

'To the great Variety of Readers': *Hamlet* on the Page

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Introduction

On October 7, 1930, Beatrice Warde gave a lecture to the British Typographers' Guild on "printing," by which she meant specifically the design of books.¹ Throughout the lecture, subsequently widely reprinted, she constructed an analogy between wineglasses and books, arguing that just as the finest cup would be a "crystal goblet," allowing the drinker to focus on the wine rather than the vessel, "Printing Should Be Invisible." Warde explained,

... the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds.... We may say, therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed piece a work of art, especially fine art: because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses.²

Warde's dichotomy between printing and art illustrates the difficulty of examining book design through the lens of art history. We view a painting or sculpture as the result of an artist's thought and labor. A poster may be thought of similarly (except with a more overtly commercial motive). But when one considers a book, one sees the author's initiative, not the designer's.³ Studying a book's designer is similar to studying a canvas manufacturer: they seem largely important for what they can tell us about the work's

¹ Shelley Gruendler, "The 'Crystal Goblet' as a Teaching Tool," in *The Education of a Typographer*, ed. Steven Heller (New York: Allworth Press, 2004) 98.

² Beatrice Warde, "The Crystal Goblet, or Printing Should Be Invisible," in *Typographers on Type: An Illustrated Anthology from William Morris to the Present Day*, ed. Ruari McLean (London: Lund Humphries, 1995) 74–75.

³ A significant exception are books more elaborate than the norm, such as artists' books, that emphasize the form as much as the text. See Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 2004).

creation, not for their own sake. They are aspects of technical examination more than critical analysis.⁴

As much as book design appears transparent, it never truly is. Johanna Drucker and Emily McVarish, in their introductory statement to *Graphic Design History: A Critical Guide*, express the reality of even the most quotidian graphic expressions:

Graphic design is never *just there*. Graphic artifacts always serve a purpose and contain an agenda, no matter how neutral or natural they appear to be. Someone is addressing someone else, for some reason, through every object of designed communication. The graphic forms of design are expressions of the forces that shape our lives....⁵

The form of a book – discrete, rectangular sheets of paper between covers, with many rows of black letters – may seem inevitable, but it is actually the result of centuries of evolution. The container has changed, from tablet and scroll to codex and now e-readers; the method of mark-making has changed, from writing to metal and digital typography; and even the letters of the Latin script have changed, from uncial and blackletter to the familiar roman and italic.⁶

Each book's design must be recognized as a product of its time and of its designer. Embedded within each page and available to the reader is visual information

⁴ This statement does not hold, of course, for design practitioners, who have written a number of detailed books on the subject. See, for example, Jost Hochuli, *Designing Books: Practice and Theory* (London: Hyphen Press, 1996), which describes the function of many aspect of book design but is intended for designers, not design scholars.

⁵ Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide* (Upper Saddle River, N.J.: Pearson Prentice Hall, 2009) xii–xix. Emphasis is Drucker and McVarish's.

⁶ Jeremy Norman's continually updated database of events in the history of information features 3,194 entries as of April 17, 2011. Jeremy Norman, "Approaching the History of Information and Media from Many Different Viewpoints," *Jeremy Norman's From Cave Paintings to the Internet: Chronological and Thematic Studies on the History of Information and Media*, <http://www.historyofinformation.com/about/index.php>.

about both. Also embedded are the designer's assumptions about the potential audience – particularly in the form of implicit instructions for a reader on how to navigate and read the text. The page size, text font, section divisions, and many other elements encourage certain reading methods and obstruct others. For example, the presence of page numbers, even if they appear in every book from the period, permits cross-referencing and aids a non-linear reading experience. Someone reading a book without page numbers has greater difficulty finding a particular chapter or returning to a favorite quotation.⁷

Book design is not art, but its important visual aspect allows it to be studied critically as art can. This view adopts the philosophy of visual culture, which argues that mundane, popular viewing experiences, from soap operas to billboards, are worthy of investigation alongside the structured phenomena of the art museum. Nicholas Mirzoeff in *An Introduction to Visual Culture* notes visual culture as a reflection of the increasing importance of visual rather than textual expressions in a post-modern society.⁸ While the discipline may be new, it is not limited only to recent experiences. Mirzoeff defines the fundamental unit of visual culture as the visual event, “the interaction between viewer and viewed” – a timeless description.⁹ Reading a book is an exemplary visual event, although Mirzoeff does not mention it, perhaps out of a desire to differentiate his visual discipline from a traditional text-based field. A reader has a deep engagement with the

⁷ The codex form itself promotes non-linear reading compared to its predecessor, the scroll, by breaking the text into units that may be accessed rapidly. Consider the difficulty of moving between passages in a scroll by repeatedly turning the left and right rollers compared to the ease of flipping pages.

⁸ Nicholas Mirzoeff, *An Introduction to Visual Culture* (London: Routledge, 1999), 7 and 9.

⁹ Mirzoeff, *An Introduction to Visual Culture*, 13.

object, typically viewing its numerous surfaces for hours. It is more interactive than many media, as the reader drives his or her interactions by turning pages rather than the more passive consumption of video. Of course, the textual element is at the core of the reader's attention, but the visual event remains a powerful constant.

Given the difficulty of establishing page design as a worthy object of visual investigation, it is hardly surprising that there has not been a sustained study of the design of Shakespeare editions. Beginning with the "New Bibliography" of the early twentieth century, numerous scholars have looked to the historical and material context in seeking to understand Shakespeare's plays and poems as documents of a particular time. Most of the research has focused, understandably, on the age in which the Bard lived (1564–1616), but a secondary interest has explored Shakespeare in later centuries.

Two books were published in the last ten years that paid particular attention to the history of Shakespearean printed editions. The first was David Scott Kastan's *Shakespeare and the Book*, which examined key Shakespeare editions in the sixteenth through eighteenth centuries, with a final discussion of nascent digital efforts.¹⁰ Two years later, in 2003, Andrew Murphy published *Shakespeare in Print*, a larger work that aimed to cover each century's scholarly and popular editions with equal attention.¹¹ In addition, Murphy offered an appendix on Shakespeare editions, exhaustive for single-text editions until 1709 and for collected volumes until 1821.¹²

¹⁰ David Scott Kastan, *Shakespeare and the Book* (Cambridge: Cambridge University Press, 2001).

¹¹ Andrew Murphy, *Shakespeare in Print* (Cambridge: Cambridge University Press, 2003).

¹² Aside from Kastan and Murphy, Margareta de Grazia's *Shakespeare Verbatim* pays close attention to the form of the First Folio. Margareta de Grazia, *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus* (Oxford: Oxford University Press, 1991). Another notable book is Stuart Sillars' *The*

Reviewing the appendix and library catalogs, one can appreciate why investigations of Shakespeare in print have typically been limited in scope. In his highly abbreviated list, Murphy notes 1,712 editions between 1593 and 2002.¹³ The online catalog of Oxford University's Bodleian Library – in existence since 1602 and the second largest library in Britain – lists 6,219 volumes (including foreign language works) with William Shakespeare as the author. The Yale University Library, smaller and likely less complete for Shakespeare editions, has 6,232 (with 5,291 English only).¹⁴ Discrepancies in cataloging such as assigning a collection of multiple plays to a single entry make these numbers even less precise. Regardless of the exact number, the impressive mass of Shakespeare editions makes a critical survey extremely difficult.

Instead of attempting a comprehensive summary of the design of Shakespeare editions, this paper will examine only five books in detail: The 1604/5 Second Quarto of *Hamlet* (abbreviated as Q2), the 1623 First Folio (F1), volume seven of Lewis Theobald's 1733 complete works, the 1930 Cranach Press *Hamlet*, and the 2007 Barnes & Noble *Hamlet*. This is a radical abridgment, not only in sheer number but also in scope. Instead of treating the roughly forty plays and poetry collections thought to be largely by

Illustrated Shakespeare, though it focuses on illustrations to the exclusion of the rest of the design. Stuart Sillars, *The Illustrated Shakespeare* (Cambridge: Cambridge University Press, 2008). Two articles in the University of Reading's *Typography Papers* have also been published on the design of specific Shakespeare editions. S.J.M. Watson, "Hans Schmoller and the Design of the One-Volume Pelican Shakespeare," *Typography Papers* 3 (1998): 115–137; and Edward Ragg and Paul Luna, "Designing the Oxford Shakespeare: An Interview with Paul Luna," *Typography Papers* 5 (2003): 5–21.

¹³ Murphy, *Shakespeare in Print*, 386.

¹⁴ The Bodleian's online catalogue does not appear to allow limiting a search to English only. The British Library, a candidate with the Bodleian for the most complete Shakespeare collection, lists 5,898, but includes works compiled from or inspired by Shakespeare in its count.

Shakespeare, this essay will treat only *Hamlet*, to provide a single framework for the discussion.

Shakespeare's tragedy about a Danish prince agonizing over the murderous commands of his father's ghost was chosen for two reasons.¹⁵ First, its popularity. Judging by the number of editions, it was not as widely read during Shakespeare's life as *1 Henry IV*, *Richard II*, and *Pericles*, with a good but not extraordinary three editions printed before the 1623 Folio.¹⁶ Its popularity has since surpassed those three and others, per its traditional categorization as one of the great tragedies along with *King Lear*, *Macbeth*, and *Othello*. Murphy lists ninety editions of *Hamlet* in his appendix, for example, far more than any other play.¹⁷ As with the total count of Shakespeare editions, the precise numbers are not important. It is sufficient that *Hamlet* is one of Shakespeare's most-printed plays, and as such, we can be confident that it is a reasonable synecdoche for all Shakespeare editions.

Second, *Hamlet* is one of a number of Shakespeare's works particularly rife with textual difficulties. There are three versions of the text of *Hamlet* from which all other editions descend: the First Quarto (Q1, 1603), Q2 (1604/5), and F1 (1623).¹⁸ F1 contains 1,914 words that Q2 does not. Q2 has 2,887 unique to it, among other differences, but the texts remain recognizably similar. Q1, while retaining much of the plot and some

¹⁵ It was not the only possible choice; *King Lear*, for example, would have qualified as well by these two criteria.

¹⁶ See Index 1 in Murphy, *Shakespeare in Print*, 387. The First Folio's reference numbers are 99 through 102.

¹⁷ Although the appendix, as stated, lays no claim to comprehensive accuracy.

¹⁸ "Quarto" is the term for a book made of large sheets of paper folded into four pages. A folio is the result of one fold, making two pages. Philip Gaskell, *A New Introduction to Bibliography* (New Castle, Delaware: Oak Knoll Press, 2009) 81.

dialog, is only fifty-six percent the length of Q2. The New Bibliographers considered it a “bad quarto,” a corrupt text, but most scholars now avoid such moral language and consider it cut and adapted for theatrical performance.¹⁹ With three possible texts, editors have constantly faced the dilemma of which to use as the basis for an edition – or whether to conflate them. Although this paper will not explore the differences between these texts in detail, the textual dilemma is a central aspect of Shakespearean publishing and must be at least in the background of any visual analysis.²⁰

Ultimately, this paper’s limited focus cannot fully convey the full narrative of Shakespearean book design. But these books have been selected after a review of over one hundred editions because they represent essential aspects of the story that seems to emerge. The history of editing and production covered in Kastan and Murphy has also suggested the outlines for describing the design of Shakespeare. (Four of the five books are in Murphy’s appendix; the Barnes & Noble was published too recently.)

As the first step in a design history of Shakespeare in print, two prominent themes will be the adaptation of theatrical Shakespeare to the form of the book, and the prominence of editorial emendations and criticism on the page. Given that the topic is

¹⁹ Ann Thompson and Neil Taylor, “Introduction,” in *The Arden Shakespeare Hamlet*, ed. Ann Thompson and Neil Taylor (London: Thomson Learning, 2006) 80–86. The classic difference between Q1 and Q2/F1 is from the title character’s most famous soliloquy. “To be, or not to be – that is the question” begins Hamlet in Q2 (3.1.55). Q1’s version is less recognizable, “To be, or not to be – ay, there’s the point” (7.115).

²⁰ While most editions choose one text or conflate, leaving textual differences to an appendix, there have been a number of *Hamlet* editions that express the divergences visually. None of the five books in this paper do so, but a spectacular example is *A Synoptic Hamlet*, in which Q2 variant words are printed above the line of text and F1 variants below. *A Synoptic Hamlet: A Critical-Synoptic Edition of the Second Quarto and First Folio Texts of Hamlet*, ed. Jesús Tronch-Pérez (Valencia, Spain: Sederi, 2002).

design, the dichotomy between aesthetics and function will be central as well. The fundamental point is that this will be a visual analysis of five editions of the same text. Examining mostly the text pages instead of the more immediately attractive covers, title pages, and frontispieces, this paper will argue that the text pages contain an array of graphic instructions and evocations from the designer to the intended readers.

Among its prefatory matter, F1 features a note from John Heminge and Henry Condell, the two members of Shakespeare's acting company who brought the collection to press. They attempt to persuade those perusing of the playwright's character: "His mind and hand went together: And what he thought, he vttered with that easinesse, that wee have scarce receiued from him a blot in his papers."²¹ Though there is no message directly from the printers, William and Isaac Jaggard, the many visual aspects of the book and the other four perform a similar function: an address "To the great Variety of Readers."

The Second Quarto²²

THE Tragickall Historie of HAMLET, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. 1604/5. Printed by James Roberts. Published by Nicholas Ling.

²¹ *Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies.* London: William and Isaac Jaggard, 1623) A3^r. (For early modern books, such as Q2 and F1, page numbers are unreliable, so signatures – marks to ensure the proper order of printed pages – are typically used instead. This notation cites the page labeled "A3," called the recto; the verso (v) is on the opposite side. Gaskell, *A New Introduction*, 52 and 328.

²² This paper examines Q2 rather than Q1 only because a physical copy of Q2 was available to the author while Q1 was not, as the only copies are at the British Library and the Huntington Library. As noted in this section, there are very few differences between their designs.

James Roberts passed up the opportunity to print the first edition of *Hamlet*. He held the license for the play from the Stationer's Company, the guild for members of the printing and publishing trade, making him the text's owner. Yet he allowed Valentine Simmes to print Q1 for publishers Nicholas Ling and John Trundle in 1603. That Roberts would forgo printing the first edition of this dramatic masterpiece seems inconceivable in hindsight; a common narrative has been instead that Ling and Trundle illegitimately pirated *Hamlet*, a story aided by Q1's dramatically cut and altered text compared to later editions.

As historian of the book David Scott Kastan has argued, however, Roberts probably was too busy with projects he thought more lucrative to undertake printing the playbook in 1603.²³ He would have known that plays were not sure money-makers. Plays were one of the least expensive books available, with only about one in five producing a profit in the first five years.²⁴ Nearly all of Shakespeare's were sold unbound as pamphlets – ephemera, as Peter Stallybrass and Roger Chartier point out.²⁵ The format

²³ The preceding historical narrative and this conclusion are from *Shakespeare and the Book*. Kastan, *Shakespeare and the Book*, 27–30.

²⁴ Heidi Brayman Hackel, " 'Rowme' of Its Own: Printed Drama in Early Libraries," in *A New History of Early English Drama*, ed. John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997) 124; and Peter W.M. Blayney, "The Publication of Playbooks," in *A New History of Early English Drama*, ed. John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997) 389.

²⁵ Peter Stallybrass and Roger Chartier, "Reading and Authorship: The Circulation of Shakespeare 1590–1619," in *A Concise Companion to Shakespeare and the Text*, ed. Andrew Murphy (Malden, Mass.: Blackwell Publishers, 2007) 40. Shakespeare's name was not necessarily a prized indicator of vendibility. He was the most printed dramatist of the time, but the attribution "By W. Shakespeare" had first appeared on a title page only five years before (the earlier printed plays lacked an acknowledged author). Prior to that time, printers and publishers did not consider his name as a marketing tool likely to sell any plays. Kastan, *Shakespeare and the Book*, 30–31 and 21.

and cost of playbooks reflected the low esteem held for the London theaters, which shared their location in Southwark with prostitutes and vagrants.²⁶ Compared to less controversial fare, such as sermons, law-books, proclamation, and Bibles, playbooks were a marginal element of the book trade.²⁷ We unfortunately know little about who actually read the plays. They were probably on the whole middle-class, with a significant proportion female.²⁸ Play publishers thought of their potential readership as theatergoers, as shown by the frequent references on title pages to the particulars of the first or most recent performance. Readers may have purchased playbooks to relive a favorite drama or experience a play they failed to attend.²⁹

We cannot say how popular it was on stage, but *Hamlet* appears to have been a relative success in print, one of the very few that merited a second edition within the first year.³⁰ In 1604, Roberts printed Q2, perhaps an attempt to capitalize on the public's appetite for this play.³¹ It was billed on the title page as "Newly imprinted and enlarged ... according to the true and perfect Coppie," presumably compared to its predecessor. This more literary subtitle compared to the common information about the play's performance history might lead one to suspect that its design was highly adapted to the

²⁶ Hackel, " 'Rowme' of Its Own," 117.

²⁷ Blayney, "The Publication of Playbooks," 389; and Mark Bland, "The London Book-Trade in 1600," in *A Companion to Shakespeare*, ed. David Scott Kastan (Oxford: Blackwell Publishers, 1999) 452.

²⁸ Blayney, "The Publication of Playbooks," 414–415.

²⁹ Kastan, *Shakespeare and the Book*, 31.

³⁰ Ann Thompson and Neil Taylor compile the scant evidence of its performance and publication history. Thompson and Taylor, "Introduction," 47–53.

³¹ Blayney, "The Publication of Playbooks," 389. Some title pages of Q2 have the date "1604," while others feature "1605"; it seems that the title page was altered when the printing carried over into the new year. Arden *Hamlet*.

book format. But Roberts, like Simmes, seems to have made few additions to the text as derived from the playscript.

Q2 begins with the title page announcing its name, author, printer, and publisher, and providing some information about the play (Figure 1). The title is repeated on the next page, accompanied by a large headpiece that is the analogue to the printer's device on the title page. The rest of the play is in a smaller font – a pica roman, with twenty lines measuring 82 millimeters (Figures 2 and 3).³²

Stage directions (describing the characters' entrances, exits, and actions) and speech headings (noting which character speaks a line) are both in a pica italic, to distinguish them from the characters' lines. To further enhance their visual distinction, stage directions for entrances are centered above the text, while exits and actions appear in the right empty region of the text-block. (This marks the only difference between Q1 and Q2; exits in Q1 are separated from the line by a wide space, but are not always aligned to the right margin.) Each new speech heading is indented by roughly an em, the height of each line of type, resulting in a notch of white space to mark shifts in dialog. The title appears as the folio at the top of each page, straddling the spread. The bottom contains material to help the printer assemble the book. The centered letters and numbers are to note the signature, identifying where in the book the page is. At the bottom right of the recto is a catchword, presaging the first word on the following page to ensure that the pages end up in the correct order.

³² Gaskell, *A New Introduction*, 15.

The resemblance between Q1 and Q2 is not surprising because every Shakespearean play published during the playwright's lifetime has essentially the same format and design.³³ This design was a melding of that used for traditional English plays and for imported styles from the Continent associated with classical drama. The lengthy descriptive stage directions and the lack of explicit act and scene divisions in Shakespearean plays are consistent with the vernacular tradition, abbreviated speech headings ("*Hamlet*" becomes "*Ham.*") mark a classical influence, and the left alignment of the headings (rather than right or centered) a development without precedent in either tradition.³⁴

Perhaps the most evident aspect, however, is the uniform use of roman type instead of blackletter. Blackletter had been the only style until 1509, when roman was introduced. The roman style was developed by Italian humanists as a sudden revivification of classical writing and inscriptional styles, its antiquated reference being the defining characteristic. Blackletter, in contrast, was the fruit of a continuous evolution, the script of the Romans transformed by language and scribal use over the Middle Ages. Only in 1555 was roman used for non-Latin texts. It quickly surged as the century ended to replace blackletter for printed drama.³⁵ Between 1570 and 1590, 54 out of the 65 extant published plays were in blackletter; in contrast, between 1591 and 1600, 96 of the 112 plays were in roman. After 1605, blackletter was no longer used for printing

³³ This assertion is based on personal observation of many, but not all, Shakespearean quartos.

³⁴ T.H. Howard-Hill, "The Evolution of the Form of Plays in English During the Renaissance," *Renaissance Quarterly* 43, no. 1 (Spring 1990): 138–144.

³⁵ Mark Bland, "The Appearance of the Text in Early Modern England," *Text* 11: 93.

the text of plays.³⁶ To someone reading Q2 in 1604, the appearance of roman type must have seemed unremarkable because of its universal use for printed drama. But the Italianate and humanist associations of roman would have resonated with a reader then, much as a reader today is at least lightly aware of the difference between a traditional-looking book, with a centered arrangement, and a modern-style book, with asymmetric alignments.³⁷

In addition to the connotations of the type, the design aided certain methods of experiencing the text and downplayed others.³⁸ It is a predominately linear conception, assuming that the reader starts at the beginning of the play and finishes without interruption – in this reminiscent of the theatrical performances that readers frequented, which proceeded from scene to scene without the audience’s consent. With no page numbers or easily visible act and scene divisions, it is difficult to open the book to locate a specific passage. Two technologies make navigation easier, however. Stage directions divide the scenes, allowing the reader to look for a right-aligned and italicized “Exit” or “Exeunt” followed by a centered italic list of characters entering. And rectos have signatures, which act like page numbers, and versos may be found in relation to the facing or overleaf recto.

³⁶ Bland, “The Appearance,” 105.

³⁷ Blayney, “The Publication of Playbooks,” 414.

³⁸ A skeptic of the following analysis could be reminded that despite the minimal typographic elaboration by modern standards, the design seen in Q2 is not in the least inevitable. Were a compositor to place a play-text on a page without precedent and with a minimum of effort, he would likely have set the text without line breaks, in the manner of the earlier continuous printing style: see Zachary Lesser, *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade*, Cambridge: Cambridge University Press, 2004) 52–80. Even a “basic” design has goals that may be investigated.

But neither of these features is well-suited to this purpose, optimized instead for their respective primary goals of detailing who is on stage and assuring that the pages are in the correct order. With stage directions used within scenes as well as between them, Q2 requires a reasonable effort to distinguish scene divisions. Since they are visually independent of each other, an entrance in the middle of the play is of limited help in determining whether the desired scene comes before or after another – unless the reader knows the play well enough that he or she recognizes the scene in relation to others. (The abbreviated speech headings also make identifying a scene harder, requiring the reader to remember, for instance, that “Pol.” is for Polonius while “Vol.” is for Voltemand.) Further, signatures are ill-suited to the task of navigation. Their appearance on only half the pages requires a reasonable amount of effort to quickly find versos, as does recalling the recurring pattern of every ninth page restarting the numbering under a new letter. These signatures, though internally consistent, begin at B instead of A in Q2, an unpredictable element that adds to the cognitive difficulties.³⁹

While internal navigation may have been difficult, the linear design lent itself to the popular reading technique known as commonplacing. Readers would note passages they wished to recall in the margins and, when finished with the entire play, copy them alphabetically or by subject matter into a blank book. This tactic was actively encouraged by Roberts in Q2, and two short passages were highlighted with quotation marks – Renaissance commonplacing marks (Figure 4). Through commonplacing, readers could recover passages of particular significance without having to re-negotiate the linear text

³⁹ Q1 and Q2 both began the first text page at B., but this was not a standard practice. Most began the signature at A, but differing amounts of prefatory material meant the text could start at any signature.

of Q2.⁴⁰ In this, we see Q2 remaining close to its origins in the theater, its linearity largely undisturbed. One might be reminded of William Prynne's term for what he saw as vulgar printed publications: "playhouse books."⁴¹

The First Folio

THE TRAGEDIE OF HAMLET, Prince of Denmarke.
1623. Printed by William Jaggard. Published by Nicholas Ling. Published by William Jaggard, Isaac Jaggard, Edward Blount, William Aspley, and John Smethwick.

In 1622, John Heminges and Henry Condell were the last surviving original owners of Shakespeare's acting company, the King's Men. Seeking to memorialize their friend as well as promote the plays in their repertory, they arranged to have printer William Jaggard (and his son Isaac) produce the playwright's collected works.⁴² When Jaggard three years earlier began work on a similar project, his shop printed nine plays at quarto size before apparently aborting.⁴³ This time, they produced a single folio to house all thirty-six plays.

Folios had traditionally been reserved for subjects considered more important than drama, such as history. Ben Jonson's 1616 folio broke new ground, including plays along with his poetry, epigrams, and masques. Critics, such as the author of the following

⁴⁰ Stallybrass and Chartier, "Reading and Authorship," 50 and 52–53. Three lines by Laertes are marked on sig. C3^v, and four of Gertrude's on K4^r.

⁴¹ Hackel, "'Rowme' of Its Own," 117.

⁴² Kastan, *Shakespeare and the Book*, 54–55.

⁴³ This is speculative; Kastan argues that these "Pavier Quartos" were an attempt at creating a collected edition. David Scott Kastan, "Shakespeare's 'Fat Little Volume,' or, Does Matter Matter?", Elizabethan Club centenary celebration lecture (New Haven, Conn.: Yale University, January 27, 2011). For background, see Murphy, *Shakespeare in Print*, 36–41.

couplet, seized upon his presumption in titling the collection his “Workes”: “Pray tell me Ben, where doth the mystery lurke, / What others call a play you call a worke.”⁴⁴

Shakespeare’s folio, consisting solely of plays, likely received similar derision – not for the title, which was the unobjectionable “Mr. William Shakespeares Comedies, Histories, & Tragedies,” but rather for the format. Ten years after the First Folio was published, William Prynne complained,

“Some Play-books since I first undertook this subject, are growne from Quarto into Folio; which yet beare so good a price and sale, that I cannot but with grieffe relate it, they are now new-printed in farre better paper than most Octavo or Quarto Bibles, which hardly finde such vent as they.”

He noted in the margin, referring to either the First Folio or its 1632 second edition, “Shackspeers Plaies are printed in the best Crowne paper, far better than most Bibles.”⁴⁵

When looking at F1, it is easy to understand Prynne’s objection (Figure 5). The volume’s size, at thirty-two centimeters from the top of the page to the bottom and just over nine-hundred pages long, makes it unmistakably a book rather than a pamphlet, like Q2. (Its price corresponded: at about a pound, it was far more expensive than the two to eight pence charged for a quarto play.⁴⁶) Its length is such that the Jaggards provided a “Catalogve of the severall Comedies, Histories, and Tragedies contained in this Volume” to help readers find a desired play. *Hamlet* is fifth from the end. The weight from each handful of rag-paper pages one flips to reach it is significant. Once there, a mass of pages curls under the verso, forcing some of its text into the gutter.

⁴⁴ Kastan, *Shakespeare and the Book*, 63.

⁴⁵ Murphy, *Shakespeare in Print*, 42–43.

⁴⁶ Kastan, *Shakespeare in Print*, 72; and Hackel, “‘Rowme’ of Its Own,” 124.

As with the entire dimensions of F1, one's first impression of its text of *Hamlet* is its size (Figure 6). Where Q2 could hold seventy-eight lines at most on a spread, F1 uses two columns to accommodate up to two-hundred sixty-four. Although the font appears smaller from the large page and two-column layout, it is in fact almost exactly the same size as Q2's, as is the text's basic typography, with indented italic speech headings and centered stage directions (though Q2's scant commonplacing marks have disappeared entirely).

The structure of the page, however, has become more elaborate than in Q2; in addition to a second column of text, Jaggard added page numbers and act and scene designations. The folios, text columns, and act and scene markers are divided and surrounded by thin lines known as rules. It is not unheard of to separate elements with rules in this manner. In fact, one of the books printed by Jaggard during the production of F1, Thomas Wilson's *A Christian Dictionary*, features eight rules on each page. Nevertheless, it is not the norm. The rules have the effect of emphasizing the different parts of the page. They are particularly evident at the act and scene divisions, where the horizontal rules above and below disrupt the vertical flow of the text. Combined with the larger font and additional white space surrounding them, these breaks become the focal point of the pages on which they appear.

One effect of the prominent act and scene divisions is that the text's structure becomes more pronounced. On the first spread of the play, one can see that the first scene ends halfway through the fourth column of text; the next spread shows the second scene continues about a column longer. This segmentation is unique to the form of the

book. Scenes are implicit in a performance by the actors' entrances, but the spectator is largely unaware of the length and number of the scenes to come. Acts, unannounced except perhaps by a key moment, are even more obscure. Q2 maintained the naturally linear character of a stage performance, but the reader of F1 is far more conscious of *Hamlet's* episodic aspect, the act and scene divisions creating a visible blueprint.

These divisions also improve navigation. A reader seeking a certain passage does not need to rely on ambiguous stage directions or discontinuous signatures. Since scenes are typically short and their number easily remembered, even someone who has never read the play before could find a specified passage quickly if given the act, scene, and lines. The compositors of F1 added page numbers as another navigational element, but they are inconsistent, jumping from 156 to 257 between two pages and replacing 279 with 259.⁴⁷ Nevertheless, this gesture, like the act and scene divisions and second column of text, suggests that the play is adapted to its existence within a book. While the linear text of Q2 indicated that it remained largely for playgoers who sought a proxy for the stage, the new features in F1 signaled its affinity for wealthier readers looking for literature.

F1's preliminary materials make this implicit emphasis explicit. The title page features an engraving of Shakespeare by Martin Droeshut, complemented by a poem on the facing page. Beyond that is a dedicatory epistle, a message to the readers, and four memorial poems to Shakespeare. The emphasis on the playwright is foreign to the stage,

⁴⁷ Page numbers may be inconsistent compared to the uniformity of signatures because signatures must be properly labeled for accurate imposition, the assembling of a book. Page numbers have no functional purpose in the print shop and are therefore susceptible to mistakes.

the actors receiving most of the attention from their visible roles. As Margareta de Grazia has argued, these prefatory elements unify F1 in converting the less prestigious playwright into an author.⁴⁸ But their sheer quantity, analogous to the size of the entire book, also reminds the reader that they are not handling a mere pamphlet but a tome.⁴⁹

'Theobald'

HAMLET, Prince of DENMARK.

1733. Edited by Lewis Theobald. Printed by Jacob Tonson. Published by Arthur Bettesworth, Charles Hitch, Jacob Tonson, Francis Clay, William Feales, and Richard Wellington.

Developing the commonplacing marks of Q2, William D'Avenant's 1676 *Hamlet* transformed them into indicators of lines that could be cut in a stage performance given the extreme length of the play-text. He wrote in a note to the reader that these lines are marked rather than excised so "... that we may in no way wrong the incomparable Author ..."⁵⁰ Alexander Pope's 1725 edition of the collected plays, published by the Tonson family cartel, returned the quotation marks to their original purpose, pointing to the "most shining passages."⁵¹ Pope also added a technique to the critical apparatus: using superscript letters before a passage to note a correction or clarification at the foot of

⁴⁸ de Grazia, *Shakespeare Verbatim*, 39 and 42. Kastan notes that in Elizabethan England "It was an actors' theatre." Kastan, *Shakespeare and the Book*, 14.

⁴⁹ de Grazia, *Shakespeare Verbatim*, 42.

⁵⁰ William D'Avenant, "To the Reader," in *The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. By William Shakespeare*. (London: J. Martyn and H. Herringman, 1676).

⁵¹ Alexander Pope, "Preface," in *The Works of Shakespear. In Six Volumes. Collated and Collected by the former editions, By Mr. Pope*. (London: Jacob Tonson, 1625) xxiii.

the page, making the editor's judgment more visible to the reader than ever before (Figure 7).

It was Lewis Theobald, though, who broke radically from the previous integrity and dominance of the play-text in his edition eight years after Pope's. Theobald had written a passionate critique of Pope's editing (*Shakespeare Restor'd: or, A Specimen of the Many Errors as well Committed, or Unamended, by Mr Pope in his Late Edition of the Poet...*) and was hired by the Tonson cartel lest he produce an edition for a rival publishing group and threaten their *de jure* copyright on Shakespeare. Basing the text on Pope's despite his concerns, Theobald's re-edited text appeared in 1733.⁵² He was not content simply to remove from the text the changes of his predecessor that he disagreed with, but found it necessary to publish copious notes explaining his arguments. "Without such Notes," he wrote in the preface, "these Passages in subsequent Editions would be liable, thro' the Ignorance of Printers and Correctors, to fall into the old confusion: Whereas, a note on every one hinders all possible Return to Depravity ..."⁵³ Theobald's aim was to demonstrate his text's superiority to all previous efforts – especially Pope's. This argumentative approach must have suited the Tonsons; not only did they have a new edition of Shakespeare, but it asserted that readers who had not bought it had made a terrible mistake!

⁵² Murphy, *Shakespeare in Print*, 67–71. The Tonsons had to pay Theobald far more than they paid Pope to secure his services.

⁵³ Lewis Theobald, "Preface," in *The Works of Shakespeare: Volume the First. Containing, The Tempest. The Midsummer-Night's Dream. The Two Gentlemen of Verona. Merry Wives of Windsor. Measure for Measure. Much Ado about Nothing*. (London: Arthur Bettesworth, Charles Hitch, Jacob Tonson, Francis Clay, William Feales, and Richard Wellington, 1733) xlv–xlvi.

Theobald's notes were highlighted in the text in a manner similar to that used in Pope's edition (Figure 8). Instead of superscript lowercase letters before the passage in question, Theobald's edition used parenthetical numbers following it in the text's pica font. Whether there was a rationale for the switch or if it was simply arbitrary, the effect is to make the references far more visible. The parentheses are designed to minimize and separate the number, like the smaller font used in Pope's raised letters. But while the parentheses do send the signal that they are not to be read as part of the play's text, their and the number's full pica size makes them impossible to ignore. The notes are visually far more assertive; a reader scanning a page in Pope versus a page in Theobald for references to notes will undoubtedly notice those in the latter before those in the former. This is doubtless intentional, a graphic representation of Theobald's constant criticism of his predecessor.

Like the parenthetical references, the notes below the text are intended to be separate and secondary. This is unambiguous: they are divided from the text above by a clear gap, set in a smaller long primer font, and justified, their prose distinct from the majority verse of the play.⁵⁴ But their use in *Hamlet* seems to belie that assertion. The title that appears above the first lines is followed by a parenthetical "1" in the same font, directing the reader to the note below. This note, describing his identification of the source for the story of Hamlet as Saxo Grammaticus' *Danish History*,⁵⁴ extends over five lines on the first page and then continues on the second page for twenty-seven more. On this opening spread, more lines and space are dedicated to the notes than to the text,

⁵⁴ Gaskell, *A New Introduction*, 15.

though they would be approximately equal if not for the large title and act and scene designation. The following two pages feature no notes at all; the next, one note of six lines spread over both pages. The notes remain variable in length over the course of the play, but by the last lines there have been over two-dozen pages that are half or more annotations (out of one-hundred forty-three in total). The notes are discontinuous; a reader could explore them first and locate the references in the play secondarily, but it would not be as comprehensible as reading the play and then the notes. One could not argue that the notes overwhelm the text when they occupy overall a fraction of the space dedicated to *Hamlet*, but neither could one argue that they are truly secondary when they appear so prominently.

Contemporary opinion seems to have been divided about Theobald's abundant notes. One described Theobald as having "embarrassed his Volumes with many useless, impertinent, and bad Notes."⁵⁵ Yet beginning with Samuel Johnson's 1765 collected works (also for the Tonson cartel), editors began explicitly featuring the opinions of their predecessors in "variorum" editions, approving of and amplifying the mass of notes on each page. The lack of critical discrimination in their content provoked many complaints, as did the sheer area dedicated to them.⁵⁶ "... [A]ll these inestimable notes are printed at the bottom of the page," wrote a reviewer in 1784, "so that a reader, at all inquisitive, can

⁵⁵ Murphy, *Shakespeare in Print*, 74–75.

⁵⁶ Murphy, *Shakespeare in Print*, 75.

scarcely keep his eyes from them, and is frequently drawn into the whirlpool, in spite of all his efforts."⁵⁷

It is not only the mass of the notes that suggests that they are a parallel text to the play itself, equal in the eyes of the reader. The play-text's typography is effectively unchanged from that of F1.⁵⁸ As the annotations developed, from Q2 to Theobald, they acquired a visual grammar comparable to that of the main text. Each note is indented, like the speech headings, and begins with the parenthetical number it expands upon. After that is the passage explained by the note, in italics and followed by a right bracket. If the passage starts in the middle of a line, a long dash is used to mark the omission. The body of the note is in roman with italic emphases per the style of the period.

Theobald quotes liberally in English and Latin, marking verse by left-aligning and attributing the source on the right, akin to an exit stage direction. When necessary, he switches to the Greek script for words or quotations. Finally, certain notes derive from his collaborators William Warburton and Styan Thirlby, and are designated as such below and to the right. This complex typographic structure, based on but not identical to the play-text's, requires much attention on the part of the reader to understand, including far more knowledge of languages and literature than the play itself. The specialized content of the notes, like their quantity and grammar, cast Shakespeare firmly as a subject for the elite. Indeed, Simon Jarvis casts the contest between Pope and

⁵⁷ Joanna Condriś, " 'All This Farrago': The Eighteenth-Century Shakespeare Variorum Page as a Critical Structure," in *Reading Readings: Essays on Shakespeare Editing in the Eighteenth Century*, ed. Joanna Condriś (Cranbury, N.J.: Associated University Presses, 1998) 128.

⁵⁸ The only differences are that act and scene divisions are designed differently, two-line initial capitals begin each scene, and stage directions in the right margin are preceded by a left bracket for clarity.

Theobald as between the philosophy of a gentleman and that of a scholar, an upper-crust concern.⁵⁹ F1 might have been expensive, but once acquired its texts were equally comprehensible to the working man and aristocrat. But only the highly educated, with a great deal of leisure time, could invest in Theobald's form of exhaustive criticism.

Cranach Press

WILLIAM SHAKESPEARE | THE TRAGEDIE OF HAMLET PRINCE OF DENMARKE | EDITED BY J. DOVER WILSON LITT. D. FROM THE TEXT OF THE SECOND QVARTO PRINTED IN 1604-5 'ACCORDING TO THE TRUE AND PERFECT COPPIE' | WITH WHICH ARE ALSO PRINTED THE HAMLET STORIES FROM SAXO GRAMMATICUS AND BELLEFOREST AND ENGLISH TRANSLATIONS THEREFROM

1930. Edited by J. Dover Wilson. Design planned by Count Harry Kessler. Illustrated by Edward Gordon Craig. Printed and published by the Cranach Press.

From the moment of its creation, the Cranach Press *Hamlet*, published in 1930, has been hailed as not only the most beautiful edition of a Shakespeare play, but one of the most beautiful books ever.⁶⁰ Sylvia Lynd wrote in 1931, "The Cranach *Hamlet*, which comes to us from Weimar, is one of the most beautiful books ever printed"; forty years later, Roderick Cave agreed: "... of all private press work in the Kelmscott tradition, the Cranach *Hamlet* is the greatest."⁶¹ It is unsurprising that the "Kelmscott tradition," i.e., the Arts and Crafts Movement, was the seed for this edition. T.J. Cobden-Sanderson, a key figure in the private press aspect of the movement, articulated the philosophy of the

⁵⁹ Simon Jarvis, *Scholars and Gentlemen: Shakespearian Textual Criticism and Representations of Scholarly Labour, 1725-1765* (Oxford: Oxford University Press, 1995).

⁶⁰ The English version was preceded by a German-language edition in 1929.

⁶¹ Sylvia Lynd, "Shakespeare's Own *Hamlet*," in *The Book as a Work of Art: The Cranach Press of Count Harry Kessler*, ed. John Dieter Brinks (Laubach, Germany: Triton Verlag, 2005) 331; and Roderick Cave, *The Private Press* (London: Faber and Faber, 1971) 171.

“Book Beautiful,” describing volumes which contained “the Workmanship of Life in Life itself.”⁶² Cobden-Sanderson co-founded the Doves Press with Emery Walker, an advisor of the Cranach *Hamlet*.⁶³

Per the Doves philosophy, Count Harry Kessler, the proprietor of the Press, attempted to make every element exquisite. Kessler did not mount the project to make a profit; he was interested in the process and art, not financial reward.⁶⁴ The paper, type, texts, and illustrations were all given detailed attention by Kessler and the experts he hired from the Arts and Crafts Movement, including calligrapher and type designer Edward Johnston and Beatrice Warde’s associate Eric Gill.⁶⁵ All were designed to harmonize with each other, to make each spread a unified aesthetic object in accord with Walker’s understanding of Renaissance printing ideals (Figure 9).⁶⁶ Historical consistency was not paramount. Johnston’s two fonts were based on fifteenth-century early humanist models, J. Dover Wilson edited the play-text from Q2, and Edward Gordon Craig’s illustrations were abstract and contemporary.⁶⁷ What everyone shared, though,

⁶² Ruari McLean, *Modern Book Design: From William Morris to the Present Day* (Fair Lawn, N.J.: Essential Books, 1959) 26.

⁶³ Lindsay Newman, “From Stage to Page: *Hamlet* with Edward Gordon Craig,” in *The Book as a Work of Art: The Cranach Press of Count Harry Kessler*, ed. John Dieter Brinks (Laubach, Germany: Triton Verlag, 2005) 129.

⁶⁴ Newman, “From Stage to Page,” 127.

⁶⁵ Newman, “From Stage to Page,” 129 and *passim*.

⁶⁶ A particular touchpoint was Aldus Manutius’ *Hypnerotomachia Poliphili*, with its woodcuts perfectly balanced visually with the type. Newman, “From Stage to Page,” 129; and Robin Kinross, *Modern Typography: An Essay in Critical History* (London: Hyphen Press, 2004) 47.

⁶⁷ John Dreyfus, “The Cranach Press Types,” in *The Book as a Work of Art: The Cranach Press of Count Harry Kessler*, ed. John Dieter Brinks (Laubach, Germany: Triton Verlag, 2005) 254; and Newman, “From Stage to Page,” 132.

was a belief in the excellence of their historical references and a desire for equal beauty in their output.

Although this emphasis led to an undeniably gorgeous end product, it also produced a book in which the elements were not coordinated to aid the reader. The play's text is surrounded on three sides by Hamlet's proposed sources: from Saxo Grammaticus (Theobald's pick) and François de Belleforest. Visually, the effect is stunning: the justified texts, all in Johnston's 12-point bespoke font, anchor the airier play-text, connecting the entire region with the identical proportions of the page. Although Wilson wrote in his comments in a slipcase volume, "... side by side with Shakespeare's masterpiece may be read the sources from which it was derived ..." these marginal texts are of limited utility.⁶⁸ The verso contains the original in Latin for Saxo and French for Belleforest while the recto features their translations in English. Although the Cranach *Hamlet* was expensive, targeting the well-educated elite, few readers seem likely to have had a sufficient command of both Renaissance Latin and French.⁶⁹ For those unable to read one or both of these original texts, a significant portion of the page is useless except as an aesthetic delight.

⁶⁸ J. Dover Wilson, "The Marginal Texts," in *William Shakespeare | The Tragedie Of Hamlet Prince Of Denmarke | Edited By J. Dover Wilson ...*, (Weimar, Germany: Cranach Press, 1930).

⁶⁹ Depending on the binding, it cost between fourteen and one-hundred pounds. The Times Literary Supplement "The Cranach Press *Hamlet*," in *The Book as a Work of Art: The Cranach Press of Count Harry Kessler*, ed. John Dieter Brinks (Laubach, Germany: Triton Verlag, 2005) 332.

In addition, the source texts ran continuously from verso to verso and recto to recto.⁷⁰ While this produced a seamless, elegant design, it made reading the sources “side by side” with the play difficult. A reader would have tended to read the source texts continuously and separately from the play. To study them properly, the reader would have been forced into the unnatural position of reading just the versos or the rectos. Unsurprisingly, the marginal texts came from Walker’s early sketches for *Hamlet* based on an ideal Renaissance book, in which they were filled with placeholder words. Only later did Kessler attempt to find what could occupy the space, first asking Craig for notes on the text before acquiescing to the artist’s suggestion that they be filled with Shakespeare’s sources.⁷¹

Craig’s illustrations were similarly more beautiful than always useful (Figure 10). Deriving from the wooden figures he created to demonstrate his plans for a Moscow production of *Hamlet* with minimal sets, they were so attractive to Kessler that they were the impetus for the whole undertaking. A number of the illustrations work in perfect concert with the text. Witness the opening spread, with frightened sentries on the verso staring at the menacing ghost across the gutter, or the following scene, a faceless mass of people representing Claudius and his court and making Hamlet’s disgust for the usurper palpable. Some of Craig’s illustrations were so abstract that they distracted the reader from the text. An image of Laertes in chain mail, for example, confusingly

⁷⁰ Though when the shorter original texts ended before the translations, the translation occupied both margins.

⁷¹ Newman, “From Stage to Page,” 132.

resembles a nun at first glance. Even Kessler wrote that he had misidentified Ophelia for Polonius and the Ghost for Claudius!⁷²

Craig also designed composite scenes intended to fill space in the marginal texts rather than elucidate the action onstage. Regarding one figure (which admittedly did not end up in the final version), he wrote, “It’s difficult to explain what all these figures are doing, I admit.... If I can find a spot for it I will suggest, but you may know of the very spot already, when you get it.”⁷³ This is not to demean Craig and Kessler’s work, but rather to point out that it was focused primarily on the aesthetics, on creating an appropriate and integrated atmosphere for the book. Although the play and sources were all functional – the play-text, especially, a work of serious scholarship – it seems unlikely that those who acquired it prized the reading experience as much as the viewing.

Barnes & Noble

HAMLET | William SHAKESPEARE | JEFF DOLVEN EDITOR

2007. Cover designed by Louise Fili Ltd. Interior planned by John Crowther and designed by Daniel O. Williams. Series edited by David Scott Kastan. Printed and published by Barnes & Noble.

As befits the largest book retailer in the United States, when Barnes & Noble decided to produce its own set of Shakespearean plays, the goal was to appeal to a mass audience. The project began when J. Alan Kahn, the president of the Barnes & Noble publishing group, asked John Crowther to become the project manager. Crowther described Kahn’s goal as creating “a first-rate scholarly edition that would also be very commercially

⁷² Newman, “From Stage to Page,” 136.

⁷³ Newman, “From Stage to Page,” 139.

appealing. It would be a legacy of Barnes & Noble as much as a commercial enterprise."⁷⁴

With that aim, Crowther began examining other Shakespeare series to see where Barnes & Noble could improve. His investigation led him to propose two sets of notes: one for very short glosses, on the order of a single word, and another for longer, substantial annotations. Within this framework, he sought a design that would not intimidate the consumer, as in editions with "more annotations at the bottom than there is text at the top" that could be the visual if not scholarly descendants of Theobald.⁷⁵ Series editor David Scott Kastan described the objective as "a page that welcomed a reader rather than intimidated."⁷⁶ Crowther's solution was to print the play and short glosses on the rectos, using the versos solely for the longer notes (Figure 11). He imagined a reader would think "I'm reading for the sake of the play ... [without] wandering into forty hours' worth of annotations."⁷⁷

Crowther worked closely with Daniel O. Williams on the design, renewing the partnership they had established on the previous Barnes & Noble Shakespeare project, "translated" editions for *No Fear Shakespeare*.⁷⁸ Crowther and Williams discarded the traditional italicization and indentation typographic scheme, creating a novel hierarchy based on the play's structure. Speech headings are bold and above the line they

⁷⁴ John Crowther, phone interview by author (March 12, 2011).

⁷⁵ Crowther, phone interview.

⁷⁶ David Scott Kastan, "Re: BN Questions," e-mail to author (April 24, 2011).

⁷⁷ Crowther, phone interview.

⁷⁸ Crowther, phone interview.

introduced, ensuring that readers would note who speaks each line.⁷⁹ Stage directions remain in italics, but are left aligned to avoid the ragged left shape produced by centered alignment. Crowther and Williams marked new acts and scenes with a larger font size and a new page, introducing more white space than was available in the Renaissance when paper was at a premium. Secondary elements – page numbers, line numbers, and glosses – are all set smaller than the body text to limit their prominence on the page. The typeface, too, was untraditional yet beneficial to the design's intelligibility. Versa, designed by Peter Verheul and published in 2005, is influenced by calligraphy far more than the staid Oldstyles of Q2, F1, and Theobald, though it is not ostentatious. Its bold is particularly emphatic, while its narrow italic recedes when used for stage directions and glosses.⁸⁰ Although these typographic changes are a radical shift in light of the history of Shakespeare design, to, for example, a high school student who has seen only one or two other editions before, the Barnes & Noble *Hamlet* would seem more clear than strange.

As is typical for modern books, the cover was handled separately from the interior. Louise Fili Ltd. was commissioned to create all the covers in the series at once. The audience was the same as the interior: as broad as possible. The cover in a bookstore has the primary function of advertising its contents, often done best by standing out from competing volumes. Searching for a “bold and colorful ... look,” Louise Fili decided to use nineteenth-century British theatrical broadsides as her model (Figure

⁷⁹ It is easy when reading in a layout with italic speech headings to pass by them accidentally because of their lighter visual impact compared with roman (or especially bold).

⁸⁰ OurType, “Background on Versa,” <https://ourtype.com/#/try/font-info/versa/>. The sans-serif version of Versa is used for the longer notes on the verso.

12).⁸¹ Common motifs in other contemporary Shakespeare book covers are portraits of the playwright and handwriting that try to suggest the stroke of Shakespeare's quill, as in the Barnes & Noble Shakespeare's main competitor (according to Crowther and Kastan), the Folger Shakespeare (Figure 13).⁸² Fili's use of nineteenth-century wood type is decidedly unusual, but she argues that "To have been authentic to the Shakespearean period would not have delivered as bold and colorful a look as Barnes and Noble was expecting."⁸³

Although the historical allusion of the cover and the functional modernism of the interior are hardly similar visual tactics, both Fili and Crowther and Williams pursued the same audience, tailoring their designs to be accessible and attractive. The covers shared some typographic elements, but the prominent main title differed for nearly every play. Fili aimed to make the title as large as possible for impact on bookstore shelves: "It was a puzzle to choose a combination of fonts each time that would fill the cover area.... We tried to choose a color that would relate to the play whenever possible."⁸⁴ Perhaps *Hamlet's* deep blue-green is a nod to the play's moroseness, but the connection is subtle. It is revealing that Fili felt comfortable advertising *Hamlet* with a cover lacking cliché Shakespearean imagery. At this time, almost four-hundred years after his death, Shakespeare and his plays have become such cultural touchstones that the public does not need to be reminded constantly of who he is or what his plays are about. As Kastan

⁸¹ Louise Fili, "Re: Barnes & Noble Shakespeare," e-mail to the author (March 20, 2011).

⁸² Crowther, phone interview; and Kastan, "Re: BN Questions."

⁸³ Fili, "Re: Barnes & Noble Shakespeare."

⁸⁴ Fili, "Re: Barnes & Noble Shakespeare."

wrote, "... they [Crowther and others] were afraid when they showed it to me that I would hate it: but it 'pops' ... the idea was that the whole project was different and fun."⁸⁵

With the Barnes & Noble *Hamlet*, this paper has come full circle, returning from elite, scholarly editions, those of Theobald and Kessler, to the widely popular, as were the quartos of Shakespeare's own time. When we compare Q2 *Hamlet* and the Barnes & Noble edition, we see similar texts. In fact, the 2007 version uses the 1604/5 text as its base. Both have accessible aspects – the cheap price of Q2, the covers of the Barnes & Noble – accompanying a playtext that appeals to the intellect. The editions are strikingly similar in intention, and yet they look little alike. As we have seen, text pages, though at first seeming little more than lines of letters, are replete with visual cues from the designer to the reader. Some are subliminal, while others cannot be ignored. Even seen through the imperfect lens of this paper, the graphic design of Shakespearean editions suggests much about the texts it permeates.

⁸⁵ Kastan, "Re: BN Questions."

Illustrations

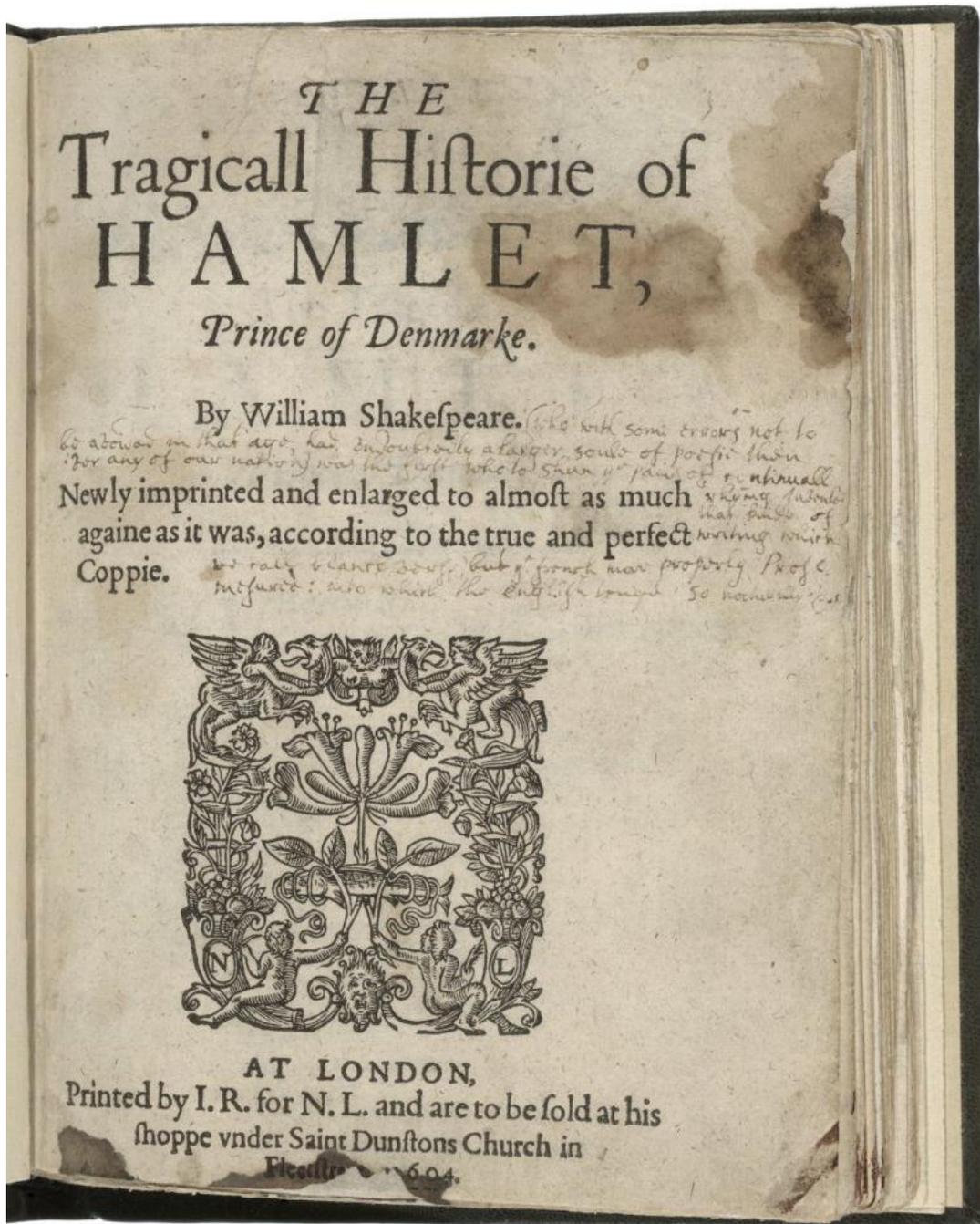


Figure 1. *The Tragickall Historie of Hamlet ...*, title page, 1604/5. From The British Library, *Treasure in Full: Shakespeare in Quarto*, <http://special-1.bl.uk/treasures/SiqDiscovery/ui/search.aspx>.

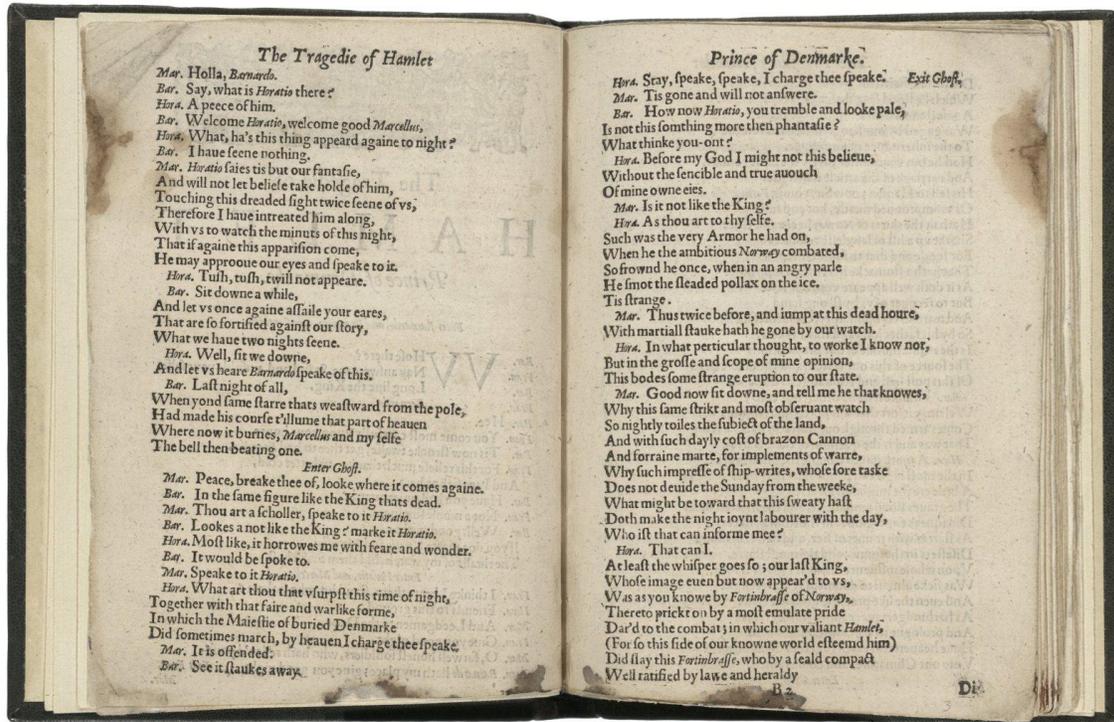


Figure 2. *The Tragicall Historie of Hamlet ...*, sig. B1^v and B2^r, 1604/5. From The British Library, *Treasure in Full: Shakespeare in Quarto*, <http://special-1.bl.uk/treasures/SiqDiscovery/ui/search.aspx>.

The Tragedie of Hamlet

Did forfait (with his life) all these his lands
Which he stood seiz'd of, to the conquerour.
Against the which a moitie competent
Was gaged by our King, which had returne
To the inheritance of *Fortinbrasse*,
Had he bin v anquisher; as by the same comarr,
And carriage of the article desseigne,
His fell to Hamlet; now Sir, young *Fortinbrasse*
Of vnimprooned mettle, hot and full,
Hath in the skirts of *Normay* heere and there
Sharkt vp a list of lawelesse resolute
For foode and diet to some enterprife
That hath a stomacke in't, which is no other
As it doth well appeare vnto our state
But to recouer of vs by strong hand
And tearmes compulsatory, those foresaid lands
So by his father lost; and this I take it,
Is the maine motiue of our preparations
The source of this our watch, and the chiefe head
Of this post halt and Romadge in the land.

Bar. I thinke it be no other, but enso;
Well may it sort that this portentous figure
Comes armed through our watch so like the King
That was and is the question of these warres.

Ham. A moth it is to trouble the mindes eye:
In the most high and palmy state of Rome,
A little ere the mightiest *Lulius* fell
The graues stood tennatlesse, and the sheeted dead
Did squeake and gibber in the Roman streets
As starres with traines of fier, and dewes of blood
Disasters in the sunne; and the moist starre,
Vpon whose influence *Neptunes* Empier stands,
Was sicke almost to doomefday with eclipse.
And euen the like precurse of feare euent
As harbindgers preceeding still the fates
And prologue to the *Omen* comming on
Haue heauen and earth together demonstrated
Vnto our Climatures and countrymen.

Enter Ghost.

Figure 3. *The Tragicall Historie of Hamlet ...*, sig. B2^v, 1604/5. From The British Library, *Treasure in Full: Shakespeare in Quarto*, <http://special-1.bl.uk/treasures/SiqDiscovery/ui/search.aspx>.

The Tragedie of Hamlet

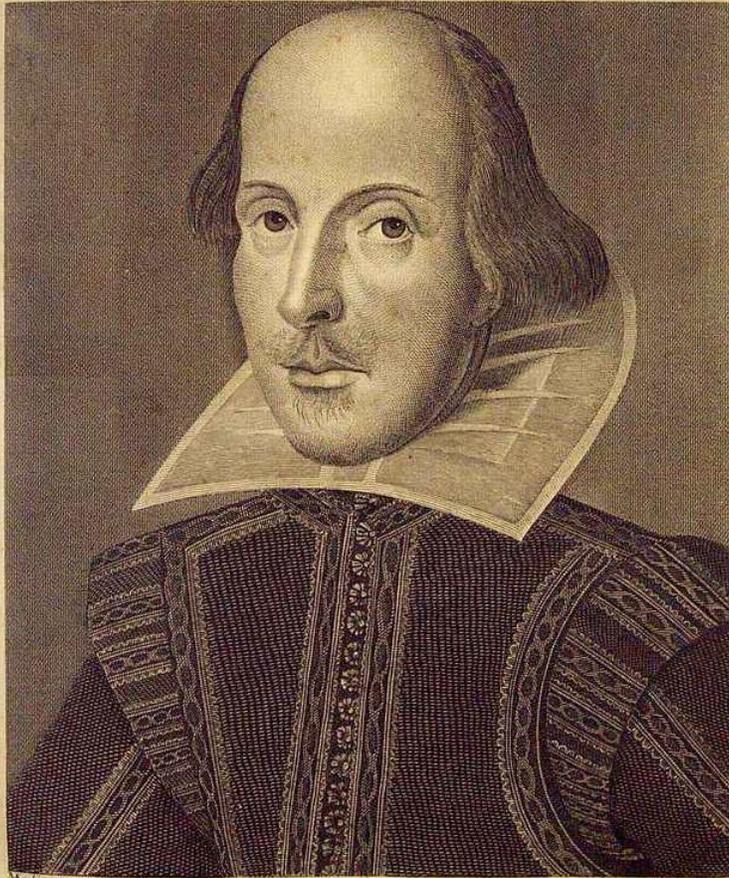
His greatnes wayd, his will is not his owne,
He may not as vnualedwed persons doe,
Carue for himselfe, for on his choise depends
The saftey and health of this whole state,
And therefore must his choise be circumscribd
Vnto the voyce and yeelding of that body
Whereof he is the head, then if he saies he lones you,
It fits your wisdome so farre to belieue it
As he in his particuler act and place
May giue his saying deede, which is no further
Then the maine voyce of Denmarke goes withall.
Then way what losse your honor may sustaine
If with too credent eare you list his songs
Or loose your hart, or your chaste treasure open
To his vnmastr'd importunity.
Feare it *Ophelia*, feare it my deare sister,
And keepe you in the reare of your affection
Out of the shot and danger of desire,
" The chariest maide is prodigall inough
If she vnmaske her butie to the Moone
" Vertue it selfe scapes not calumnious strokes
" The canker gaules the infants of the spring
Too oft before their buttons be disclos'd,
And in the morne and liquid dewe of youth
Contagious blastments are most imminent,
Be wary then, best saftey lies in feare,
Youth to it selfe rebels, though non els neare
Oph. I shall the effect of this good lesson keepe
As watchman to my hart, but good my brother
Doe not as some vngracious pastors doe,
Showe me the step and thorny way to heauen
Whiles a puffed, and reckles libertine
Himselfe the primrose path of dalience treads,
And reakes not his owne reed. *Enter Polonius.*
Laer. O feare me not,
I stay too long, but heere my father comes
A double blessing, is a double grace,
Occasion smiles vpon a second leaue
Pol. Yet heere *Laer.* a bord a bord for shame,

Figure 4. *The Tragickall Historie of Hamlet ...*, sig. C3^v, 1604/5. From The British Library, *Treasure in Full: Shakespeare in Quarto*, <http://special-1.bl.uk/treasures/SiqDiscovery/ui/search.aspx>.

MR. WILLIAM
SHAKESPEARES

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TRAGEDIES.

Published according to the True Originall Copies.



Martin Droghda sculptor London.

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

Figure 5. *Mr. William Shakespeares Comedies, Histories, & Tragedies*, title page, 1623.
From Internet Shakespeare Editions, "Facsimile Viewer: First Folio (1623)," <http://internetshakespeare.uvic.ca/Library/facsimile/overview/book/F1.html>.

At least the whisper goes so: Our last King,
Whose Image euen but now appeard to vs,
Was (as you know) by *Fortinbras* of Norway,
(Thereto prick'd on by a most enuious Pride)
Dar'd to the Combate. In which, our Valiant *Hamlet*,
(For so this side of our knowne world esteem'd him)
Did slay this *Fortinbras*; who by a Seal'd Compact,
Well ratified by Law, and Heraldrie,
Did forfeite (with his life) all those his Lands
Which he flood seiz'd on, to the Conqueror;
Against the which, a Morrie competent
Was gaged by our King; which had return'd
To the Inheritance of *Fortinbras*,
Had he bin Vanquisher, as by the same Cou'nant
And carriage of the Article designe,
His fell to *Hamlet*. Now sit, young *Fortinbras*,
Of ymprooued Mettle, hot and full,
Hath in the skirts of Norway, here and there,
Shar'd vp a List of Landlesse Resolutes,
For Foode and Diet; to some Enterprize
That hath a stomacke in't: which is no other
(And it doth well appeare vnto our State)
But to recouer of vs by strong hand
And termes Compulsatiue, those foresaid Lands
So by his Father lost: and this (I take it)
Is the maine Motiue of our Preparations,
The Souerle of this our Watch, and the cheefe head
Of this post-hall, and Romsge in the Land.

Enter Ghost againe.

But soft, behold: Loe, where it comes againe:
He crosse it, though it blast me. Stay illusion:
If thou hast any sound, or vse of Voyce,
Speake to me. If there be any good thing to be done,
That may to thee do ease, and grace to me; speake to me,
If thou art priuy to thy Countries Fate
(Which happily foreknowing may auoyd) Oh speake,
Or, if thou hast vp-hoarded in thy life
Extorted Treasure in the wombe of Earth,
(For which, they say, you Spirits oft walke in death)
Speake of it. Stay, and speake. Stop it *Marcellus*.

Mar. Shall I strike at it with my Partizan?

Hor. Do, if it will not stand.

Barn. 'Tis heere.

Hor. 'Tis heere.

Mar. 'Tis gone.

Exit Ghost.

We do it wrong, being so Maiesticall
To offer it the shew of Violence,
For it is as the Ayre, invulnerable,
And our vaine blowes, malicious Mockery.

Barn. It was about to speake, when the Cocke crew.
Hor. And then it started, like a guilty thing
Vpon a fearfull Summonns. I haue heard,
The Cocke that is the Trumpet to the day,
Doth with his lefty and shrill-sounding Throate
Awake the God of Day; and at his warning,
Whether in Sea, or Fire, in Earth, or Ayre,
Th'extraneous, and erring Spirit, hies
To his Confin. And of the truth heerein,
This present Obiect made probation.

Mar. It faded on the crowing of the Cocke.
Some sayes, that euer gant that Stauon comes
Wherein our Sauours Birth is celebrated,
The Bird of Dawning singeth all night long;
And then (they say) no Spirit can walke abroad,
The nights are wholesome, then no Planets strike,
No Faierie talkes, nor Witch hath power to Charme:

So hallow'd, and so gracious is the time.

Hor. So haue I heard, and do in part beleuee it.
But looke, the Morne in Russet mantle clad,
Walkes o're the dew of yon high Easterne Hill,
Breake we our Watch vp, and by my aduice
Let vs impart what we haue seene to night
Vnto yong *Hamlet*. For vpon my life,
This Spirit dumbe to vs, will speake to him:
Do you consent we shall acquaint him with it,
As needfull in our Loues, fitting our Duty?

Mar. Let do't I pray, and I this morning know
Where we shall finde him most conveniently. *Exeunt*

Scena Secunda.

*Enter Claudius King of Denmark, Gertrude the Queene,
Hamlet, Polonius, Laertes, and his Sister Ophelia,
Lords Attendants.*

King. Though yet of *Hamlet* our deere Brothers death
The memory be Greene: and that it vs besitteth
To beate our hearts in Greefe, and our whole Kingdome
To be contracted in one brow of woe:
Yet so farre hath Discretion fought with Nature,
That we with wisest sorrow thinke on him,
Together with remembrance of our selues.
Therefore our sometimes Sister, now our Queene,
Th'imperiall Ioyntresse of this warlike State,
Haue we, as 'twere, with a defeated ioy,
With one Auspicious, and one Dropping eye,
With mirth in Funerall, and with Dirge in Marriage,
In equal Scale weighing Delight and Dole
Taken to Wife: nor haue we heerein barr'd
Your better Wisedomes, which haue freely gone
With this affaire along, for all our Thankses.
Now followes, that you know yong *Fortinbras*,
Holding a weake supposal of our worth;
Or thinking by our late deere Brothers death,
Our State to be disloynt, and out of Frame,
Collegued with the dreame of his Aduantages,
He hath not say'd to pester vs with Message,
Importing the surrender of those Lands
Lost by his Father: with all Bonds of Law
To our most valiant Brother. So much for him.

Enter Voltzmand and Cornelius.

Now for our selues, and for this time of meeting
Thus much the businesse is. We haue heere writ
To Norway, Vncle of yong *Fortinbras*,
Who Impotent and Bedrid, scarcely heares
Of this his Nephewes purpose, to suppress
His further gate heerein. In that the Leuiens,
The Lifts, and full proportions are all made
Out of this subiect: and we heere dispatch
You good *Cornelius*, and you *Voltzmand*,
For bearing of this greeting to old Norway,
Giuing to you no further personall power
To businesse with the King, more then the scope
Of these dilated Articles allow:

Farewell and let your haft commend your duty.

Volt. In that, and all things, will we shew our duty.

King. We doubt it nothing, heartily farewell.

Exit Voltzmand and Cornelius.

And now *Laertes*, what's the newes with you?

You

Figure 6. Mr. William Shakespeares Comedies, Histories, & Tragedies, sig. 2n5^r, 1623. From Internet Shakespeare Editions, "Facsimile Viewer: First Folio (1623)," <http://internetshakespeare.uvic.ca/Library/facsimile/overview/book/F1.html>.

H A M L E T, *Prince of Denmark.* 347

Enter the Ghost.

Look where it comes again.

Ber. In the same figure, like the King that's dead.

Mar. Thou art a scholar, speak to it, *Horatio.*

Ber. Looks it not like the King? mark it, *Horatio.*

Hor. Most like: it harrows me with fear and wonder.

Ber. It would be spoke to.

Mar. Speak to it, *Horatio.*

Hor. What art thou that usurp'st this time of night,
Together with that fair and warlike form,
In which the majesty of buried *Denmark*
Did sometime march? by Heav'n I charge thee speak.

Mar. It is offended.

Ber. See! it stalks away.

Hor. Stay; speak; I charge thee, speak. [*Ex. Ghost.*]

Mar. 'Tis gone, and will not answer.

Ber. How now, *Horatio*? you tremble and look pale:
Is not this something more than phantasia?
What think you of it?

Hor. Before my God, I might not this believe,
Without the sensible and true avouch
Of mine own eyes.

Mar. Is it not like the King?

Hor. As thou art to thy self.

Such was the very armour he had on,
When he th' ambitious *Norway* combated:
So frown'd he once, when in an angry parle,
He smote the sleaded ^a *Polack* on the ice.
'Tis strange -----

Mer. Thus twice before, and just at this ^b dead hour,
With martial stalk, hath he gone by our watch.

^a Pole-axe in the common editions; he speaks of a prince of Poland whom he slew in battle. He uses the word Polack again, act. 2. scene 4.

^b same.

Figure 7. *The Works of Shakespear. In Six Volumes*, page 347, 1725. From Gale Cengage Learning, "Eighteenth Century Collections Online," <http://find.galegroup.com/ecco/>.

HAMLET, *Prince of Denmark*: 237.

Visit her face too roughly. Heav'n and earth!
 Must I remember? — why, she would hang on him,
 As if Increase of Appetite had grown
 By what it fed on; yet, within a month, —
 Let me not think—Frailty, thy name is Woman! (9)
 A little month! — or ere those shoes were old,
 With which she follow'd my poor father's body,
 Like *Niobe*, all tears — Why she, ev'n she, —
 (O heav'n! a beast, that wants discourse of reason,
 Would have mourn'd longer—) married with mine uncle,
 My father's brother; but no more like my father,
 Than I to *Hercules*. Within a month! —
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her gauled eyes,
 She married. — Oh, most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not, nor it cannot come to Good:

from the Players in some of the modern Editions, for Want of understanding the Poet, whose Text is corrupt in the Old Impressions: All of which that I have had the Fortune to see, concur in reading;

————— *So loving to my Mother,
 That he might not betwene the Winds of Heav'n
 Visit her Face too roughly.*

Betwene is a Corruption, without Doubt, but not so inveterate a one, but that, by the Change of a single Letter, and the Separation of two Words mistakenly jumbled together, I am verily perswaded, I have retriev'd the Poet's Reading. ——— *That he might not let e'en the Winds of Heav'n,* &c.

(9) ——— *Frailty, thy Name is Woman!*] But that it would displease Mr. *Pope* to have it suppos'd, that *Satire* can have any place in *Tragedy*, (of which I shall have Occasion to speak farther anon,) I should make no Scruple to pronounce this Reflection a fine *Laconic* *Sarcasm*. It is as concise in the Terms, and, perhaps, more sprightly in the Thought and Image, than that Fling of *Virgil* upon the Sex, in his fourth *Aeneid*,

————— *varium & mutabile semper*

Femina.

Mr. *Dryden* has remark'd, that this is the sharpest *Satire* in the fewest Words, that ever was made on Womankind; for both the Adjectives are Neuter, and *Animal* must be understood to make them Grammar. 'Tis certain, the design'd Contempt is heighten'd by this Change of the Gender: but, I presume, Mr. *Dryden* had forgot this Passage of *Shakespeare*, when he declar'd on the Side of *Virgil's* Hemistich, as the sharpest *Satire* he had met with.

Figure 8. *The Works of Shakespear: Volume the Seventh*, page 237, 1733. From Gale Cengage Learning, "Eighteenth Century Collections Online," <http://find.galegroup.com/ecco/>.

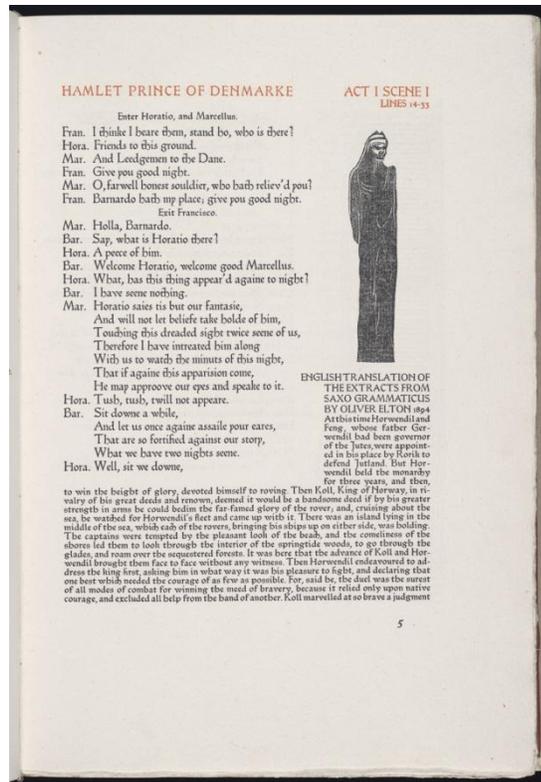
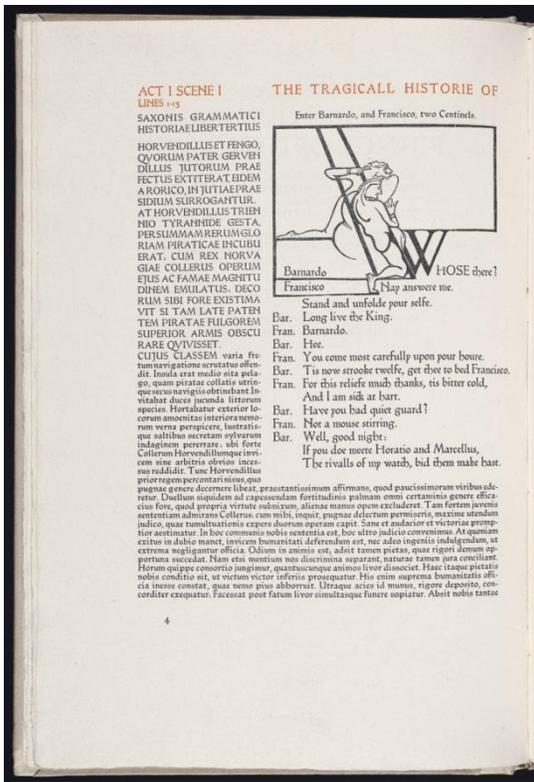


Figure 9. William Shakespeare | *The Tragedie Of Hamlet Prince Of Denmarke*, pages 4 and 5, 1930. From the Beinecke Library digital image collection, http://beinecke.library.yale.edu/dl_crosscollex/SetsSearchExecXC.asp?srctype=ITEM.

ACT I SCENE II
LINES 1-16

praebuisset. Maxime vero si Veneris palam rebus uteretur. Quod ipsi quoque Amletho obscurum non fuit. Equum siquidem conscendere iussus ita se de cervice industria collocavit ut suum ipsius cervici dorsum obvertens, adversa caudam frontespectaret. Quam frenis quoque complecti coepit perinde atque ea parte ruentis equi impetum moderaturus. Qua astutiae meditatione patrum commentum illudit: insidias expugnavit. Ridiculum satis spectaculum fuit, cum idem, habena exers, regente caudam sessore procurreret. Procedens Amlethus cum obvium inter arbusta lupum habuisset, comitibus tenerioris aetatis equum occurrisse dicentibus perpaucos huiusmodi in Fengonis grege militare subjunxit: ut modesto ita faceto imprecationis genere patrum divitias insecutus. Qui cum illo prudenti responso usum astruerent: ipse quoque se de industria locutum asseverabat, ne aliqua ex parte mendacio indulgere videretur. Falsitatis enim alienus haberi cupiens ita astutiam veriloquio permiscebat: ut nec dictis veracitas deesset, nec acuminis modus verorum iudicio proderetur.

THE TRAGICALL HISTORIE OF

Florish. Enter Claudius King of Denmarke, Gertrud the Queene, Counsailors, Polonius, and his Sonne Laertes, Hamlet, cum aliis.

Claud. Though yet of Hamlet our deare brothers death
The memorie be greene, and that it us befitted
To beare our harts in grieffe, and our whole
Kingdome
To be contracted in one browe of woe,
Yet so farre hath discretion fought with nature,
That we with wisest sorrowe thinke on him
Together with remembrance of our selves:
Therefore our sometime Sister, now our Queene
Th'imperiall jopntresse to this warlike state
Have we as twere with a defeated joy
With an auspicious, and a dropping eye,
With mirth in funerall, and with diridge in
marriage,
In equall scale waighing delight and dole
Taken to wife: nor have we heerein bar'd
Your better wisdomes, which have freely gone
With this affaire along (for all our thankes).

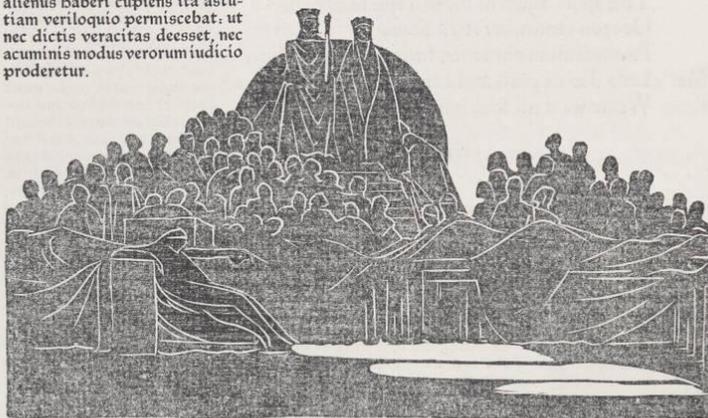


Figure 10. William Shakespeare | *The Tragedie Of Hamlet Prince Of Denmarke*, page 12, 1930. From the Beinecke Library digital image collection, http://beinecke.library.yale.edu/dl_crosscollex/SetsSearchExecXC.asp?srchtype=ITEM.

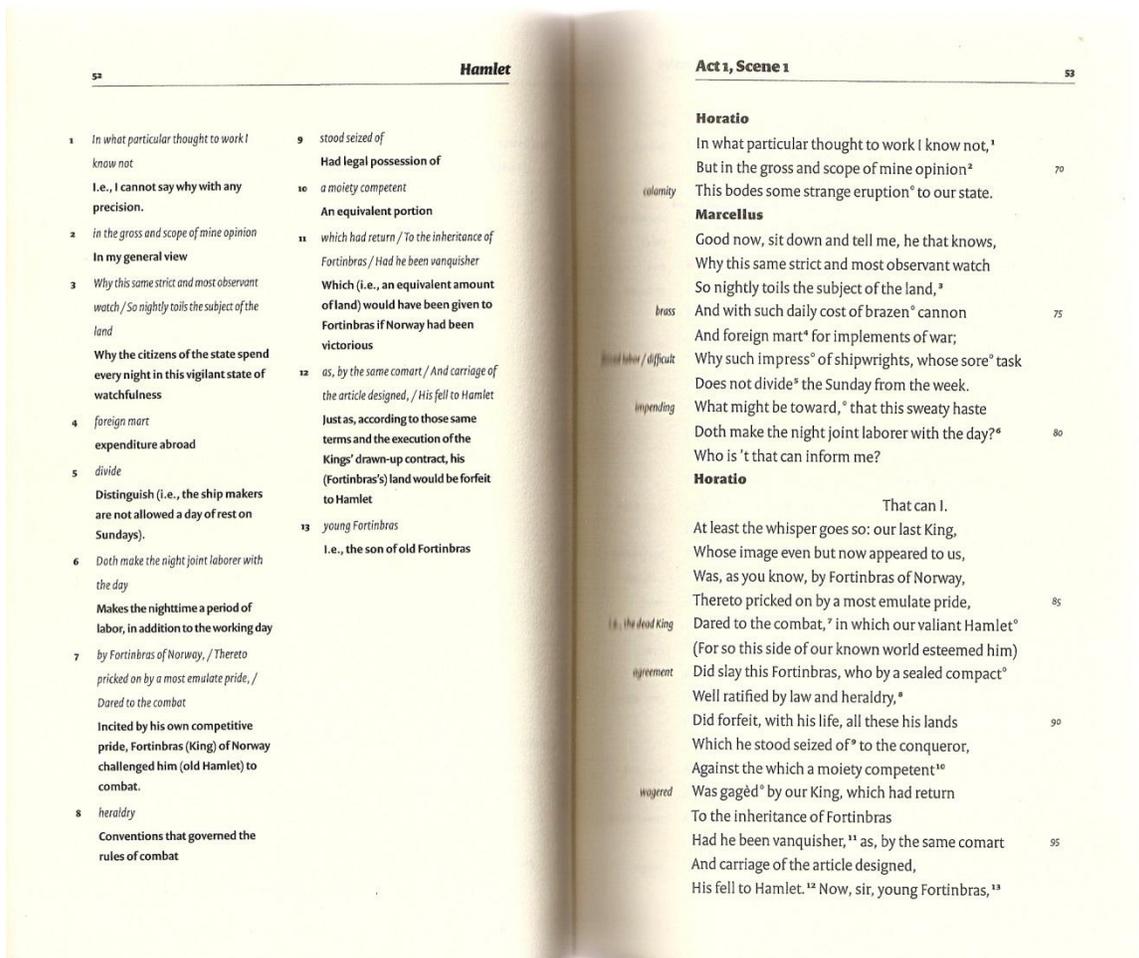


Figure 11. *Hamlet* | William Shakespeare | Jeff Dolven Editor, pages 52–53, 2007. From personal scan.

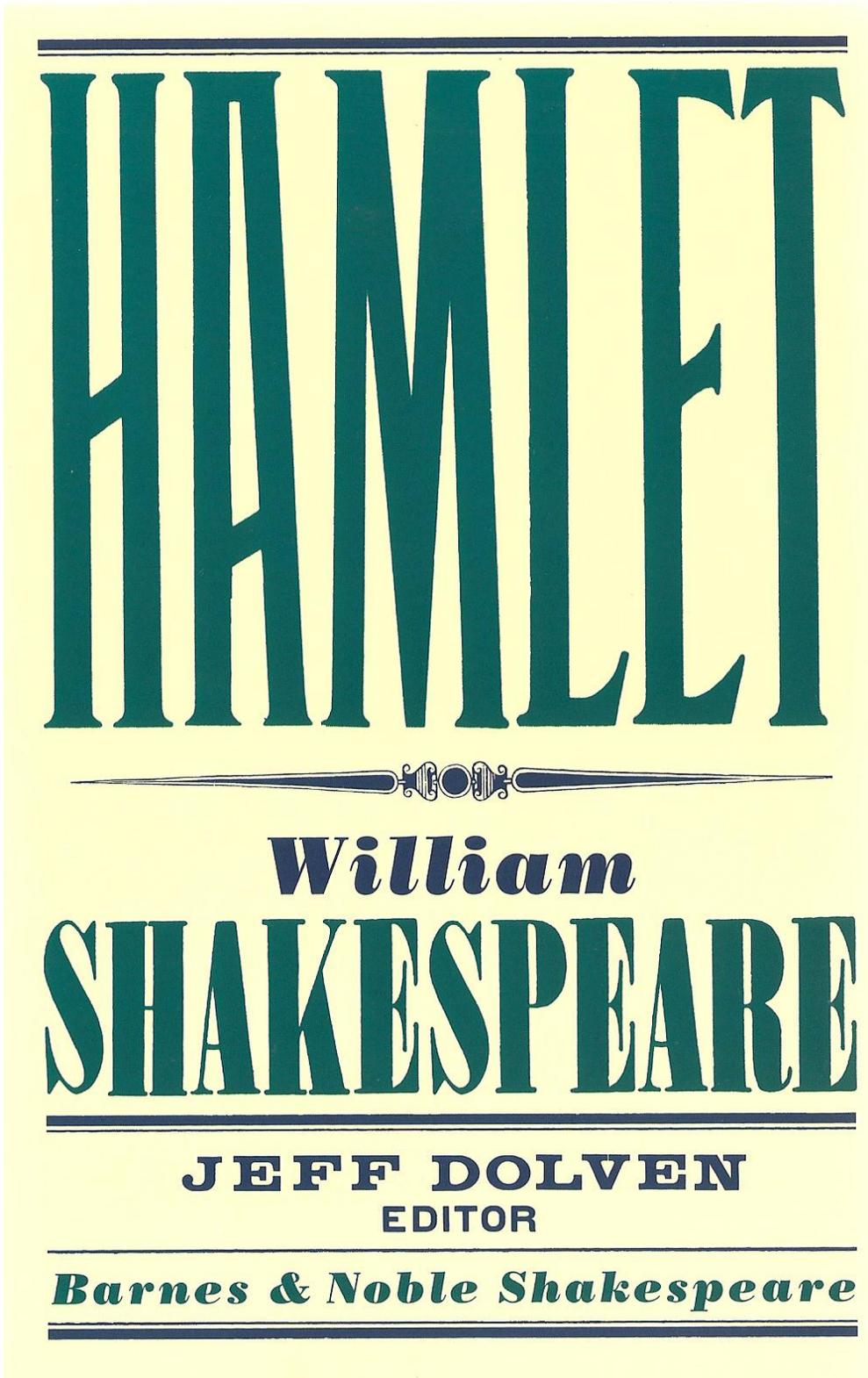


Figure 12. *Hamlet* / William Shakespeare / Jeff Dolven Editor, cover, 2007. From personal scan.

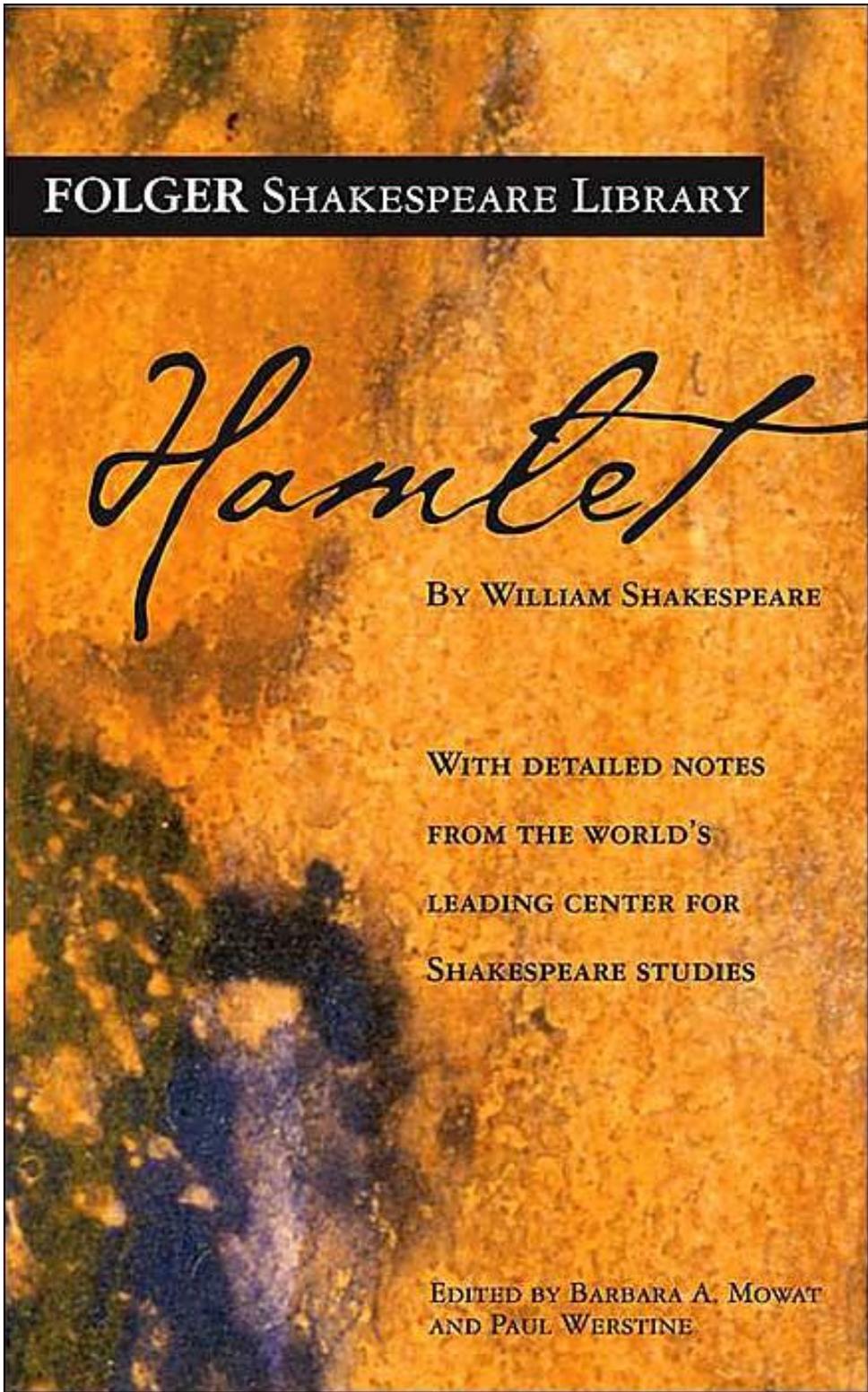


Figure 13. *Folger Shakespeare Library Hamlet*, cover, 2003. From BarnesAndNoble.com, <http://search.barnesandnoble.com/Hamlet/William-Shakespeare/e/9780743477123/?itm=1&USRI=folger+hamlet>.

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