General Introduction

Julie Maxwell and Kate Rumbold

William Shakespeare is the most quoted English author of all time. Quotations occur everywhere – from kitsch pencil-case tins ('2B Or Not 2B') to the controversial incident involving the British marine who said 'shuffle off this mortal coil you cunt' as he shot a wounded insurgent in Afghanistan.[1] The truth of Jane Austen's observation in *Mansfield Park* (1814), that '[h]is celebrated passages are quoted by every body [*sic*] … we all talk Shakespeare, use his similes, and describe with his descriptions', can be acknowledged, if not exactly universally, then certainly in worlds other than hers.[2] *Shakespeare and Quotation* travels from Shakespeare's time to our own. It endeavours to chart the history of four centuries of quoting Shakespeare – from the 'A' of the early modern anthology to the 'Z' of Howard Jacobson's 2012 novel *Zoo Time*. Quoting Shakespeare is very much an evolving, living and global activity, present in long-established ways of writing like the novel but also in wider and still fledgling cultural forms.

The aim is to offer more than a diversity of examples of Shakespeare quotation down through the ages, however individually fascinating, shocking or entertaining. This volume provides a new way of understanding *how* Shakespeare has come to be so widely quoted – in the classroom as well as the courtroom; in poetry and in parliamentary discourse; in political propaganda, prisoner-of-war notebooks, advertisements, internet memes and Oulipian experiments, to mention only a few of the possibilities. In an episode of the ITV detective drama *Lewis*, 'The Quality of Mercy', it's murder at a student production of *The Merchant of Venice* staged in the gardens of an Oxford college. A quotation from *Hamlet* ('Neither a borrower nor a lender be' (1.iii.75)) is left on the body of the victim. 'Well, this

[1] We owe the latter example to Graham Holderness, private email correspondence, 17 November 2014. See further www.theguardian.com/uk-news/2013/oct/25/royal-marines-court-martial-video-transcript (last accessed 26 April 2017).

[2] Jane Austen, *Mansfield Park*, ed. John Wiltshire (Cambridge: Cambridge University Press, 2005), pp. 190–1.

is Oxford', the forensics expert teasingly observes. 'Don't I bloody know it!', the philistine Inspector Lewis grimly replies.[3] Of course, the joke is on him. Quotation of Shakespeare is (almost) everywhere, including the mass medium of television and the new media of our digital age.

The subject is so large, in fact, that its treatment here is necessarily representative rather than comprehensive, let alone exhaustive. As well as width, we have wanted to provide depth. *Shakespeare and Quotation* gives special coverage to literary quotation of Shakespeare, while *Hamlet* in particular is the focus of an individual chapter and many of the examples discussed elsewhere in the volume. As editors we have research interests in Shakespeare's 400-year reception history, in the wider fields of adaptation and source study and in Shakespeare's centrality to the history of literary quotation – a history in which Shakespeare can now be seen to play a double role.[4]

In brief: as well as being so extensively quoted, Shakespeare was himself a quoter of classical and contemporary literature, of the Bible, of snatches of popular songs and proverbs. This has one already recognised implication: some of the sayings that we may think are Shakespeare's coinages ('it's Greek to me') are documented as preceding his usage. In these cases we are (strictly speaking) borrowing Shakespeare's own borrowings. 'You are not quoting Shakespeare', as one Facebook member objects in a detailed retort to a litany of such examples, reproduced on a poster his wife has hung in their bathroom ('Every time I sit in our toilet, I see it staring at me'). 'Shakespeare was quoting somebody else.'[5] What is a matter of domestic irritation to some is a matter of scholarly interest here. Many of Shakespeare's leading characters are, like their creator, past masters of quotation – a favoured rhetorical practice and literary technique. And this has larger, and rather different, implications for Shakespeare studies than have been previously grasped.

One might reasonably assume, for example, that quoting Shakespeare has been, at least from the late eighteenth century onward, a by-product of the Bard's established cultural presence. 'Shakespeare was quotable

[3] First aired 29 March 2009. All references to Shakespeare in this volume are to the New Cambridge Shakespeare unless otherwise stated.

[4] Kate Rumbold, *Shakespeare and the Eighteenth-Century Novel: Cultures of Quotation from Samuel Richardson to Jane Austen* (Cambridge: Cambridge University Press, 2016); Kate Rumbold and Kate McLuskie, *Cultural Value in the Twenty-First Century: The Case of Shakespeare* (Manchester: Manchester University Press, 2014); Julie Maxwell, 'How the Renaissance (Mis)Used Sources: Shakespeare and the Art of Misquotation', in Laurie Maguire (ed.), *How to Do Things with Shakespeare* (Oxford: Blackwell, 2008), pp. 54–76; Julie Maxwell, 'Counter-Reformation Versions of Saxo: A New Source for *Hamlet*?', *Renaissance Quarterly*, 57:2 (2004), 518–60.

[5] www.facebook.com/ShakespearesGlobe/posts/10152840541157 74 (last accessed 26 April 2017).

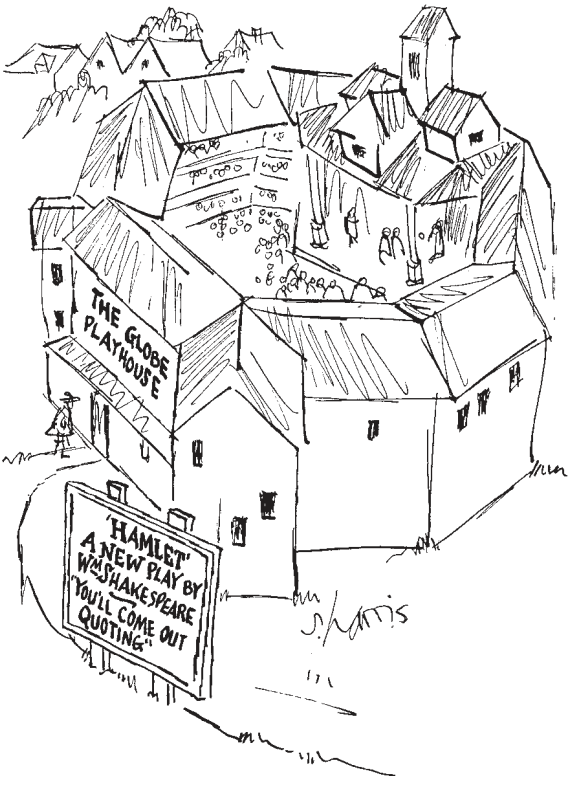

Figure 1 S. Harris, 'The Globe Playhouse – "Hamlet": A new play by Wm Shakespeare – "You'll come out quoting."'

precisely because he was already familiar. William Blake could entitle an image "Jocund Day" or "Fiery Pegasus" and expect the two-word quotation to recall its context in *Romeo and Juliet* or *Henry IV*.[6] So Gary Taylor argued (in passing) in a landmark cultural history of Shakespeare that is now a quarter of a century old. The latest scholarship, published here in exciting chapters by James Bednarz, Douglas Bruster and Kevin Petersen, demonstrates how actively Shakespeare himself contributed to the memorability of his words. Educated and working in literary, oral and theatrical cultures where quotation was a central activity, Shakespeare was quotable not least because he made himself so. These chapters encourage

[6] Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (Oxford: Oxford University Press, 1990), p. 107.

us, then, to give serious consideration to what has sometimes been a comical notion. In one cartoon image of Shakespeare's Globe (Figure 1), the playbill promises '"YOU'LL COME OUT QUOTING"' from the 'NEW PLAY BY W^M SHAKESPEARE'. However, the discovery in 2017 of a seventeenth-century notebook featuring extracts from Shakespeare suggests that early audiences and readers did indeed 'come out quoting' – just as the playwright and his publishers had envisaged.[7]

Further chapters of the study trace how the quotation of Shakespeare, especially in the early novel, boosted his cultural authority as never before. This means that quotation has had a constructive, as well as reflective, relationship to Shakespeare's pre-eminence. What were previously understood to be one-directional relationships are more accurately seen as two-way, even multi-way exchanges. What connections can be drawn between Shakespeare's own borrowings and the pieces of his plays that have subsequently been admired as 'beauties' or wisdom? What is it about Shakespeare's language that invites extraction and repetition, especially in later literature? What role has selective quotation played in constructing and shaping Shakespeare's reputation during the past four centuries – and what creative new uses have been made of his language and status? These are the sorts of questions that this study seeks to answer, in three main parts that are arranged chronologically to unfold a new reception history: 'Shakespeare and Early Modern Quotation' (Part I), 'Quoting Shakespeare, 1700–2000' (Part II) and 'Quoting Shakespeare Now' (Part III). Further discussion of the significance of individual chapters, and the overarching history of Shakespeare and quotation to which they contribute, can be found in the editorial introductions provided for each part.

For despite the ubiquity of Shakespeare quotation – past, present and emerging into the future – it is relatively absent as an object of study. There is a particular irony in this. A quotation is, of all the forms that a use of literature may take, one of the most obvious and manifest. It tends to be explicit and visible in a way that fainter echoes and allusions are not. It calls for attention, sometimes very expressly. '"Sweets to the sweet"', writes Byron in *Don Juan* (1819–24), quoting *Hamlet* (v.i.210), 'I like so much to quote.'[8] And so he does, unambiguously, throughout the poem. We can't miss it: '"There is a tide in the affairs of men / Which taken at the flood" – you know the rest' (*Don Juan*, vi.i.1–2; quoting *Julius Caesar*,

[7] www.bbc.co.uk/news/uk-england-berkshire-39477017 (last accessed 26 April 2017).
[8] George Gordon Byron, 6th Baron Byron, *Don Juan*, ii.xvii.3, in *The Major Works*, ed. Jerome McGann (Oxford: Oxford University Press, 2000). Subsequent references are to this edition and are given in parentheses in the text.

IV.iii.218–19). Byron explicitly directs our attention toward this particular kind of overt creative borrowing. All the same, it is neglected in the field of Shakespeare studies (see 'Quotation in Shakespeare Scholarship' later in this Introduction). Astonishingly, this is in fact the first full-length study of Shakespeare and quotation. The reasons for this lie partly in the nature of English literary studies as a profession (see 'Definitions' below). They can also be traced to the major functions of quotation in Western culture (see the 'Brief History of Quotation' given in the introduction to each part). Before we explore these intricate topics, however, we should answer some more straightforward questions. Does a quotation always need quotation marks and/or attribution? Shouldn't it be, at the very least, verbatim? Isn't anything else an *allusion*? What exactly is the object of study in this volume?

Definitions: *Quotation* and *Allusion*

The overlooking of quotation means that it will not generally be found in dictionaries of literary terms. The scope of this volume extends, in any case, into many forms of non-literary usage too. So we begin with a broad, working, straightforward definition: the *OED* defines *to quote* as 'To copy out or repeat (a passage, statement, etc.) from a book, document, speech, etc., with some indication that one is giving the words of another (unless this would otherwise be known)'.[9] This copying or repeating of the words of another encompasses direct quotation and indirect quotation, as well as accidental misquotation. In this study we are also interested in the creative functions of deliberate misquotation. All of these possibilities are discussed and illustrated later.

The 'indication that one is giving the words of another' may be achieved by various means. A quotation's presence may be signalled (in modern texts) by the use of quotation marks or (in earlier printed texts) by placing the quoted words in italics, so that the contrasting type visibly distinguishes them from the rest of the text. To give another example, a quotation may be signposted by a prefatory phrase: for example, 'as our Shakespeare says'. Such attributory phrasing is known as a *quotative* or as embedment under a verb of saying. Corresponding to the classic distinction between direct and indirect speech, a quotation may be *direct* ('In *Julius Caesar*, Casca says, "it was Greek to me" '), or *indirect* ('Casca says it was Greek to him').[10]

[9] *Oxford English Dictionary* (hereafter *OED*), s.v. *quote*, 4(a).

[10] An indirect quotation needs to bear a recognisable verbal relationship to the original words, if it is not to become paraphrase rather than a form of quotation. For example, 'Casca found it unintelligible' would not be quotation but paraphrase.

In either case it is overt, and this overtness results partly from the pointer(s) given to the audience. In oral communication, the words 'quote … unquote' or finger dancing serve the same pointing function. Particular pointers are not essential, however, and the presence of quotation may be inferred in various ways, including universal familiarity (for example '2B Or Not 2B') and register shift ('shuffle off this mortal coil' followed by 'you cunt'). As the *OED* definition reminds us, some kind of indication or pointing is necessary '*unless* this would otherwise be known' (our italics).

Beyond these easily appreciated markers and classifications of quotation, we may choose to employ the finer distinctions that belong to specialist linguistic or theoretical discussion. The contributors to this volume represent a diversity of critical schools, interests and expertise. They have adopted and adapted the available terminology of quotation – in most cases straightforwardly, but sometimes subtly or innovatively – in ways that best suit their individual explorations of the topic. In some cases, it is their theoretical preference *not* to define their terms. Scholars, especially those working on contemporary culture, sometimes argue that digital media are currently redefining what we mean by 'quotation' (see the chapters in Part III). Whatever the critical approach, though, contesting definitions, like offering them, will only take us so far.

One initially puzzling aspect of quotation will benefit, however, from further discussion here. A quotation copies or repeats the words of another, so as to reproduce them, either actually or apparently. Why 'apparently'? There are many reasons why even an overt quotation need not be word-perfect, verbatim, accurate or identical to the original from which it derives. This could be, for example, because of its reported nature in indirect quotation ('it was Greek to *him*' replacing me'). It may be the result of accidental misquotation. Deliberate misquotation ranges along a spectrum. At one end, there is straightforward colloquial shortening ('it's Greek to me' replacing 'it was …'), sometimes reflecting the passage of a Shakespeare quotation into proverbial usage: 'If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare', as Bernard Levin claims in a well-known passage (reproduced, for example, on the poster mentioned by the Facebook member in the previous section).[11] At the other end, there are imaginative

[11] Bernard Levin, *Enthusiasms* (London: Jonathan Cape, 1983), pp. 167–8. The proverbial phrase is known, however, to predate Shakespeare's usage, as the Facebook member points out.

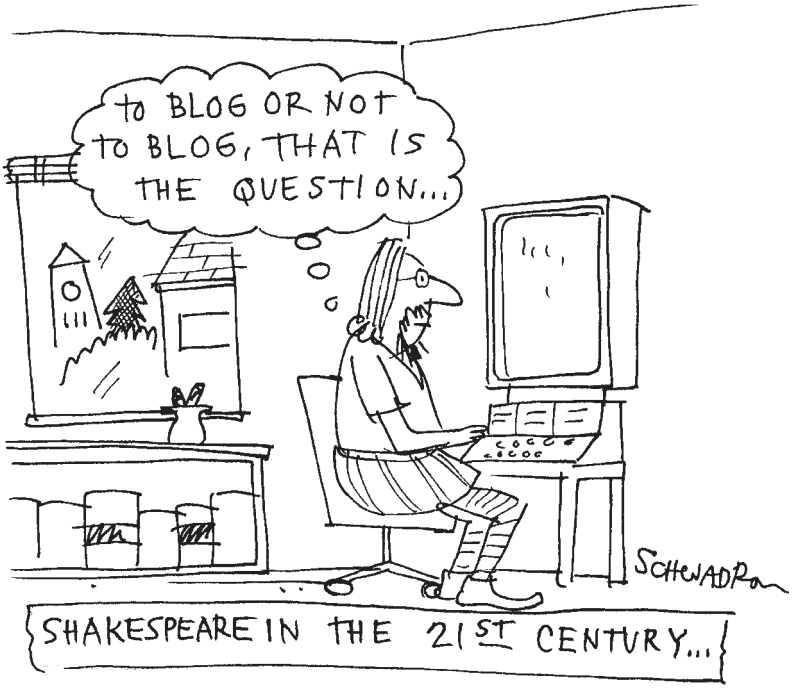

Figure 2 Harley Schwadron, 'Shakespeare in the 21st Century … "To blog or not to blog, that is the question."'

reworkings of quoted excerpts that have been termed 'creative misquotation'.[12] Pastiche and parody are obvious examples: 'To blog or not to blog' fills the thought bubble of various cartoon depictions of the Bard in front of a PC (Figure 2).[13] Or compare Philip Larkin's witty variant on Othello's 'I will chop her into messes!' (*Othello*, IV.i.188) when writing about his library colleagues to his lover Monica Jones: 'I'd like to chop them into messes.'[14]

Further, quotation cannot simply be conflated (as we might also reasonably assume) with verbatim reproduction of another's words because

[12] Matthew Hodgart, 'Misquotation as Re-Creation', *Essays in Criticism*, 3 (1953), 28–38, an idea developed by Christopher Ricks, *The Force of Poetry* (Oxford: Clarendon Press, 1984), p. 392, and by Maxwell in 'Art of Misquotation'.

[13] See, for example, www.cartoonstock.com/directory/t/to_be_or_not_to_be.asp (last accessed 26 April 2017).

[14] Philip Larkin, *Letters to Monica*, ed. Anthony Thwaite (London: Faber and Faber, 2010), p. 389.

'the degrees of looseness permitted or expected in quotation differ depending on the circumstances'.[15] The circumstances of a poem or a cartoon are very obviously different from those of an academic article or legal testimony. Samuel Johnson's ground-breaking *Dictionary* (1755) extensively quoted Shakespeare for the purposes of illustrating semantic usage. As Johnson wrote in his Plan for the work, 'in citing authorities, on which the credit of every part of this work must depend, it will be proper to observe some obvious rules, such as … noting the quotations with accuracy'.[16] By contrast, here is Batman overtly quoting Shakespeare: 'As the Bard once said, The fault lies not in our stars but in ourselves.'[17] (The line actually reads: 'The fault, dear Brutus, is not in our stars / But in ourselves' (*Julius Caesar*, I.ii.140–1)). The circumstances of children's television permit the near-verbatim quotation. It could also be described as misquotation, or as 'weak quotation',[18] or as indirect quotation of what Shakespeare 'said'. In contemporary popular culture, Shakespeare is often quoted very indirectly, for example via film adaptations.

Alternatively, consider how Byron makes a poet's decision to modify his quotation of a line from *King John*, 'to gild refinèd gold, to paint the lily' (IV.ii.11). Here is the line in its original Shakespearean context, a pair of infinitives belonging to a formal speech patterned by infinitives:

> Therefore, to be possessed with double pomp,
> To guard a title that was rich before,
> To gild refinèd gold, to paint the lily,
> To throw a perfume on the violet,
> To smooth the ice or add another hue
> Unto the rainbow, or with taper-light
> To seek the beauteous eye of heaven to garnish,
> Is wasteful and ridiculous excess. (IV.ii.9–16)

And here is Byron's mild, chattier misquotation in *Don Juan*:

> But Shakespeare also says 'tis very silly,
> 'To gild refined gold, or paint the lily'. (III.lxxvi.7–8)

[15] Eun-Ju Noh, *Metarepresentation: A Relevance-Theory Approach* (Amsterdam: John Benjamins, 2000), p. 17.
[16] Samuel Johnson, *Johnson's Dictionary: An Anthology*, ed. David Crystal (London: Penguin, 2005), p. 18.
[17] 'Prophecy of Doom', 1992, from *Batman: The Animated Series*, which aired on the former American children's TV channel Fox Kids.
[18] www.hyperhamlet.unibas.ch/index.php/hyperhamlet/about__corpus (last accessed 6 February 2017).

The modification in Byron's brief quotation ('or' replacing 'to') is a matter not only of tone but of economy. It takes a verse paragraph for Shakespeare's speaker to employ the conjunction 'or' that establishes these as alternative absurdities. It takes Byron a line. (He isn't gilding the lily.) Even when Shakespeare's words are used in explicitly punctuated quotations and/or in excerpts attributed to him by name, therefore, they are sometimes altered. So overtness is more defining than precision when we are identifying Shakespeare quotation.

The nature of quotation can be best described, perhaps, by explaining its relationship to the term *allusion*. In contrast to the overtness of quotation identified above, allusions are generally understood to be covert. Hence the *OED* definition of *allusion* as 'a covert, implied, *or* indirect reference'.[19] The visibility of quotation compared to allusion may be readily demonstrated by testing it at the extremes, in a single-word example. In his chapter here on *Hamlet*, Bruster discusses how Hamlet picks up on Gertrude's word 'seems' and quotes it back at her – 'Seems madam? nay it is, I know not seems' (1.ii.76). Although it is only a single word, we have no difficulty perceiving the presence of the quotation. It is not in doubt. (One might note, incidentally, how effectively Shakespeare has depicted an everyday use of quotation – quoting their own words back to family members as a staple of the domestic row.) Compare this, though, to the complexity of arguing for a single-word *allusion* to Shakespeare. Could 'dark *dexterity*' in the *Dunciad* be referencing the phrase '*dexterity* of wit' (our italics) in *The Merry Wives of Windsor*, as Brean Hammond suggests in his chapter below on Pope? The case for this kind of allusion is one of the most difficult to establish – except in the rare instance (not applicable here) that the word is unique or otherwise peculiar to the writer in question. It would be false, however, to create an absolute, artificial segregation of quotations from obliquer allusions. As Fiona Ritchie and R. S. White observe in their discussion of the Romantics in Chapter 7, quotations can occasionally be unobtrusive too. Very often both quotations and allusions occur within the same text or author. Sometimes the critic's task is therefore a material one: as when Hammond identifies quotations Pope drew attention to in his edition of Shakespeare, and then uses them to strengthen his argument for possible allusions to Shakespeare in Pope's own verse. Sometimes the relationship between quotation and allusion benefits from a subtle theoretical distinction, as in Beatrice Groves's deft

[19] *OED*, s.v. *allusion*, 4.

use of film terminology to identify 'unheard' quotations prompted by Shakespeare's biblical allusions.

The covert nature of allusions means that even establishing their existence can require considerable critical expertise. This was particularly the case before the advent of digital research tools. And it is a major reason why allusions have traditionally consumed far more energy and attention than unmissable quotations do. Alternatively, one could say that establishing allusions has often functioned as a *demonstration* of critical expertise that serves to justify the role of the professional critic. What the common reader may not spot, the critic can. This can be enormously valuable. But it can also involve many wild goose chases, with the unhappy effect of devaluing literary criticism, and allusion studies in particular. Literary historians and theorists with other research interests therefore sometimes refer, a little contemptuously, to allusion 'spotting' or 'hunting'. Focusing heavily on detecting hidden references to prior texts can, ironically, distract attention from the meaning and significance of those intertextual connections and the function of an older author's words in a new text. In this volume, we have conducted a different kind of critical experiment – asking contributors to focus primarily on explicit quotations by or from Shakespeare. In Craig Raine's brilliant chapter below on twentieth-century literature, for example, quotation is revealed as a figure that is not only as complex and intricate as allusion, but is arguably more sophisticated. Specific effects are shown to depend on exact reproduction, or very close copies. Discussion of allusion is included in this volume where it casts light on the distinct practice and/or history of Shakespeare quotation – the large but long-neglected topic that we have set out to explore.

Quotation in Shakespeare Scholarship

Shakespeare and quotation has not hitherto been defined as a field in its own right. It shades naturally into other kinds of scholarship: the study of the sources and contexts that shaped Shakespeare's work, and of the subsequent influence, adaptation and performance of his plays and poems. For all the visibility of quotation, it can be obscured in such studies, thanks to prevailing critical tendencies to treat quotation as merely an outward sign of a larger relationship between texts, or to overlook it in favour of allusion. In particular, few critics have considered quotation as a *creative* practice. Recent years, however, have seen a growing critical interest in quotation in its own right. New studies have respectively examined, for