority, although the fight derives from the older generation's feud. Tybalt displays no rage, Mercutio no excessive willfulness; the resultant horror comes across as a response to the violence of the parent's world and fear of official retribution. In other words, Zeffirelli portrays the sword-toting youth gangs as blameless victims of their circumstances.

Viewed rhetorically, Zeffirelli's film answers the exigence of summer and autumn 1968, the so-called "summer of love." Lloyd Bitzer defines a rhetorical situation as a combination of exigence, audience, and constraints that together demand a text (304).⁸ Politically, socially, and

economically, Zeffirelli's production is such a text. The film responds directly to the conditions of its production and consumption, while simultaneously creating among its largest market share a demand for Shakespeare's work. The film reinvents an artifact of the dominant culture to appeal to an emergent one, the youth counterculture(s) of the late 1960s. Such a process of reinvention becomes one of assimilation, evidenced by the marketing of the film's video release. Paramount sells the film as "a refreshingly modern interpretation . . . of the most enduring love story ever written"⁹. The subversiveness of the film becomes an appeal to novelty and tradition, rebellion and authority, and sells copies based on both.

Later film adaptations show indebtedness to Zeffirelli's production through the targeting of a specific audience and the updates in staging. Luhrman's 1996 production of William Shakespeare's Romeo + Juliet demonstrates a keen awareness of sales and has far more self-referentiality. Like the 1968 production, Luhrman's film has a cultural immediacy. The film comments directly on the ubiquity of the mass-media in America, calling attention to its own situatedness through the use of fictional advertisements adapted from Shakespeare's plays,

such as Thunder bullets, Sack Beer, Prospero Recliners, and Shylock Bank. Shakespeare's chorus opens and closes the film as a television news anchor, mouthing the lines with accent-less precision, providing a superficial gloss of the story and little substance. Romeo learns of the initial fight not by witnessing the scene himself, but on a portable television at the beach. The vapid talking heads of a morning news show replace Shakespeare's illiterate servant to spread the news of Capulet's party. Televisions, slick magazines, and advertisements decorate the sets in every scene except the church, Juliet's bedroom, and the fight of Act 3 Scene 1.

Luhrman's staging of this scene deviates completely from Zeffirelli's, although both directors keep the scene largely intact. Tybalt is a sociopath, controlled here and in the opening scene only by the threat of imminent physical violence, almost in direct contrast to the calculating and emotionless portrayal by Michael York. Mercutio's tone and posture are deliberately provocative. Where Zeffirelli portrayed the confrontation as a polite, joking encounter, Luhrman foregrounds the tension created by the two forceful personalities, so that any concerns outside the immediate group, such as parental or

governmental authority, evaporate to leave only distilled hatred and inevitable violence. The battle itself is much more primal and less refined, fought with chunks of wood and construction debris rather than Zeffirelli's playful touching of swords.

The film's direct appeal to hip-hop culture and the violence it invokes¹⁰ creates ambivalence at the end of 3.1. We find here no apologies for the violence; the volatility of Mercutio's and Tybalt's characters lead directly to death, and neither side shows remorse. The staging suggests that the fight is inevitable, not simply a reflection of the parent's feud. That same inevitability also celebrates such violence within the context of the film, which foregrounds both characters. Leguizamo's Tybalt and Perrineau's Mercutio dominate every scene in which they appear, even at the expense of the two leads; the potential for viewer identification with either or both characters is strong. Instead of senseless violence, 3.1 becomes a glorious battle. The choreography of the fight replicates the theatrical spectacle of violence common to television culture.¹¹

Luhrman goes beyond simply 'popularizing' the film by Americanizing it as well. Boose and Burt argue that American adaptations of Shakespeare demonstrate

all the signs of a colonized consciousness . . .

America's best made for film Shakespeare productions may, in fact, be the musicals Kiss Me, Kate . . . and West Side Story . . . where the Bard is recreated within a theatrical idiom that is thoroughly home-grown (13).

The authors' point rests in the assertion that American producers avoid associating their work with Shakespeare's name, a reaction against a "liberal tradition of noblesse oblige attempting to bring culture to the masses" (12). Luhrman's and Branagh's adaptations break this mold, however.

Romeo + Juliet foregrounds Shakespeare's name and words at the same time the film Americanizes them. The advertisements and corporate logos appropriate the playwright's language into distinctly American signifiers: firearms, automobiles, and televisions. Benvolio carries a Sword brand handgun, Tybalt's guns carry the trademark "Rapier," and Mercutio throws his "Dagger 9mm" so that the barrel sticks in the sand. Moreover, decorations on the

firearms bear the crests of the two families, creating a personal association with the weapons. Tybalt and Romeo drive sleek, fiberglass hot-rods with vanity plates. Throughout the film, remnants of the "high-culture" approach are scrawled on walls or strewn about in particularly American constructions.

Luhrman's film calls upon the cultural capital of Romeo and Juliet and combines it with the appeal of hip-hop for a remarkably successful venture. Production costs of less than fifteen million dollars yielded gross ticket sales of over forty-six million in the U.S., and video rentals have yielded an additional twenty-two million, making it the most commercially successful American film adaptation of Shakespeare's work.¹² The marketing of the film is self-consciously slick and trendy; unlike previous productions, merchandising played a large role in ticket sales. Besides an "official" website (www.romeoandjuliet.com), Fox marketed a soundtrack and a printed edition based on the script.

The film also capitalized on the name-recognition and reputations of its principal stars, Claire Danes and Leonardo DiCaprio. Danes' reputation derived from her work with MTV, and as such directly associated her with hip-hop

and youth culture.¹³ Dicaprio, at the time of the film's release, was Hollywood's boy-of-the-hour, associated then and now with roles as a moody and irreverent young man. All of the merchandising paraphernalia for the film – posters, albums, videos, books, and the website – prominently display Dicaprio's name and face; most, but not all, feature Danes as well. The film and Dicaprio sell one another; fans bought tickets to see the actor, and the film's market success contributed to later opportunities like his role in Titanic. The film reifies his success and reduces the actor to a market product that can be bought and sold.

The title William Shakespeare's Romeo + Juliet illustrates the commodification of Shakespeare's name and reputation as well. This film and the 1996 William Shakespeare's Hamlet both incorporated the playwright's name into their copyrighted titles. Such a decision seems justifiable only in market terms, calling attention to Shakespeare's name and reputation as a way to distinguish the films from earlier productions. The former impulse is obvious commodification, the latter less so. Copyrighting the title implies proprietary rights to Shakespeare's name as well. Such ownership reifies the playwright by making

his name a legal trademark in combination with the title, and thus a product for economic exchange. Furthermore, such reification makes private the heretofore public and communal nature of Shakespeare's works. Less directly, the name helps sell the film through connection to equally viable films and products.

The website carries the process of attaching the playwright to the film by offering the viewer the opportunity to "Meet Bill," altering a famous portrait with sunglasses and a ballcap turned backwards in compliance with hip-hop protocol. The text offers this explanation of the playwright's world:

Theatrical troupes of Elizabethan England were kind of like the garage bands of their time. Actors would often write their own plays, improvise lines and dress up in drag. It wasn't unusual for them to rave for hours, or to bore their friends into oblivion.

Incontrovertible historical evidence strongly suggests actors of Shakespeare's times would regularly trash inns, drink heavily, chase locals and generally wreak havoc ("Official Website").

The goal in this passage is to desacralize Shakespeare and, more importantly, appropriate him for the hip-hop culture

the film sells. Shakespeare is cool, the advertisement copywriters suggest, then poke fun at their own jokes with a disclaimer that reads, "for the kind of detail and scholarship worthy of Shakespeare, we suggest enrollment in Oxford University for a few decades." Here again, the academy plays a role in the market.

Zeffirelli's and Luhrman's productions of Romeo and Juliet, no matter what critical interpretations or observations we may make, are at their core market products, expected to make money for their studios. Moreover, the amount of scholarly and critical attention both films receive demonstrates the assimilation of the academy into the studio's plans. The studio provides fodder for the scholar, and the scholar's work provides interpretive choices for the studio.

The productions of Hamlet by Zeffirelli and Branagh underscore the interdependence of academic and popular approaches. The rhetoric of selling the films and that of justifying the scholarship both maintain that a clear distinction exists. Branagh and Zeffirelli paint the educational treatments of Hamlet as stultifying and alienating, while many scholars portray these filmmakers as hacks who oversimplify Shakespeare's work. The treatments

enact the essentialist myth that a cultural artifact can have either an "artistic" or a "popular" appeal, but not both. Regardless of intentions, essentialism sells in the American marketplace of ideas and tangible products.

Zeffirelli's decision to cast Mel Gibson in his 1990 Hamlet represented:

. . . a two-edged thing. On the one hand, for anything with Gibson you can find financing; on the other hand, you get people who doubt, who say, Gibson, Gibson as Hamlet . . .? (Tibbets 137).

Zeffirelli enacts the essentialist myth by asserting that the appeal of Shakespeare's works transcends the aura of high culture so often associated with them. In fact, the critics of his casting decisions have turned out to be fewer than the proponents, and even the film's detractors seem strangely quiet on Mel Gibson's performance; McCombe, who takes pains to point out all the weaknesses of Zeffirelli's reduction of the text and the ensuing problems in the film, never mentions Gibson by name but instead refers to him only as "Zeffirelli's Hamlet" (129).

Various critics have cataloged and explicated the shortcomings of Zeffirelli's film and are universally critical of his reduction of the text. Dawson and McCombe

both criticize the film for its lack of a political structure. Dawson notes that "what is public in Shakespeare becomes private in Zeffirelli, played out in little duologues, unobserved by courtiers or hangers-on" (200). The two critical approaches reveal some enlightening aspects of academic film studies, particularly when they make the same point independent of one another. McCombe discusses the film as he might an abbreviated or bowdlerized Hamlet in print, with a barely suppressed sense of frustration. Dawson is obviously more comfortable in talking about film and the technological apparatus that often comes to the foreground in recent productions. The author points out that Zeffirelli's Hamlet concerns itself with looking and with significant glances among the players¹⁴. The camera self-consciously directs a viewer's gaze and in essence replaces the political surveillance rampant in Hamlet with the voyeuristic gaze of the audience. The film offers diverse ways of seeing; high angle shots of the funeral, low-angles in Gertrude's bedroom, framed views through windows and battlements, and the occasional self-reflexive act of watching Hamlet's gaze.

Like Zeffirelli, Branagh constructs himself publicly as a popularizer and colors his observations with the opinion that Shakespeare education is tyrannical and dull. Asked about his attention to rhyme and meter, he states:

It's a great sort of bogus mystery about verse-speaking if it is studied in isolation, if it's ever disconnected. I've seen very prominent actors who, in the way that they deliver speeches--often at memorial services where people deliver purple passages from Shakespeare--who will, as if pointing to a blackboard, have very pronounced rising inflections that absolutely mark in the end of the line, and as a result make it just as meaningless as someone who brings to it just a wodge of feeling. I would almost always prefer the wodge of feeling (Meier 84).

The analogies Branagh makes here, such as "studied in isolation" and the comparison to a classroom lecturer, paint a mental picture of the academy as a dry, sterile place that is inherently wrong in its approach to the playwright. Branagh wraps his identity as a filmmaker in his public disdain for the academy; he defines himself in opposition to his stereotype of scholars.

Branagh's film demonstrates a different attitude to scholarly treatments. Burnett's review points out that Branagh's interpretation is derivative of Joel Finneman's psychoanalytical approach to the play (79). Also evident in this film are the acts of espionage, already prominent in Shakespeare's text and in recent scholarship. Branagh's set is full of apertures, one-way mirrors, and cubbyholes from which characters eavesdrop and spy. The attention to surveillance recalls the New Historicist fascination with such elements.

A common factor between Branagh's and Zeffirelli's films is the increased attention to the female leads, another nod to academic critical approaches. Glenn Close's Gertrude has received considerable scholarly treatment, but commentators have been curiously silent on the portrayal of Ophelia. Zeffirelli, in reducing the text to fit a two-hour film, made severe cuts in the lines of all the principals except Gertrude; her role remains largely intact. Gertrude's presence is critical to virtually any interpretation of the play, but because she is so often present but silent, the character can disappear in all but a few crucial scenes. Zeffirelli's treatment in effect reduces the play around her. The attention to Hamlet's

Oedipal complex places Gertrude at the very center of this production¹⁵. The producer also leaves Ophelia's role largely untouched beyond some reworkings, such as attaching the nunnery speech to the play within the play. By benefit of the cuts and the actor's talent, Ophelia's presence takes on a greater presence in the story.

Branagh's film also lends greater presence to the character of Ophelia by emphasizing her victimization. The flashbacks overlaid on early scenes establish the intimacy Hamlet and Ophelia have shared. In doing so, the technique lends power to her presence in 3.2 and following. The nunnery speech becomes a sneering, misogynistic terror in terms of what the audience knows about the two. Hamlet manhandles Ophelia, slapping the letters from her hand, shoving her against the wall and screaming at her. While not stated explicitly, the words "you whore" seem to echo at the end of each sentence, with Branagh spitting every word. The violence takes on a different form as Ophelia confronts Polonius and Claudius; having just used her to further their political ends, Claudius stands in impotent silence while Polonius gazes on her in obvious disgust, projecting his own self-loathing at having engineered such a spectacle onto his daughter. The touch and gaze that

Gertrude and Ophelia exchange shows not the mother-daughter bonding their ages might suggest, but instead something akin to a sisterhood of victimization. Winslett's presence on the screen is more a product of her physical reactions and facial expressions than her lines; even in a full text production, the character's part is brief, but the actress conveys, with minimal words, terror and a sense of being trapped by the patriarchal trinity of Hamlet, Claudius, and Polonius. The emphasis placed on the role explains her later madness and death better than most productions.

The prominence of the female leads as determinants of the other characters is a feminist appropriation of Shakespeare. Gertrude's silences make the character easy to marginalize in production, as Olivier's film shows. Directors can reduce Ophelia to a plot device. Both directors increase the presence of the female leads through indirect means. Helena Bonham Carter's Ophelia looks larger because of the smallness of Zeffirelli's script. Winslett's Ophelia actually gains more time on screen with the flashback (a technological appropriation).

Much critical work remains in the area of Shakespearean film, and a confluence of events facilitates this research. First, the theoretical trends of the past

two decades have relaxed the traditional academic disdain for popular culture, increasing the viability of such research towards the pursuit of promotion and tenure. The degrees to which diverse subjectivities have appropriated the academic study of Shakespeare have legitimized that practice. Second, the ubiquity of video and now digital technology allows scholars greater access to the artifacts themselves; a standard VCR or DVD player provides any user with tools like framing which until recently required highly specialized equipment and access. VCR and DVD players allow a user to view a tape like a film, a single frame at a time. Framing allows attention to details that might otherwise elude a viewer.

The third factor, without which the first two would mean little, is the recent revival in cinematic adaptations. The field is currently awash in potential texts¹⁶. 2000 has seen the release of a modernized Hamlet, starring Ethan Hawke, and a production of Love's Labors Lost. In terms of the films now available, we have an embarrassment of riches. In this respect, the capitalist entities holding the rights to individual films have actually enhanced the field's potential. The release of performance texts with the high budget films has proven to

be a lucrative secondary enterprise, and the speedy release to video helps to shore up losses, as with Branagh's Hamlet. The impulse in the film industry towards privatization of heretofore public myths can make the artifacts more accessible through the practices of merchandising.

One imperative for film scholars is to recognize their relation to the popular market, and for both institutions to keep in mind the industry which exists in between those poles, performance criticism that Crowl labels as "impressionistic . . . press or magazine critics supplemented by the academics who provided annual summary reviews of productions for such journals as Shakespeare Survey and Shakespeare Quarterly" (7). The teaching of Shakespeare simplifies the marketing for the motion picture producers by keeping the playwright in the public imagination. The acknowledgement of that role could magnify the scholar's role in cinematic interpretations by encouraging a wider variety of films and greater attention to the concerns that scholars address.

End Notes

¹ Fifty-three Shakespearean films saw cinematic or television release during the 1990s, including seven Hamlet adaptations and eight of Romeo and Juliet.

² An example: Dicaprio's name and face appeared in all the marketing apparatus for Luhrman's film. The actor's popularity sold the film to its target audience.

Dicaprio's next major part was in Titanic, a role that extended his portrayal of Romeo as an impetuous young man who loves too much and who in the end dies for love.

Dicaprio drew crowds to Romeo+Juliet, and simultaneously increased his cultural capital for the character type in Titanic. That cultural capital translated into the large profits of both films.

³With apologies to the New Historicists, of course. I feel compelled to defend this point because I am certain many scholars would fervently disagree. Shakespearean film criticism has a freshness that other areas in the discipline lack. Certain texts of New Historicism - Greenblatt and Taylor, for example - possessed that same quality of freshness, the idea that the authors had moved the study of Shakespeare forward a measurable step. Each such occurrence, however, engenders a rash of derivative

texts similar to the way a popular or innovative film is generally followed by lesser imitations capitalizing on its success. The derivatives stem in part from the impulse to ride the coattails of others, but also from the fact that successful and innovative works of scholarship legitimize the treatment of issues heretofore thought unworthy. Still, the sameness of treatments in a field already characterized by overproduction quickly exhausts the theoretical and practical utility of much Shakespearean criticism. Film studies have not yet reached that level of establishment in academic publication.

'Parodies of Shakespeare abound, and consistent with its cultural capital, Hamlet receives the most attention. An episode of Gilligan's Island entitled "The Producer" featured an abbreviated, liberally adapted musical production of the play, in which Gilligan sings a medley of Hamlet's soliloquies to the tune of the Carmen Suites. The parody is interesting in that it takes place on a crude stage with thatched roofing and features cross-dressing, multiple roles by each player, and a division of scenes punctuated by frantic costume changes, a nod (perhaps) to renewed attention to Shakespeare and the Globe.

The Last Action Hero features a trailer for a Schwarzenegger adaptation of Hamlet, a play-within-the-play creation of the youthful protagonist's imagination. As he watches Olivier's production in his English class, Danny imagines his idol storming through Elsinore with swords and automatic weapons, tossing people out of windows and wreaking destruction in action-film style. The adaptation/parody occurs in direct response to the educational force-feeding of the play and to the high-culture associations of Olivier's adaptation.

Several print parodies exist as well, including Shel Silverstein's rap adaptation, "Hamlet as Told on the Street," a Dick and Jane "Fun with Hamlet," and "Green Eggs and Hamlet," both adapting the plot to the rhyme schemes of well-known children's literature.

Hamlet is not the brunt of all the jokes, however; Troma productions, creators of such cinematic gems as The Toxic Avenger, released Tromeo and Juliet in 1997, possibly as a response to Luhrman's film. Set in Brooklyn, the Troma production features fast cars, gunplay, vomitus, flatulence, and other unsavory elements. Shakespeare is the straight man for many of the juvenile jokes in the film; the playwright's language appears only to set up

glaring incongruities, and is always laden with heavy Brooklyn accents.

⁵ See also J.L. Styan, The Shakespeare Revolution (Cambridge U.P. 1977): Irene Dash, Wooing, Wedding, and Power: Women in Shakespeare's Plays (Columbia U.P. 1981).

⁶ Hapgood, citing Zeffirelli's autobiography, writes that "In its first year, Paramount's one and a half million dollar investment [in Romeo and Juliet] returned forty-eight million dollars at the box office. In the current terminology, those numbers make the film a "blockbuster," statistically a greater return on the investment than that of Star Wars or Titanic.

⁷ To illuminate this point: Romeo's appearance at the Capulet home causes Tybalt to seek him out, and the marriage causes Romeo to refuse a fight with Tybalt, who then fights Mercutio instead; by killing Mercutio, Tybalt incurs Romeo's vengeance, which in turn leads to his banishment, which then causes the gross gap of communication that finally ends in the deaths of both lovers. 3.1 is the critical scene of the play.

⁸ Covino and Jolliffe interpret Bitzer's use of "text" broadly to include speech, book, film, etc. (28).

⁹ Jacket text of Romeo and Juliet. Dir. Franco Zeffirelli. Paramount, 1968. Video. 1996.

¹⁰ "Hip-hop" is not inherently violent, but has some violent associations such as the shooting death of Tupac Shakur, repeated references to street violence in the songs of several artists, album titles like Ice-T's "Cop Killer," and a thorough grounding in mass-media culture, which tends to foreground and celebrate violence in the news and other programming.

¹¹ Mass-media culture uses violence, random or calculated, as theatre. For example, after the trial of the LAPD officers who assaulted Rodney King, television news helicopters hovered over the more volatile areas of Los Angeles waiting to capture the initial stages of the riot. Consider also the miles of gulf war footage in 1991, including the videos of "smart-bombs" seeking their targets. The most poignant example is CNN's treatment of the Branch Davidian siege in 1993; as the compound burned to the ground, CNN had a musical score ready to play in the background.

¹² These figures are from the Internet Movie Database (www.us.imdb.com) and are consistent with figures published in Entertainment Weekly during the film's cinematic release. The magazine stopped publishing the film's sales

figures when it dropped out of the top ten. I am trying to confirm these numbers through Fox entertainment.

I do not count in this assessment the 1999 film Shakespeare in Love, which grossed over one hundred million dollars in U.S. ticket sales, even though the film is in some respects an adaptation of Romeo and Juliet.

¹³ Danes' performance as Juliet was the least remarkable feature of the film, highlighting a perpetual problem in modern adaptations of this play; the role calls for a young woman with mature acting skills.

¹⁴ For example, Van Watson's "Shakespeare, Zeffirelli, and the Homosexual Gaze," Literature and Film Quarterly 20:4 (1992): 308-25; H.R. Coursen, Teaching Shakespeare with Film and Television, 149-170.

¹⁵ See Weller, "Freud's Footprints in Films of Hamlet" and Simmons, "Sexual Aberration and the Paradigmatic Screen Hamlets," both in Literature and Film Quarterly 25:2 (1997).

¹⁶ In 1996, Variety magazine noted that ten films of Shakespeare's works were in production at one time.

Chapter 3

www.bard.com: Digitizing Shakespeare

This chapter examines the possibilities of creating a scholarly Shakespeare edition in hypertext. At this writing a few such editions are underway, and other scholarly resources are available either as retail software products or on the internet. No significant adaptations yet exist, even though most universities have the technological infrastructure already in place.

A properly edited and annotated hypertext edition can serve as a tool for both teaching and research. While not free, such an edition has the potential to release the study of literature from some of the economic concerns which now confine it¹. This chapter extends the previously developed economic and technological aspects of the Shakespeare Industry into a discussion of hypertext theory, the politics of academic computing, existing electronic editions, and finally a proposal for an academic edition in Hypertext Markup Language.

Technological adaptation is nothing new in the Shakespeare Industry; in fact, technology has always contributed to who receives the plays and how. Shakespeare wrote the plays for the conditions under which actors would

perform them, conditions that included the stage and its machinery. The later plays show the need for equipment like flying machinery, demonstrating that Shakespeare adapted to new technologies during his career. The plays gained wider distribution and survived the English revolution through other adaptations, printing and musical versions. Printing altered the approaches to the play, allowing a scholastic study to arise that devalued the technical aspects of the plays in favor of their poetry. Broadcasters have appropriated the plays for radio, film, and television as well. The camera has been particularly useful in adapting Shakespeare's plays, allowing for interpretations and retellings not possible on stage.

Granting the machines greater importance than their due is tempting; Shakespeare's works have survived each change in the dominant media and thrived in the process. Hamlet shows that the connection is peripheral, however. The excessive length, slow pace, and psychological nature of the conflict make the play the least adaptable to popular film; yet Hamlet is the most often adapted. Plays with stronger visual elements, such as The Tempest, rarely draw the attention of film producers². Adaptability to new technologies is one reason for the perpetual commercial

value of the plays, but only a minor one that fails to explain their ubiquity.

Digitizing Shakespeare is the next obvious step. Several authors have investigated the issue of literary hypertext. Landow's Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology deals directly with literary applications for hypertext³. He draws on the hypertext theory of Nelson and van Dam and the literary theory of Derrida, Foucault, and Barthes, attempting a synthesis that works most of the time⁴. Landow argues that the theorists, working independently of one another, arrived at many of the same conclusions regarding textuality and technology. Like many explicators of Derrida and his ilk, Landow lapses into worshipful praise:

Derrida properly recognizes (in advance, one might say) that a new, freer, richer form of text, one truer to our potential experience, perhaps to our actual if unrecognized experience, depends upon discrete reading units (33).

Landow's uncritical admiration for Derrida, Barthes, and Nelson makes suspect his treatment of their work and subsequently the claims he makes for hypertext.

The strengths of Landow's work lie in his treatment of applying hypertext to humanities education and the politics of such uses. Adapting a literary work to a new medium solely for the sake of change is redundant and a waste of time. Done for the purposes of enhancing or facilitating access to and study of the work make the endeavor worthwhile. Landow enumerates the advantages of hypertext, the most prominent of which is intertextual reading. Computers do not magically link different works, but as Landow points out hyperlinking facilitates the connection between texts. Scholarly journals, for example, are explicitly intertextual in their relations to a primary text under examination and to all the preceding scholarship (35-6). Contemporary approaches to cultural artifacts stress their intertextuality. Greenblatt's early conception of New Historicism in Renaissance Self-Fashioning depends entirely on making the cognitive leap between apparently unrelated texts.

In this sense, literary hypertext seems more useful as an instructive rather than a research tool:

Since the essence of hypertext lies in its making connections, it provides an efficient means of

accustoming students to making connections among materials they encounter (225).

Landow emphasizes "learning the culture of a discipline," an idea related to Burke's parlor or Kinneavy's discourse communities. Learning an academic discipline involves internalizing the framework and conventions - the culture - of the field. Hyperlinks offer a visual indication of how advanced students or experts make connections. The author admits the potential of established linking to have "an almost totalitarian capacity to model encounters with texts" (226) but then dismisses this potential by asserting the lack of a hierarchical structure in hypertext documents. His generalization bears some examination. A writer can create a hypertext document that allows only a series of linear paths; we will not automatically emancipate a student by presenting her or him with a digital text. Hypertext allows a writer to design a document through which a reader may choose a multiplicity of paths. The number of choices depends on the document design and is not inherent to the medium. The "totalitarian" potential Landow dismisses is thus quite real unless a writer of hypertexts takes care to design an open-ended work.

Given such a design, however, hypertext offers other possibilities, including a one-size-fits-all approach that allows users of different skill levels to access the text in a variety of ways. Current print editions exist, as shown in Chapter 1, for at least three categories of readers with both distinct skills and needs from the text. As I will demonstrate in my proposal, a single hypertext edition can meet the needs of all readers.

Other theoretical approaches to hypertext and literature are eclectic. Page to Screen, a collection edited by Ilana Snyder, examines electronic literacy as an emerging technology that will complement, rather than replace, existing ones (xx-xxii). Kathryn Sutherland's Electronic Text: Investigations into Method and Theory, also a collection of articles, approaches the topic in terms of the polarities elicited by speculation on what electronic text should do. In her introduction, Sutherland begins with recent critics from opposite ends of the spectrum and works backwards through the theoretical underpinnings of the debate (1-18)⁵. Richard Finneran's collection, The Literary Text in the Digital Age, assumes that digital text will replace the printed book; the articles located herein offer both theoretical and practical models for creating digital archives for

literature. Finneran tends to dismiss books in favor of computers, with statements such as:

We live, in other words, in the twilight of the Age of the Printed Book. It is at least arguable that many of today's children, and most if not all of their children, will come to think of the printed book as a quaint device from another era . . . (ix).

Finneran's assumptions ally him with theorist/popularizers like Jay David Bolter, whose 1991 Writing Space forecast the end of books, and Richard Lanham, who argues in The Electronic Word (1993) that Postmodern art and aesthetics have led inevitably to such an end.

Two works by Michael Joyce deserve mention here. The first, his 1995 Othermindedness: Hypertext Pedagogy and Poetics fluctuates between lucid and accessible explanations of hypertext, including an excellent historical overview of the technology's development, and impenetrable, subjective ramblings that read like a Beckett novel and have little bearing on his topic. The second, Othermindedness: The Emergence of Network Culture, echoes the oddities of the first. Joyce makes the useful point that many hypermedia products serve only as "infotainment" and "have encouraged a kind of dazzled dullness" (82). The

author argues that the rapid advancements in computer technology have created a passive approach, so that each hypertext is written with an eschatological sense of anticipation. Joyce's point seems a good warning for the creation of scholarly hypertext.

Humanities scholars tend to resist the computer invasion, one reason why scholarly applications are off to a slow start. The theorists and celebrators discussed above have noted and critiqued the nostalgia for books in the academy. Nostalgia, however, is impossible to quantify, and the strongest resistance will result from the economics of the endeavor. Digital products defy any sort of copyright protection. The changes in intellectual property brought on by digitization threaten to stymie the culture industry (particularly it's lawyers) because the economics of that industry – film, music, books, television, and other forms of entertainment/information exchange – depend on some entity owning the ideas, even if for a brief time. The vagaries of IP law are another dissertation, but one work that bears mentioning here is John Perry Barlow's "Selling Wine Without Bottles," in which the author argues that copyright law protects the packaging more than it does the content⁶. Herein lies the conundrum of ideas having exchange value. For ideas or

information to have value, they must be distributed; through distribution, the information loses its exchange value. In the rare case that a work gains widespread distribution before the creator can capitalize on it, exchange value is lost.

This situation, or the perception of it, has occurred recently with digitized music. The retail music industry has used a digital distribution format for fifteen years with compact discs. The same technology has proven useful for software and data storage, and it was only a matter of time before a method became available of transferring the content from it's protected package into the unprotected, private space of the personal computer. The Fair Use aspects of copyright law protect this practice.

Unfortunately, moving the content to the PC also facilitates alteration, exchange, and distribution, particularly when the PC is part of a network. A university dorm provides a fertile environment for such (illegal) exchanges to take place: hundreds of young adults, part of the market share for both computers and popular music, connected to Local Area Networks and the internet. Add to that a program called Napster which facilitates such connection and exchange, and the illegal distribution reaches enormous proportions. The problem has

become so acute that the RIAA is suing Napster, and several recording artists have filed suits against universities where these exchanges occur.

Digitized music is the most recent and extreme example of how computer technology can defeat copyright protection. In fact the problem is less acute than the RIAA would have people believe; nobody in the music business has provided any hard numbers proving that Napster has affected their sales⁷. The perception of the threat exists, however, and may eventually prompt legislative action which will make existing IP law even more confusing, and which enterprising people will find yet another way to defeat.

In terms of scholarly publication in the humanities, the point is moot. Scholarly articles and books are copyrighted, and depending on the arrangement the rights may belong to the journal, publisher, institution, or the individual scholar. The difference is that unlike recording artists, scholars receive no direct payment for such articles; in terms of supply and demand, most scholarly articles in the humanities have minimal economic value because academic writing by nature has a very limited audience. Payment comes in the form of promotion, tenure, and reputation, all of which have more to do with the

reputation of the publisher or journal than they do with a copyright. The copyrighting of such articles is mainly a formality; it serves no economic purpose, since academic publishing does not generate large profits. The copyright is instead a stamp of legitimacy, but even then has less importance than the reputation of the journal.

Reputation is the second point of resistance to electronic academic publishing, and possibly the most difficult to overcome in the humanities. The humanities, and Humanism, arose from the printing press; Gutenberg's bible is the first tangible product of the self-empowerment that Humanism emphasizes. As a profession, we value printed works as the source of what we do. Despite the ubiquity of computer technology in academic institutions, despite the fact that most academics now use a computer to write their articles, resistance to electronic publication remains high. One measure of an academic journal's legitimacy is its listing with the MLA International Bibliography⁸. Currently, the bibliography only indexes articles from a handful of electronic journals, and the reason lies in the belief that printed material is somehow more valid than electronic text.

Electronic publication can serve several purposes for academic journals, not the least of which is reducing the most significant costs. Printing and mailing the journals costs more than any element of publication; a web-based journal eliminates those costs but may incur some others, such as the bandwidth necessary to maintain online storage of articles for retrieval. For the most part, that bandwidth is already available through academic institutions; much of the drive space set aside for faculty and students currently goes unused. Eventually other costs will arise, such as paying an entity like Gale Group or Silver Platter to handle the details of online subscriptions. Again, the infrastructure is in place; library administrators have taken advantage of these organizations to eliminate the costs associated with storing and archiving printed materials. The benefits of electronic publication outweigh the associated costs, but e-journals still lack the credibility of the dominant technology.

Unfortunately, the same is true of electronic textbooks. The greatest resistance to using an online edition of Shakespeare, analyzed below, will come from that portion of the profession still deifying the book. As demonstrated in my introduction, that camp (characterized

by Bloom and Hirsch) reaches a larger audience than any other sector of our field. But electronic textbooks offer several benefits for students and instructors. Again, because the access and storage are already included in tuition costs, course texts available online will reduce the out-of-pocket costs for students.

From the instructor's standpoint, an online text offers adaptability for the immediate concerns of a class or even individual students. Computer assisted classrooms encourage revision and process-oriented thinking by decentering the authority of the book. When a text central to the class (such as an assignment sheet) can be downloaded, adjusted, and uploaded again in a matter of minutes, the process of revision gains a stronger hold. A printed book presents the novice with an end product, divorced from the conditions of its production. The idea of the book's inherent authority gains currency when, like the Arden Shakespeare, much of the text and other visual indicators promote that selfsame rightness. An electronic book or course packet subverts the static authoritativeness of the class text by allowing class members the ability to revise and update it according to the needs of the speech community.

Regardless of the reasons for resistance by the academic community, the point is moot. The computers are already here, as are the values that emphasize technology in the classroom. Universities use their computer labs as selling points. The University of North Texas proudly proclaims their ranking among the "100 most wired schools." Corporations seeking to train future employees provide much of the funding for the computers, and university administrators are prone to toadying for the corporate interests. Appropriating the technology for purposes of scholarship and teaching is the most productive resistance we can offer. That appropriation should include, among many other endeavors, an online edition of Shakespeare's works.

At this writing, Shakespeare's plays already reside firmly entrenched in hyperspace. A catalog of websites and products seems pointless; such lists will shortly be obsolete because the personal computer explosion is capitalism writ large. Capitalism depends on the continual invention of new markets and the reinvention of existing ones, and the computer industry has taken that invention to new heights. Americans obsess over novelty, change merely for the sake of change, and the obsession burgeons during periods of economic stability⁹. Computers have become so

ubiquitous, and so easily and inexpensively replaced, that their disposal has become an environmental threat¹⁰. We can equate the computer phenomenon, and the resultant orgy of upgrading and adding to them, with the mentality that accompanies oil booms. Suddenly everyone wants a 'piece of the action'; even an English department that pays most of its employees a laughable wage can somehow afford dozens of new computers¹¹. The inevitable bust has yet to come, though the tendency of the computer industry to coagulate into enormous corporations suggests that the end is indeed nigh¹².

What can happen, then, when the conspicuous consumption of Shakespeare meets the same phenomenon with computer technology? In the last decade, both Shakespeare and personal computers have sold effortlessly and produced significant hype. Both markets (fads?) will eventually slow and regularize into steady, reliable trends. Buying and selling are now the predominant activities on the world wide web, a very recent development. Christmas of 1999 was the acid-test for such sales, and the test was a success. The latest Superbowl, watched as much for its advertisements as its sporting value, prominently featured various web-based companies. Both computers and Shakespeare will remain strong sellers even after the

present hype dies. A digitized edition of Shakespeare's work has undeniable market potential.

As a reading tool, current computer technology leaves much to be desired. Attempts to represent a page with the display help very little; reading for long periods at a computer screen is uncomfortable, and even the portable laptop computers are not as portable as a paperback. With the close relation of computers and capitalism, however, a demand for a more comfortable display will undoubtedly produce one. The demand for other cultural artifacts, particularly film and music, has brought about "multimedia" computers. The concept of multimedia predates the word we attach to it; masques and other public rituals call upon the same impulse, to appeal to the entire sensorium. The computer industry treats multimedia as a new idea because novelty has proven so crucial in selling more computers. In any case, the combination of text, videos, music, and pictures has occurred in response to demand, and the ubiquity of such presentations creates expectations that perpetuate that demand. Film studios release trailers for viewing on the computer, and independent companies are even releasing short films. The advent of digital quality music reproduction has raised concerns about royalty and copyright violations. The songs are so common that one

leading source, MP3.com, plans to go public this year. The development of new technologies for film and music implies that similar inroads will occur for recreational reading if the demand is strong enough.

A scholarly hypertext edition of a literary work will in many ways duplicate such material already in print¹³. Such an edition of Shakespeare's works will have at its foundation an accurate text grounded in the appropriate folio or quarto and working within the existing tradition. Annotations will explain archaic words and phrases, point readers to source material and other scholarly resources, and point out deviations among different editions; such notes will perform the same function as in print editions. The hypertext edition will include contextual and historical information, full texts of the author's sources, notes on performance, and reviews of major scholarship. In other words, the hypertext edition can include everything we find in a print edition. The skeptic will say at this point, "Then let's not bother."

The new technology allows certain advantages, however. First, the medium does not confine the amount of secondary material we can attach to the work. The greatest single limitation of the Arden and equivalent editions is its

cover because it limits both the amount of material and restricts the formatting of that which an editor includes. The Arden edition of *Cymbeline*, for example, arranges the page around the explanatory notes. The notes are shot through with obscure abbreviations, because Nosworthy faced a choice of abbreviating his notes or leaving them out. The editor includes several excerpts from other primary texts in an appendix, but they are partial rather than complete texts for the same reason; more pages cost more money. Scholars editing texts for capitalist concerns become subject to the mundane details of the "bottom line."

The next benefit is simplicity of revision. The Arden Cymbeline currently available was last updated in 1961. The scholarly apparatus so important to such an edition is forty years out of date, limiting its usefulness as a research tool. Cymbeline has received renewed attention in the past two decades through the lenses of performance criticism and new historicism. The standard academic edition thus misses some of the most important critical treatments of the play. The reason lies in Arden's bottom line; Cymbeline does not sell as well as Hamlet, so the publishers balk at paying the costs of an update, which include paying an editor, creating new plates, and marketing the updated edition. Arden and other publishers

are in the business of making money, so the company's reluctance is understandable if regrettable. On the other hand, a hypertext edition would require no printing apparatus, and one made freely available on the web would need little marketing. The procedure for making changes involves altering an archival copy and uploading it to a server using File Transfer Protocol (FTP) software. This is especially useful for reference works, such as critical bibliographies; instead of an update every forty years, a scholar could add new items at the date of publication.

Hypertext can also facilitate collaborative research. As interdisciplinary approaches to the study of literature demonstrate, correspondences exist between otherwise incongruous areas of study. Reading Eco's The Name of the Rose, for example, one needs some knowledge of mathematics and architecture to fully appreciate the labyrinthine abbey. A printed edition would make the additional explanation difficult, if for no other reason than the bottom line; more pages cost more money. A hypertext edition presented for scholarly work could provide such explanations using linked text. The links would take the reader to a related text either on the same server, or to another scholar's electronic text on the subject at hand. Landow points out that such intertextuality is nothing new;

the electronic link simply foregrounds the relation and helps readers (particularly novices) connect different texts.

The current online resources for Shakespeare do not begin to exhaust the utility of the electronic medium. Several hyperlinked editions of the complete works already exist, the most prominent of which are the MIT and Queensland University sites. Both servers use the text of the Moby edition, a nineteenth-century collection of the complete works. The Moby is not a definitive text, but it has the advantage of being royalty-free. Both sites have links to OED definitions, but lack any further annotation. The existing links disrupt the text even more than footnotes in a printed text because of the primitive HTML coding involved. The OED definitions are all in a single document, with each word anchored to its corresponding link. Following the hyperlink takes the reader to the word's definition, but loads the entire dictionary at once, filling the screen. Returning to the text is simple but slow, requiring the computer to close the dictionary and reload the play. These adaptations impede the reading rather than improving it.

Matty Farrow, designer of the Queensland site, has added one truly revolutionary tool: a cgi script that searches the text, allowing the reader to find words or passages anywhere in the collected works. The script operates by searching all the files in a specified directory, in this case one which holds the text of the Moby edition. The only shortcoming to Farrow's search engine is the text that it searches. Given an accurate set of texts, this simple CGI script could replace printed concordances.

With an accurate text and Farrow's CGI search script, we attach directly to the primary text a fundamental tool of literary scholarship. A concordance such as Spevack's is a costly proposition. Besides the labor to produce such a tool, the size and cost are prohibitive. Only institutions can reasonably afford them, and most libraries will buy a single copy for the reference section. The book will eventually deteriorate, necessitating further cost. A CGI script takes hours, not years, to compose, and many are available already in the public domain. The ability to perform speedy, accurate searches of the entire works makes the effort of digitizing the plays worthwhile.

Michael Best's Internet Shakespeare Editions at the University of Victoria constitute a comprehensive effort at producing a scholarly edition¹⁴. Besides the theoretical approach behind Best's project, he has recruited several prominent Shakespeareans, Anne and Ian Lancashire among them, and promoted his work through the International Shakespeare Association. In other words, Best has called upon the considerable power of the Shakespeare Industry. In doing so, he has produced remarkably little in the way of a scholarly text. The web site provides a reader with the conceptual framework of the project, scholarly articles on the topic of creating such an edition, but the actual text of only one play, a rendering of the 1623 Folio Cymbeline. The site makes available two viewing choices: the page arrangement from the First folio and a "modern" division by act and scene. Figure 3-1 shows an example of the folio rendering.

At this writing, Best's site provides "An Introduction to Shakespeare's Life and Times," hyperlinking heterogeneous materials into a single reading space. The introduction demonstrates the possibilities of this technology for a novice-friendly text. The ISE as yet makes no attempt to attach the contextual material to the primary text, and thus fails to take full advantage of the

medium. The effect is one of reading two distinct texts, a primary and secondary, instead of an integrated work.

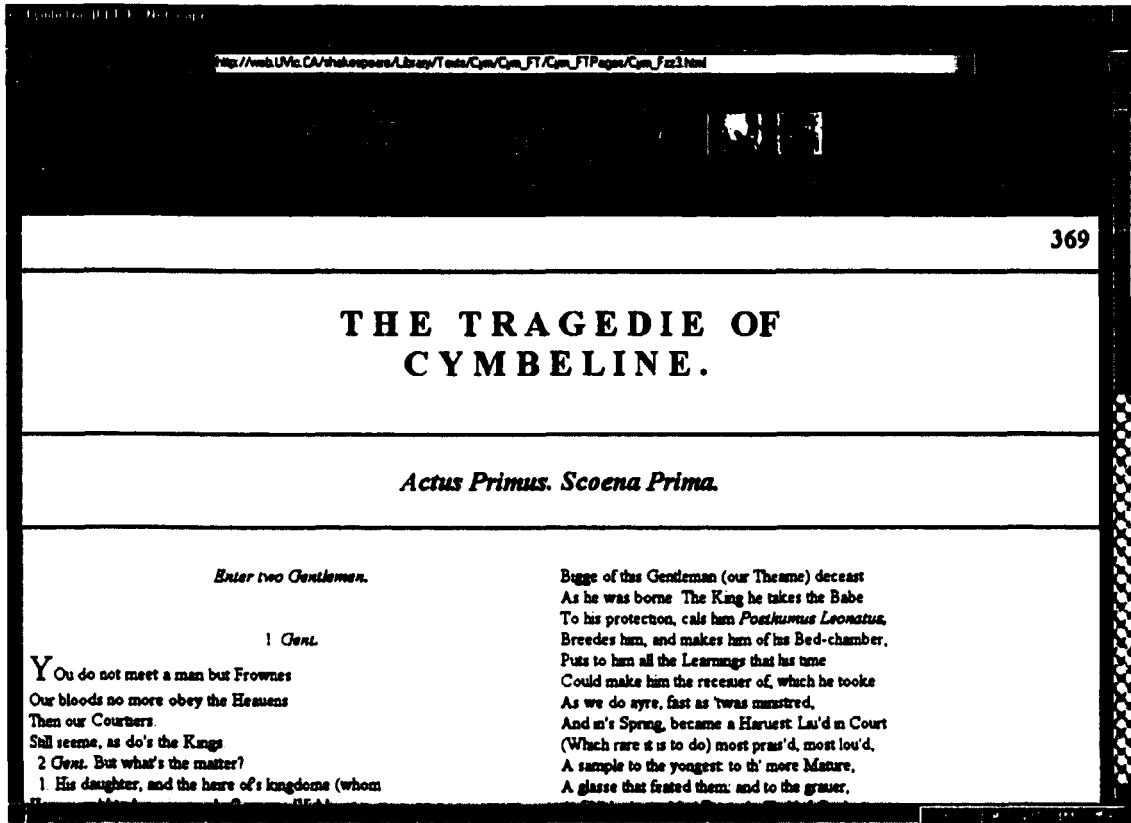


Figure 3-1 An example of Jennifer Forsyth's digital reproduction of First Folio pages, part of Best's Internet Shakespeare Editions

What will constitute an edition that is both "scholarly" and "hypertext"? The edition must meet several criteria, the first of which is a standard text. For Cymbeline, the standard text will accurately reproduce the wording, spelling, and arrangement of the 1623 Folio. Recent scholarship has demonstrated that the text of the plays is problematic. However, a scholarly edition (in

print or electronic form) must meet contemporary standards for an accurate text if for no other reason than to silence the criticism by those who consider the medium unfit. Most of the existing sites use the Moby edition.

The scholarly apparatus is equally important, and will include annotations explaining archaic word meanings, intertextual notes, differences/disagreements in wording, line numbering, scene changes, stage directions, and so on. Articles will explain the dating of the play, locate it within Shakespeare's canon, detail Shakespeare's sources and how he manipulated them, provide performance details highlighting major productions and actors, and historicize the play's critical reception. An up-to-date annotated bibliography and full texts of Shakespeare's sources will round out the scholarship. Where possible, critical treatments already in the public domain will be attached. The central text will contain the entire scholarly apparatus. In other words, the basic materials will differ little from a printed edition.

To make it a hypertext edition and to take full advantage of the differences the electronic medium offers, each of the elements identified above will first be compartmentalized in separate document files. Dividing the

text reduces the size of each file, which facilitates faster loading in a computer's memory. The division requires an agreed upon text, because variations in editions break the scenes differently. An introductory home page will link to each distinct area, and every document will include a link back to that central point. The beginning and end of each scene will link to the previous scene, next scene, and home page.

The HTML coding is simple and will rely on boilerplate. The difficulty will lie in keeping the code flexible enough to allow for the scholarly apparatus. As Jenkins states in his introduction to the Arden Hamlet, annotation is the largest problem of such an edition. Claire Lamont examines both the practical problem of what to annotate and the theoretical problems of why annotate, further complicating the issue by pointing out that "Annotations . . . satisfy the demand of the market-place . . . the increased quantity of annotation appearing in modern editions and reprints seems to testify to demand" (48)¹⁵. The thorny issue bears more study from all three perspectives, but in the interest of editorial convention, the hypertext edition's annotations will follow standard practice of explaining obscurities, noting differences in previous texts, and digesting scholarship. In other words,

the notes will carry on the practice of demonstrating "that there have been previous readers" (Lamont 47).

How and where the notes will appear in relation to the text is also important. The Arden publishers arrange the notes in double columns at the bottom of each page, both by line number and with various typographic symbols to indicate an annotation. Other heavily annotated texts use a column of notes along the side of the page, or endnotes that direct the reader elsewhere in the book. All three methods disrupt the reading, calling undue attention to themselves. As shown earlier, publishing and layout concerns dictate how and where the notes are arranged. The practice begs the question of the reader's need and the book's purpose: are we reading for the notes or the primary text? Such chicken-and-egg questions offer little help; reader subjectivities will vary from reading to reading. To improve the visual continuity of the text without losing the benefit of the annotations, a hyperlinked annotation must display the explanatory note with a minimal disruption of the reading text. Current online editions fail here because following a linked note replaces the text with a different document, interrupting the flow of reading and slowing the process as the new page loads.

Hypertext Markup Language changes frequently, and each new version adds more capabilities. Frames divide the screen with different documents, and Java scripting can allow for "pop-ups," hidden text that appears when the user moves the cursor to a specified place. The obsession with novelty in the computer industry has led hypertext creators to fill their documents with extraneous java scripts, which slow all but the fastest processors and can force the browser software to crash. To achieve user-friendliness for students and teachers, simple solutions are the best. Framed notes are thus superior to scripted ones.

Using frames allows the writer to arrange the text, annotations, and navigation on the screen simultaneously. Frames work by coding different stored documents to display at the same time in a preset format. Figure 3-2 shows one possible configuration of framed notes, text, and navigation. In this format, clicking on hyperlinked words or phrases in the text displays the note in the center frame. The text remains in place with minimal interruption in the flow of reading. Figure 3-2 shows only one of many possible configurations for this application of HTML. Testing and user feedback will determine the most effective display. Future innovations in HTML will likely facilitate more display options.

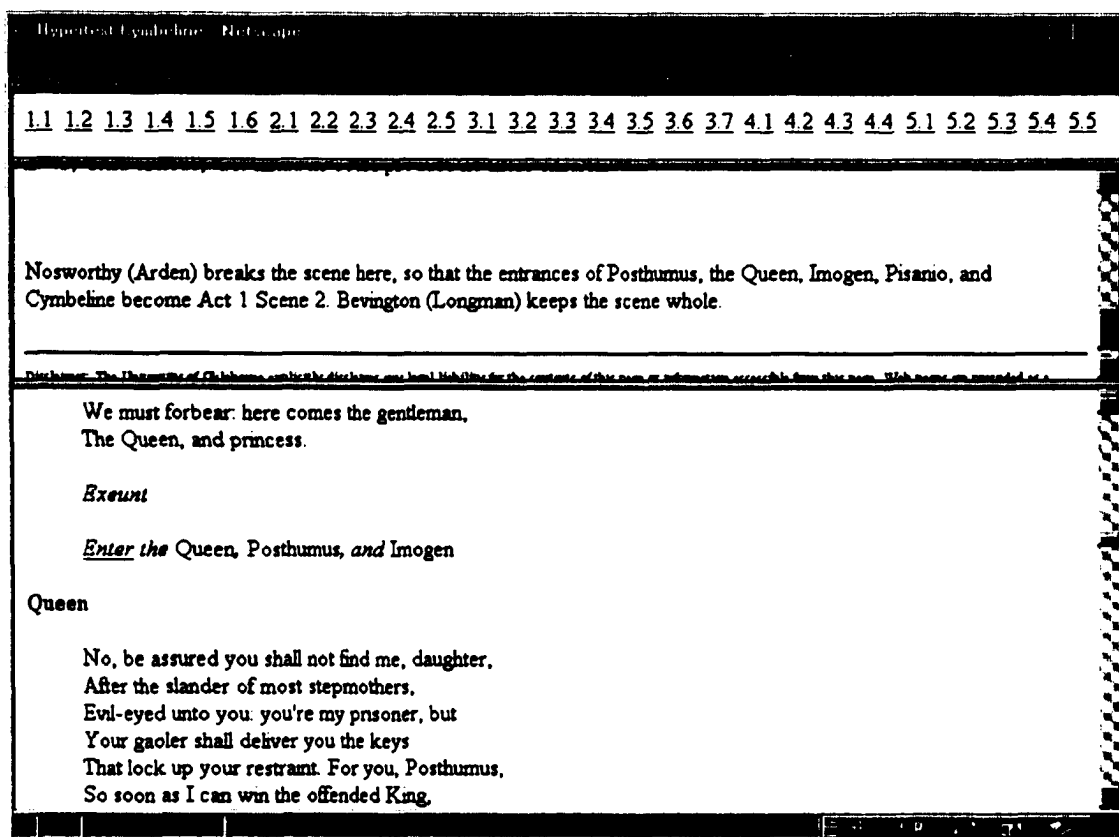


Figure 3-2 A frame-based text with annotations: notes are hyperlinked in the primary text (bottom) to appear in the center of the screen. The top screen allows a user to navigate through the entire text

A hypertext edition will go well beyond simple annotation of this sort. The note displayed in Figure 3-2 is a fairly simple editorial one, but hyperlinks within the note itself could take an interested reader to, for example, a list of editions, linked in turn to an article on the practice of editing Shakespeare. Depending on length, the additional apparatus could appear in the central frame or open a new browser window that allows the

user to read, print, or save the material. Both current commercial operating systems, Windows and Macintosh System 7, allow multi-tasking. Thus several windows of the same program, or multiple programs can operate on the screen at once. Improvements in web browsers, display monitors, or HTML may eventually make it possible to open more than three frames viewable by the user; currently, however, one must switch back and forth¹⁶.

The next criterion for the hypertext edition is the expansion of the scholarly apparatus beyond that available in printed versions, and better integration of those materials with the text. The prefatory apparatus to Nosworthy's Cymbeline contains the following sections: dates, publication, text, sources, and a critical introduction which digests the major scholarship on the play. In comparing printed and electronic editions, Shillingsburg asserts that:

Scholarly editions were once fiercely touted as definitive, but if a print scholarly edition actually contained all that scholars might be interested in relative to a text, why, it would be an archive, a library, and it would cost a mint (24).

Electronic text costs much less to produce and distribute¹⁷; thus an online edition makes possible the archive Shillingsburg imagines. Best's introductory article at the ISE site provides a glimpse at hypertext's potential, but as noted above Best has made no effort to integrate the primary and secondary texts.

Figure 3-3 represents a possible configuration for joining primary and secondary materials. Such a diagram fails to show the full implications the edition will have, however. Any of the secondary materials can link to further explanatory material in a web limited only by availability. Other secondary texts and hypermedia such as images, short videos, or music can be linked. The programming is easy, but the array of choices might bury the editor. Figure 3-4 shows the potential that arises from a single footnote. A link from the word "courtier" in the first act of Cymbeline would present in the central frame a brief note on courtiers and their role in Shakespeare's plays. A link within the footnote would then open a new window to display an article on courtiers, linked to Castiglione's text, and so on.

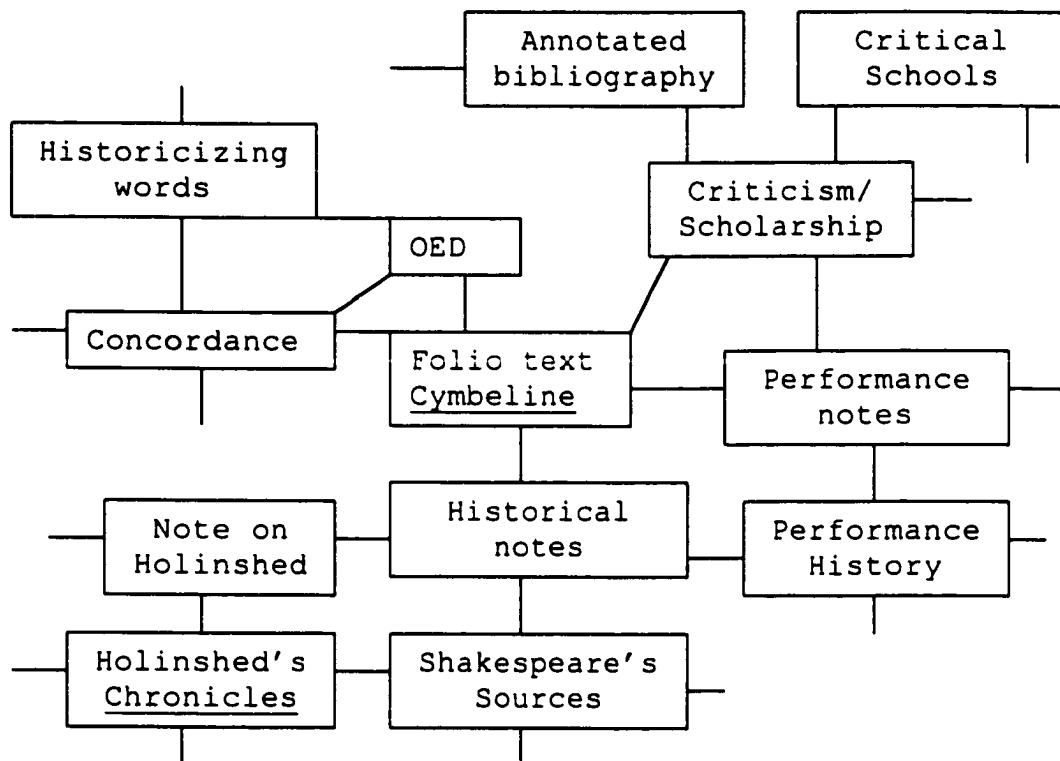


Figure 3-3 Partial layout for a hypertext Cymbeline; each level of annotation can lead further, making the edition a perpetual work-in-progress.

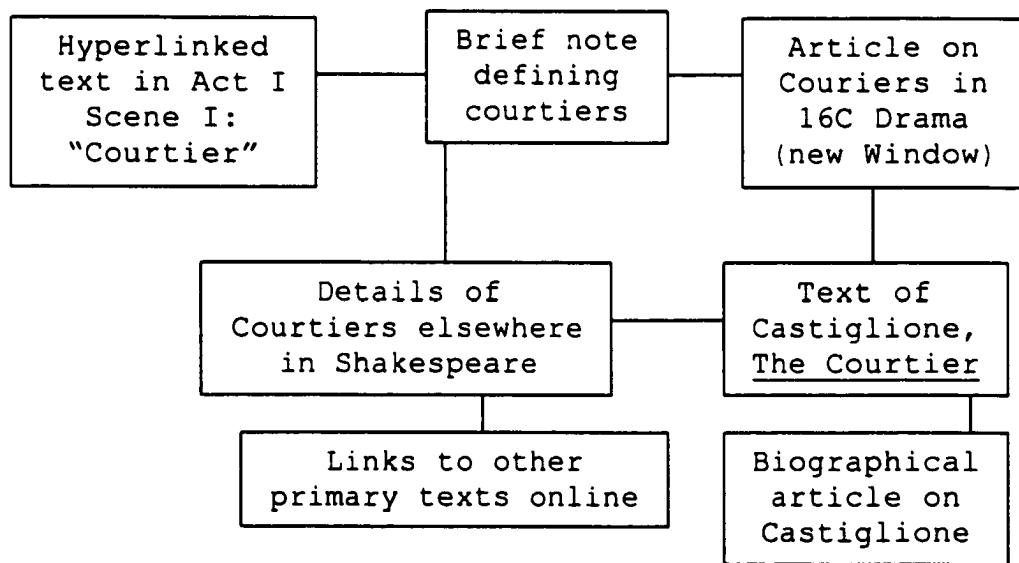


Figure 3-4 Sample hyperlinked note structure

If anything, hypertext creates a problem of too many potential texts. The sheer number of paths may serve to distract the reader. The potential for distraction underscores another criterion: availability of different configurations in the primary text. Forsyth's Cymbeline offers the folio layout characteristic of the early seventeenth century as well as a contemporary format. Placing multiple variations on the same server takes little effort or space. Ideally, a reader will have a choice of no notes, minimal notation, or full notation. The site can offer a text with modern spelling, or in different languages depending on user demand. As far as possible, a hypertext document of any kind will offer the user several choices of what and how to read.

Where possible, the hypertext Shakespeare edition will utilize the work of other scholars. The internet makes the linkage between servers possible. In the example of Figure 3-4, the secondary texts could all reside on one server, or all on different servers around the world with little change in how the reader receives the work. Collaboration will offer several advantages. More communication between scholars in different parts of the world will help further the study of Shakespeare; scholarly journals perform a similar role but more slowly. Less repetition of work will

occur; a link can send a user to an existing edition of a secondary text, one published online by a scholar in the appropriate area. Students will benefit from a multiplicity of viewpoints on a given subject. Collaboration will also free space on the home server, keeping the costs of maintaining each site reasonable.

A hypertext edition can also incorporate other media. Film clips and audio recordings can enhance the reader's experience, provided that the computer accessing the site is powerful enough, and that the material has no copyright restrictions. The danger of using hypermedia is that the recordings will use all the available memory and leave little space for the text. The CD-ROM of A Midsummer Night's Dream, published by Longman and packaged as an option with the Bevington text, falls into this trap. The product offers the text, an audio reading of the play, background music for the secondary texts, and short video clips of the BBC film. Because the producers tried to provide everything in one package, no single part reached its full potential. The audio and text are mediocre, the video is tiny and dark, and the contextual materials offer trivia instead of explanation.

Finally, the materials involved in the edition will remain free of copyright wherever possible, and the entire text and encoding will be accessible to any who wish to use it. The ISE's pages each display prominent notices at the bottom encouraging the reader to use and freely distribute the material. This approach allows other scholars to build onto the existing work or to customize a document for their own uses, without fear of violating or misusing a colleague's "intellectual property."

Implementing an online scholarly edition will take substantial time and resources. Best has approached his edition by recruiting prominent scholars and creating an enormous amount of work, all of which have produced remarkably little useable material. Furthermore, Best is very proprietary about the work, suggesting that the free-to-all approach will not last once he publishes the texts¹⁸. Best's approach to the project is self-defeating at best; scholarship should encourage further study. Arden now publishes the complete works and supporting materials on CD-ROM, for the low price of \$3000. The opportunity exists for an authoritative and freely available edition.

The hypertext Shakespeare will never reach "completion" in the sense that a final product will exist

ready for packaging and exchange. The ability to easily revise and update the apparatus will defy any attempts to package it. Indeed, to commodify the work in that way would be self-defeating. A work in progress will encourage additional publication and offer students an opportunity to interact more with the processes of scholarly editing and publishing. The production of this edition could act as the core of several courses in literature, marketing, editing, design, and programming.

Online resources for the study of Shakespeare are presently thin, fragmented, and inconsistent, possibly because of the small demand for such material. As more academic resources such as reference works go online, students at all levels will grow accustomed to the conventions of academic computing and the demand will increase. Furthermore, the current environment of academic funding will offer greater rewards to those projects which cross disciplines via the electronic space. In the meantime, the costs of printed editions will rise. Arden's second release editions now retail for \$12.00 each. The third release, which already includes nine plays, has a retail price of \$60.00. The demand will arise for alternative editions.

Conditions are ripe to begin such a project right away in anticipation of that demand. Research and publication abound on editing scholarly texts in an age which devalues the text. Further research is needed into how the electronic medium will alter editorial concerns and methods especially in the area of intellectual property. Also necessary is a more pragmatic attitude by scholars toward academic computing. The available materials, with a few exceptions, tend to either celebrate or demonize the technology. Achieving such an approach will involve further investigation into the shadowy world of funding for the technology and the motivations underlying it.

Finally, as a profession we could take some advice from the Nike advertisements and "Just do it." To those scholars, like Joyce, who complain that computer applications tend towards "infotainment," I would ask "What have you done to change that?" We have at our disposal the tools to put a new technology to our own purposes; why are we waiting? Ignoring or resisting the technology does a disservice to the entire field.

End Notes

¹Proponents of the internet paint a picture of a newly democratized world, freed from the chains of class struggle because everyone will have a computer and net access. This is a pipe dream. Following the TANSTAAFL principle ("there ain't no such thing as a free lunch"), somebody somewhere has to foot the bill. But in terms of academic computing, that bill is already paid either through grants or by student tuition and fees. As a result we have the access and the necessary tools at hand, sitting on our desks, waiting to be used.

²An exception is Peter Greenaway's 1991 Prospero's Books.

³Landow's work is central to the study of hypertext in this field because he is among the first humanities scholars to approach the issue and among the most accessible. He has authored or edited other works on the subject, including Hyper/Text/Theory (1994), a collection of articles exploring the resonance and discord between hypertext and contemporary critical theory. Landow is less accessible than Sutherland, but treats the matter with greater depth.

⁴ Perhaps because computer hypertext applications are so new, the so-called "theorists" of this field tend to also be uncritical celebrators; Landow and Bolter have proven

guilty of this in the past. Landow's first edition of *Hypertext* included a plug for his Storyspace software in nearly every paragraph; the updated edition only mentions the software every other page or so. Bolter hawks a similar product, less transparently than Landow, and is prone to wild claims for the technology as a democratizing tool.

⁵Sutherland's introduction is excellent; anyone interested in the topic should begin here. Her treatment lacks the theoretical depth of Landow's, but shows the entire field.

⁶Barlow is a co-founder of the Electronic Frontier Foundation, a web-based lobbying group and one of the earliest commercial enterprises on the internet. EFF has resisted any and all legislation regarding the internet, including the Communications Decency Act of 1995 and the myriad proposals by the Commerce Department to retrofit existing IP law for digital applications.

⁷Producers for recording artist Madonna recently announced that a song slated for release next year was found on Napster in June 2000. The song had achieved such widespread distribution that it no longer had any market value as part of an album.

⁸ In 1996 the Journal of the Fantastic in the Arts, under new editorial control, became one of the journals indexed by MLA. Prior to that inclusion, only sixteen institutions subscribed. Following the listing, institutional subscriptions poured in along with requests for back issues. The MLA's stamp of approval - not the new editors, not the new format - sold the journal.

⁹ This phenomenon is true of most consumer products. The obsession with novelty, or the appearance of novelty, affects every American industry. In a strong economy, such as we have at this writing, the most acute forms become visible in luxury items like computers and automobiles. American retail outlets have adapted to conspicuous consumption by increasing store space and operating hours, and by centralizing the consumer space: hence the rise of businesses like Wal-Mart. A critique of this phenomenon is, alas, another dissertation and inappropriate here; I point it out to call attention to the fact that computers and their various accessories have brought conspicuous consumption to a new level.

¹⁰ The city of Philadelphia now uses melted-down computer components to supplement the asphalt used in road repairs. This is a new variation of an old practice; the state of

Florida has been using ground glass from discarded bottles as a sand substitute in their asphalt – apparently they don't have enough sand in Florida.

¹¹ Not to point any fingers, of course.

¹²The Justice Department's ruling against Microsoft may change that tendency, but it seems unlikely. Microsoft has played the same game as Disney and Time-Warner in buying up its competitors and shutting down competition. Fighting an entity with the resources of such a corporation will take a continuity of political resolve that, unfortunately, cannot be counted on with the impending presidential election and its attendant change in cabinet members.

¹³Much of what I write here is based in my own experimentation with a hypertext edition of Cymbeline, available for the time being at the web address <http://students.ou.edu/H/John.W.Hodgson-1>. I chose this play as the basis for experimentation for several reasons. Besides the internal workings built around the stage machinery of Shakespeare's age, the play has seen (and suffered from) adaptation to print, and is now the focus of at least two hypertext editions: one at Toronto with the Internet Shakespeare Editions project, and the other in my own efforts at coming to grips with hypertext. The

principles dealt with in this chapter must necessarily be applicable to any of the plays. Cymbeline, however, has its own appeal, due in part to its relatively minor status in the canon and the lack of an up to date scholarly edition.

¹⁴Other editions of Shakespeare online are mostly mirrors of the MIT site, and thus offer nothing beyond what I have said previously. For a comprehensive catalog, see "Mr. William Shakespeare and the internet" at <http://daphne.palomar.edu/shakespeare/works.htm#Collected>.

¹⁵See also Barney, Stephen, ed. Annotation and Its Texts. New York: Oxford U.P., 1991.

¹⁶I base this and similar speculations on several trends in the computer industry. The first is the explosion of the web's popularity, which drives the continual revision of HTML. The changes in HTML, allowing greater capabilities for the programmer, in turn press the writers of browser software to keep up with those capabilities. Innovation and revision characterize the software industry. Software and hardware manufacturers, responding to the increase in users, develop browsers with more bells and whistles and hardware (like monitors) that provide a more comfortable

experience. Considering the changes since I started using the web in 1994, these speculations are conservative.

¹⁷Computers are best at the applications from which they originated; data storage and retrieval. Thus a fairly small space on a hard drive can contain hundreds of pages of text. The formatted text of Cymbeline, for example, occupies three-hundred kilobytes on disk. Using this as a gauge, a single floppy could hold two-hundred pages of formatted text. Ten megabytes, a standard allotment from most service providers, can hold two-thousand such pages. As computers become more ubiquitous, storage space becomes less expensive; a ten gigabyte hard drive sells for less than \$400. The cost of printing a run of the Arden - just the ink, paper, and press time - will be in the tens of thousands.

¹⁸I volunteered to work on the ISE in 1998. A functionary, presumably attached to Best's project, turned down my offer. At the time, the only online ISE publication was their plan and the folio text of the sonnets. Little has changed in the intervening two years. Nonetheless, Best's project legitimizes the practice of hypertext adaptation. My critique is of his management of the edition.

Conclusion

Sharing Authority

You only persuade a man insofar as you can identify with him [sic].

Kenneth Burke

Burke's most famous maxim resonates with the conclusions I have drawn in researching the Shakespeare Industry. Chapter 1 shows the metaphorical 'line in the sand' academics create between themselves and the market place. Chapter 2 examines the correlation between scholarly and 'high-culture' treatments and their contraries, the mass market Hollywood films. Chapter 3 analyzes the potential of an emergent technology to close the imagined gap between the academy and agora. The problem of the academy's role in the Shakespeare Industry is one of identification with other institutions.

The lines of inquiry that arise from contemporary critical theory are loosely termed "cultural studies," with the understanding that the word 'culture' is an ideological tabula rasa upon which we may imprint whatever we choose. Cultural studies has in principle taken a more egalitarian approach to the field, allowing for the inclusion of heretofore marginalized voices and texts. Rather than

assaulting and tearing down the ivory tower, the field of cultural studies seems more intent on occupying it and adding new wings.

The currently dominant trend in dealing with Shakespeare (person, author, or idea) is appropriation. Feminist critics appropriate Shakespeare because his works epitomize the culture of exclusion that have traditionally silenced women's issues. Marxists appropriate Shakespeare because his works represent the values of the ruling class. Relativists, reader-response critics, and every other contemporary critical school has latched onto the myth of Shakespeare's greatness as a mode of resistance because they define themselves and their work in terms of the values they oppose.

Resistance proves beneficial in that it moves the discipline forward. The impulse behind Bloom's work is to preserve what he and others consider the "great books," cultural treasures that need guardianship to prevent their loss. Maintaining these works is necessary, but why preserve a canon unless we intend to *do something* with that body of works? The books are artifacts and have value only insofar as societies choose to grant them such. The canonical books have no worth outside that which people

bestow upon them. The oppositional element of any critical school is necessary to move a field forward, to appropriate the treasures from the guardians who would lock them away. But opposition, like preservation, has a statute of limitations. Cultural studies has occupied the Ivory Tower; now what do we do?

If we genuinely intend to study cultural artifacts, we cannot separate them from the systems of exchange within which they came about. The archaeological element represents only one part, especially when examining canonical works valued by successive generations. Renaissance artists have been under scrutiny for four centuries, during which they have been held up as support for hundreds of different philosophies and subject positions. The field needs its archaeologists and guardians of the texts. Necessary too are the anthropologists, psychologists, theologians, philosophers, scientists, and merchants to recall why the texts need guarding in the first place.

Exploring the works of Shakespeare in these terms requires caution and a clear understanding of exactly which Shakespeare we mean. Bristol divides the connotations of the word to mean, variously or at once, Shakespeare the

human being, Shakespeare the Author, and Shakespeare the Idea. Most contemporary criticism seems to deal with the third. Emergent critical schools do not desecrate Shakespeare's grave (yet). Barthes and Foucault, heroes of cultural studies, killed off the 'author.' What is left is the idea of Shakespeare, the third order simulacrum, as a subject of scholarship.

The idea of Shakespeare, which Bristol calls "cultic veneration," is the product of a three-century long marketing campaign glossed with a bit of holy crusading. Though not a consistent effort by any means, the variety of personalities and purposes have kept Shakespeare's name in the British and American imagination. Each consecutive appropriation, from the 1666 reopening of the theaters to the hype surrounding Shakespeare In Love, has a similar effect of perpetuating Shakespeare's after-life. Harold Bloom can shut out most readers with his arrogance while Judith Butler does so with her impenetrable prose, but the results are the same; both situate Shakespeare within the realm of academe. Each appropriation alters the cultural capital we attach to the word 'Shakespeare' and the tension created in these struggles perpetuates Shakespeare's prominence.

This study of the Shakespeare Industry has several implications deserving further analysis. First is the need to look critically at the ubiquity of Shakespeare as a product of markets. Taylor's Reinventing Shakespeare examines four centuries of perpetuating and appropriating the works, but remains silent on the economic forces that facilitated the process in each period. An all-encompassing work like Taylor's seems unlikely because market forces are highly fluid. Such a study would necessarily involve narrow focal points to be useful.

The role of technology merits further critical study. Such a treatment would ideally avoid simplistic approaches of determinism and instead focus on the role machines have played at various junctures in the history of perpetuating Shakespeare. The role of the printing press has already received considerable attention. Studies of innovations in stage machinery, the videotape, and digitized special effects remain, however.

Remarkably few critical treatments of Shakespearean films exist at present, though the field has generated considerable interest. The research for Chapter 2 persuaded me that, of all the branches of Shakespeare studies, film is the most neglected. The number of film

adaptations in the late 1990s and the video/DVD release of earlier films will almost certainly generate more studies in this area. Film creates opportunities for both "textual" study, as many of the current treatments demonstrate, or for studying the role of technology in determining how we see Shakespeare. With film, the failure of identifying with audiences becomes readily apparent; producers have responded more extensively to the concerns of scholars than the academy has to the film industry. Therefore the opposition between scholars and "popularizers" merits further study as well.

Electronic editions of Shakespeare are new enough and move so swiftly that critical studies have not yet caught up. Given the history that technology has played in the Shakespeare Industry, the discipline cannot ignore the possibilities that digital technology presents. The conditions are ripe for electronic editions of Shakespeare; the academy has the opportunity to decide whether such an edition will be freely available on the internet, or whether we will continue our subjugation to the publishing conglomerates. Chapters 1 and 2 demonstrate that scholars construct their activities as something separate from the market, when in fact the academy influences what

Shakespearean products are sold and how the producers market them. Computers are now everywhere in the academy, and many are the result of corporate grants. The technological infrastructure provides an opportunity to alter the dynamics of how the academy, and especially the Humanities, relate to the market.

This study has equally broad implications for the teaching of Shakespeare's works. We do our undergraduate and secondary students a gross disservice by ignoring the connection of cultural artifacts to the market. If the instructor's role foregrounds critical thinking, part of the process must involve demonstrating the economic aspects of our culture. Most students first encounter Shakespeare as young adults. The same age group is the target demographic of virtually all commercial advertising. We have a professional obligation as educators to encourage a student's understanding of how society works, part of which involves locating cultural artifacts in areas beyond their relationship to a critical school. Shakespeare's works, all literature for that matter, can function as something far beyond simple "cultural literacy" and become a vehicle for teaching critical and creative thinking.

Legislators and university administrators, the financiers of higher education, conceive the instructor's role differently: preparing students for the job market. The 1994 School-to-Work act is a prime example, involving private businesses in public education to teach students job skills. Higher education has seen a similar movement with the increase of corporate internships. Here again, teaching the economics of Shakespeare studies may prove useful. Undergraduate courses in Shakespeare tend to draw students from other departments; how much more so if we cross disciplines by investigating economic concerns like marketing in conjunction with the texts and performances already in use?

The business of Shakespeare is only one aspect of the field, but a historically consistent one largely ignored by the academic community. Shakespeare sells. The level of marketability waxes and wanes periodically, but each successive generation continues to value the works for changing reasons, producing and consuming more goods attached to the playwright's name. The market affects, or infects, every aspect of the academic disciplines. In studying Shakespeare, we should bring that influence under critical examination.

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