



## Curating *Will & Jane*

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In spite of the ubiquity of the verb “to curate” in contemporary discourse, literary scholars like ourselves do not often enjoy the rarified opportunity to put together a brick-and-mortar museum exhibition of antique objects and relics related to the authors or events studied in our books and classrooms. Over the last two-plus years, as we prepared our current exhibition at the Folger Shakespeare Library, *Will & Jane: Shakespeare, Austen, and the Cult of Celebrity*, we experienced firsthand the thrillingly steep learning curve of working with historic nonbook artifacts, and encountered the paradox of organizing material objects, with all their solidity, into that ephemeral event, the museum exhibition (figure 1). *Will & Jane* opens on 6 August and runs through 6 November 2016. After the show, the evidence of Austen’s literary celebrity will be dispersed back across two continents while Shakespeare’s is returned to the reading rooms and vaults of the Folger.<sup>1</sup> We provide here a record of the story told by this collection of objects as well as the lessons that we learned by telling that story through more concrete means than the literary scholar’s usual stock in trade, the words on a page. These are lessons about the material reproduction of literary celebrity through

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Figure 1. Draft of an early exhibition logo proposal. Courtesy of author. Designed by Amanda Vela.

commodities—actual and virtual—from the latter decades of the eighteenth century up to the present moment.

*Will & Jane* tracks the parallel afterlives of arguably the two most popular writers in the English language. As household names and literary celebrities, both William Shakespeare and Jane Austen are, thanks initially to the eighteenth-century

impresario David Garrick and more recently to Hollywood, on a first-name basis with the reading public. Since this year marks the 400th anniversary of Shakespeare's death, just as next year will mark the bicentenary of the death of Austen, our exhibition is a unique opportunity to consider the rise of literary celebrity in real time—and in terms of 200-year cycles.<sup>2</sup> Does today's Cult of Jane, we asked ourselves, resemble the first exuberant wave of Bardolatry witnessed in the Georgian period?

Modern celebrity culture was born in the eighteenth century. In particular, the current celebrity of Shakespeare would not have been possible without the substantial promotional campaigns of actor David Garrick (1717–79), who, building on a century's worth of theatrical producers' and audiences' persistent but diffuse interest in Shakespeare's plays, almost single-handedly created the iconic image of The Bard, which in turn has set the gold standard for literary fame.<sup>3</sup> The Folger's portrait of Garrick leaning familiarly on a herm of Shakespeare sums up the integral relationship between Shakespeare's posthumous celebrity and the cult of theatrical celebrity emergent in the latter decades of the eighteenth century (figure 2).<sup>4</sup> Garrick's star status in the British theater and Shakespeare's reputation as the English Bard were symbiotically entwined in a cult of celebrity that strengthened the national prominence of both men.

The exhibition we designed breaks down the celebrity effect that turned two writers shrouded in biographical quiet from good to great, transforming them into literary superheroes. Naturally, with Will's additional two centuries on the celebrity clock, this was never going to be about asserting Jane's equality, although her presence on Shakespeare's turf surely betrays our clandestine feminist agenda. Although separated by 200 years, the objects that embody the "It" factor of celebrity for William Shakespeare and Jane Austen tell strikingly parallel tales about how objects for all kinds of audiences—high-, low-, and middle-brow—are employed to

make and market literary celebrity.<sup>5</sup> We offer here half-a-dozen cases (literally, cases of "stuff") that taught us about the engines of consumer culture responsible for producing literary celebrity. Growing out of these stories about Will and Jane are lessons we learned about the integral relationship between literary celebrity and the stuff of material culture.

First, celebrity thrives on spiraling cycles of material reproduction. Objects can satisfy the longing to know, possess, and be close to Shakespeare and Austen. These same objects, in turn, fan as they feed the flames of that original desire. The exhibition begins with portraits of both authors that simultaneously satisfy and provoke desire. These images focus attention on the importance of portraits and biographies in establishing authors as literary celebrities. Will and Jane are beloved not just for their writings, but for the flesh-and-blood people that readers imagine them to have been. The earliest portraits circulating in print are considered as origins for that



Figure 2. Oil painting of *David Garrick Leaning on a Bust of Shakespeare*, after Thomas Gainsborough, post-1769, 114.3 x 75.9 cm. Folger Shakespeare Library.

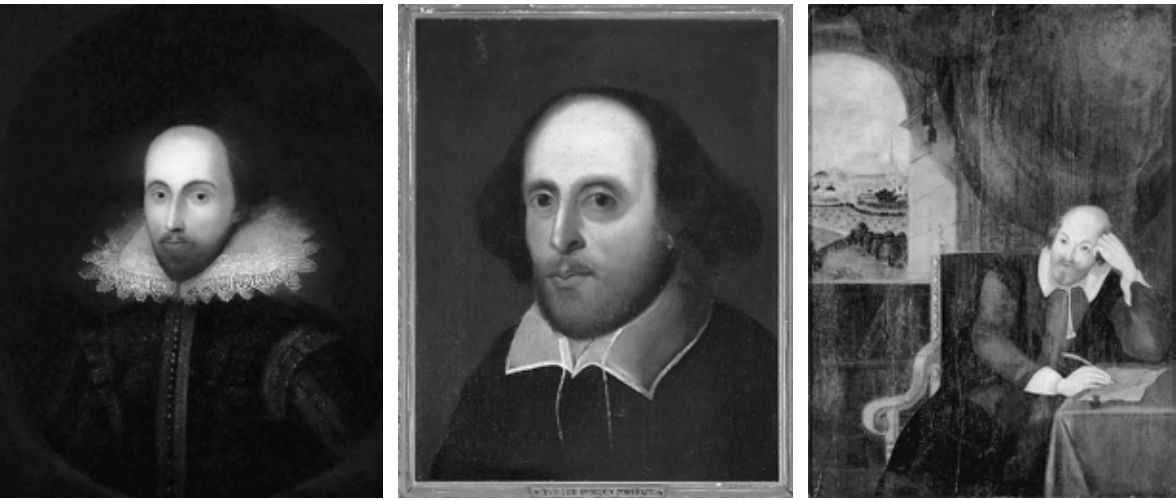


Figure 3a. From left to right: *The Staunton Portrait of Shakespeare*, 1770, oil on canvas, 76.3 x 63.5 cm; *The Lumley Portrait of Shakespeare*, eighteenth century, oil on canvas, 45 x 36 cm; and *The Dexter Portrait of Shakespeare*, nineteenth century, oil on panel, 38.4 x 29.1 cm. Folger Shakespeare Library.

imagining rather than as definitive likenesses and the walls of our exhibition offer a sampling of images from the first flush of their posthumous celebrities—200 years after their respective deaths.

Our selected portraits of Shakespeare, then, date from the late eighteenth and move into the nineteenth centuries. Shakespeare is here variously imagined as an aristocratic gentleman in lace collar, a more down-to-earth working artisan, or a romantically poetic dreamer (figure 3a). Although the Droeshout engraving from the First Folio became the most proliferated and “authoritative” image of Shakespeare, it too was created after his death. Painters at the 200-year mark exercise their imaginations—and contemporary ideas about Shakespeare—with artistic license unconstrained by historical accuracy. While several images of Austen can lay claim to having been made during her lifetime, there is a similar paucity of satisfying author portraits because surviving portraits, from the first search for a suitable frontispiece to early reprintings of her works, have been deemed inadequate—too informal or, as in the case of the Rice portrait, too young.<sup>6</sup> This inadequacy is why, half a century after Austen’s death, her family in 1869 commissioned an artist to prettify a small, apparently impromptu sketch of Jane by her sister Cassandra. Reengraved and



Figure 3b. From left to right: pencil sketch drawn from life by sister Cassandra, ca. 1810. National Portrait Gallery, London; watercolor miniature by James Andrews, 1869. Nineteenth-Century Rare Book and Photograph Shop, Stevenson, Maryland; frontispiece to James Edward Austen-Leigh's *A Memoir of Jane Austen* (London: Richard Bentley, 1870). National Portrait Gallery, London.

altered for use as a formal frontispiece, this reimagined Victorian version has essentially become *the* public face of Jane at her bicentenary (figure 3b).<sup>7</sup> The controversies around the authenticity of Austen's altered portrait, as well as alternative candidates, echo a sense of longing for and uncertainty about the "real" author found in the painterly reimaginings of Will.

Another similar controversy that we pondered but ultimately omitted from our exhibition, because it seemed to demand too much explanation and space in a show already packed with ideas and objects, concerned conspiracy theories around authorship. In October of 2013, the self-published *Jane Austen: A New Revelation* by Nicholas Ennos alleged that "a poor, uneducated woman with no experience of sex or marriage" could not possibly have written the sophisticated works of social satire and enduring romance that we traditionally attribute to Jane Austen.<sup>8</sup> Shakespeare, of course, has had more than his share of doubts about the probability of his authorship; thus, two centuries into Austen's literary afterlife, as if to fulfill the last requirement of literary celebrity still missing from her résumé, a doubting Thomas presented himself to cast aspersions on her authorship. And here he was, publishing just as we started to plan our 2016 exhibition. In the end, however, we judged any showings of parallel

authorship controversies as too, well, cheeky. It would be fun to assert that the litmus test of true literary achievement and celebrity is incredulity, but that would require more than a single exhibition case and might even look like overreaching on our part. After all, Ennos remains a lone wolf, whose maverick publication could be dismissed as an academic spoof rather than a serious challenge to authorship like the fervid and persistent claims of the Baconians and Oxfordians.

Instead, “Missing Lives and Loves,” a case featuring print and media attempts to give our authors the life experiences we cannot be certain that they had, exemplifies the traffic in celebrity doubt and desire. Their first biographies are represented in Rowe’s 1709 multivolume edition of Shakespeare’s plays, with its biographical preface, and in the posthumous first edition of *Persuasion and Northanger Abbey* (1817), which includes Henry Austen’s brief “Biographical Notice of the Author,” his sister.<sup>9</sup> In both instances, the lives of the writers take up little print space relative to the bulk of their work, but with nearby objects, we illustrate the importance of those meager accounts to readers even after 200 years have passed. The myth of humble origins is literally inscribed onto commemorative souvenirs of both Will and Jane, including porcelain pillboxes painted with images of their respective birthplaces.<sup>10</sup> The fact that we know so little has meant that readers have felt the need and taken the license to imagine much. A love letter supposedly written by Shakespeare to Anne Hathaway, but actually penned by forger William Henry Ireland in the 1790s, and draft pages from Tom Stoppard’s 1990s screenplay for *Shakespeare in Love* reveal two centuries of continuing desire to give Will the love life for which we have so little evidence.<sup>11</sup> Similarly, the biopic *Becoming Jane* (2007), loosely based upon a biography by Jon Spence, constitutes an attempt to fill in the romantic gaps for Jane.<sup>12</sup> In some sense, all biographies, even the most scholarly, are driven by what Joseph Roach calls “public intimacy,” the desire to know and be close to celebrity (39). This desire takes sexual form in the creation and reproduction of the authors’ imagined romantic longings. Are these biographical liberties purely homage, gratefully recompensing authors with a satisfying love life of their own, thereby giving voice to our own romantic longings? Or does the public’s insistence upon such clandestine affairs deny both Will and Jane the astonishing powers of their imaginations?

Desire, in fact, created the very conditions of possibility for *Will & Jane*. We acknowledge the collecting passions of two American couples,



the Folgers (Henry and Emily) and the Burkes (Alberta and Henry) as part of the longing to know, possess, and be close to our two authors.<sup>13</sup> The Folgers and the Burkes, at the beginning and middle of the twentieth century, contributed to the celebrity of their respective authors by amassing archives of their literary output as well as extensive collections of art, decorative items, and every possible type of object associated with the author. Without the Folgers and the Burkes, this *Will & Jane* exhibition would not exist. Remarkably, both couples systematized the daunting process of collecting in similar ways, using early bibliographies as shopping wish lists.<sup>14</sup> We present evidence of the sometimes-frenzied exchange of telegrams and check writing that was part of each couple's collecting process, with the Folgers collecting during World War I and the Burkes during World War II. Whereas Henry and Emily Folger built a library to house their vast collection, Alberta and Henry Burke eventually divided their Austen collection between the Morgan Library and Museum in New York, which received the manuscripts, and Goucher College near Baltimore (Alberta's alma mater), which received the books and decorative objects.

Remarkably, the Folger Shakespeare Library also serves as the mausoleum in which the ashes of the Folgers are interred, and we remind visitors to our exhibition of this melancholy fact with a photographic reproduction of the wall plaque in the reading room that marks their final resting place behind a central wall. We identify a similar urge among Austen fans to associate their last resting places with their beloved Jane and offer as proof an open letter from 2008 by a distraught Louise West, then-manager at Jane Austen's House Museum in Chawton, asking Janeites not to instruct relatives in legal wills to strew their ashes in the cottage's garden.<sup>15</sup> "Till death do us part" marks the limits of mortal longing in marriage, but devotion to these authors can aspire beyond those limits.

A thematically related display taps into the otherworldly longings behind Will and Jane's celebrity by illustrating the almost-religious reverence accorded both authors as they ascend to celebrity status. The American critic William Dean Howells coined the phrase "the divine Jane" in 1891, joining existing references to Shakespeare as "the God of our idolatry" in the cultural lexicon.<sup>16</sup> Pilgrimage routes for devotees of both the "Cult of Jane" and the divine Shakespeare are spelled out in special guidebooks and maps—both new and old. Will and Jane also have their relics. Some objects, such as a silver-trimmed chalice supposedly made of wood from Shakespeare's famous mulberry tree (figure 4a) and Jane Austen's own tur-



Figure 4a, left. Chalice of mulberry tree wood, turned and silver mounted, ca. 1800–01, 5 $\frac{7}{8}$  in. tall, 3 $\frac{7}{8}$  in. rim diameter, 3 $\frac{3}{8}$  in. base diameter. Inscription on silver rim: “Made from a piece of Shakespeare’s mulberry tree by Mr. Sharpe silversmith Stratford on Avon.” Folger Shakespeare Library.

Figure 4b, right. The lock of Austen’s hair donated by Alberta Burke in 1949. Jane Austen’s House Museum, Chawton.

quoise ring (about which, more later) radiate value as treasures in and of themselves.<sup>17</sup> Others, such as locks of hair, are coveted as primary relics (figure 4b).<sup>18</sup> Even ordinary objects, such as random items found beneath the floorboards at Jane Austen’s House Museum or a bundle of old sticks found at Shakespeare’s birthplace that may or may not have been his chair, are evocative as secondary, or contact, relics—reverently preserved solely for an unverified association with the “divine” Will and Jane (figure 5).

The procreation of such veneration and literary celebrity, we learned, depends on vigilant marketing to children as well as adults. Literary celebrity can only be maintained across generations by constantly renewing an author’s audience. In the case of both Will and Jane, children are important to growing ever-larger and more-diverse bodies of readers, spectators, and consumers. Shakespeare’s plays began their history of being adapted into children’s books in the late eighteenth century, as seen in the rather alarming example of *The History of Shylock the Jew* in 1794.<sup>19</sup> Today, Will’s work continues to feature in comic books and even board books for babies, now alongside Austen’s, which can also target young adult audiences through cover art. Similarly, the Lambs’ adaptations of Will’s plays are part of the





Figure 5. Wood from Shakespeare's Birthplace, tied with string, 1600s to 1900s, approximately 70 x 20 cm. Folger Shakespeare Library.

larger cultural phenomenon that gives birth to children's literature in the late eighteenth century.<sup>20</sup> But kids do not have to read to play with Will and Jane; card games and dolls associated with both authors have been around since the nineteenth century.

The commodification of authors as objects is not limited to an audience of children, because full-blown literary celebrity extends beyond books, paintings, and high culture. For both Will and Jane, literary celebrity is tied to material objects and includes a powerful duplication effect that proves and reinforces mass-market idolatry. Over the course of the eighteenth century, cheaper porcelain manufactured in Europe put collectibles newly in the hands of middling consumers, outstripping the sales of imported Asian porcelain as status symbols for the aristocracy and even middle classes. Figures of Shakespeare and his characters, often modeled upon the most popular actors in Shakespearian roles, were—early and late—a part of this new and rapidly expanding production. By the twentieth century, collectible porcelain has become a thriving market ready and waiting for figurines of Jane and her fictional characters, similarly influenced by the actors who portray them in dramatizations, although now on film rather than stage. The exhibition features many examples of Will and Jane in porcelain, and the process of gathering these examples taught us about a striking side-effect of commodification and a powerful means of demonstrating and creating celebrity: repetition.

The cultural currency of a celebrated image increases the more it is repeated and copied. The popularity of David Garrick's performance of Richard III crystalized into two iconic poses that were repeated in engraved prints and porcelain, and even transferred from actor to actor as the features of Garrick were eventually replaced by those of John Philip



Figure 6. Three multicolored Derby porcelains of a Richard III iconic pose. From left to right: David Garrick as Richard III, 1775–80, 11¼ in.; John Philip Kemble as Richard III, ca. 1790, 10¾ in.; Edmund Kean as Richard III, 1815, 11¼ in. Folger Shakespeare Library.

Kemble (1757–1823), whose face, in turn, soon gave way to that of Edmund Kean (1789–1833) (figure 6). Consumers could reexperience the thrill of these iconic performance moments every time they glanced at their wall, mantel, or cabinet. In the twentieth century, Austen porcelains, while similarly reflecting the features of celebrity performers, are more likely to flaunt (however questionably) their Franklin Mint, limited-edition, one-of-a-kindness—even when the number swells to 9,500.<sup>21</sup> For a parallel to the popularity of Richard III's iconic poses one must look in the twentieth and twenty-first centuries to a more popular medium than porcelain, namely television. This same pattern of repetition fed by and feeding on consumer desire occurs again, at Jane's 200th anniversary, with the now-iconic moment from the BBC production of *Pride and Prejudice*, when a wet-shirted Colin-Firth-as-Fitzwilliam-Darcy meets our desiring gaze.<sup>22</sup> This improvised television moment—a swim is not described in the novel, just as these poses of Richard III are listed neither in Shakespeare's original stage directions nor in Colley Cibber's popular adaptation—has been experienced and reexperienced by millions of viewers and endlessly reproduced and reworked in different media and visual formats. Not only do GIFs on social media endlessly repeat the dampening of Darcy, but this scene, fabricated by screenwriter Andrew Davies, has been reenacted and spoofed by

many different actors, from Hugh Grant in the film *Bridget Jones's Diary* (2001) to Benedict Cumberbatch in a 2014 for-charity photo shoot. In July 2013, a twelve-foot fiberglass Darcy briefly graced London's Serpentine to mark the launch of a new television channel in the UK (figure 7). History's Richard III may never have posed dramatically thus, and the Darcy of the novel may never have taken a swim in the ponds of Pemberley, but that is how fan culture fixes and repeats them for posterity. As a result, the 1995 shirt worn by Colin Firth is as much a central feature of our exhibition as the Georgian porcelains of Richard III, displayed with equal curatorial care inside climate-controlled glass cases.

Another lesson learned from the items selected for our exhibition is that literary celebrity is created when a writer's texts are not merely venerated as great literature but also treated as launching pads for performative cultural events that celebrate the present as much as the dead author. "Spectacle at 200," another section of our exhibition, features specific media events that kicked off the ascensions of Will and Jane to the status of literary celebrities. David Garrick's 1769 "Shakespeare Jubilee" aimed, in the name of the Bard, to transform the quiet town of Stratford into a must-see cultural destination. Although the local events planned for Stratford were catastrophically rained out, the Jubilee celebrations rippled through England's visual and theatrical culture in multiple after-the-fact images, texts, and performances. A portrait of David Garrick holding and contemplating a Shakespeare medallion—an echo of the herm embrace of the previously mentioned painting (figure 2)—couples the star status of the Drury Lane actor/manager with the worshipful awe for the Bard as the twin idols of this first Jubilee celebration.<sup>23</sup>

An advertisement for a "Jubilee" horse race illustrates the range of activities—from fireworks to musical concerts, spanning high and low culture—planned for celebrants of both Shakespeare and Garrick.<sup>24</sup> Interestingly, the only kind of event that was NOT planned for the Jubilee in Stratford was the performance of a Shakespeare play. Because the original Jubilee was rained out, many of the scheduled events never happened. Even those that did, such as Garrick's recitation of his ode to Shakespeare, "the God of our idolatry," circulated far beyond the soggy confines of Stratford in the form of print souvenirs that displayed scenes of Garrick's reading his ode or keepsake coins stamped with the image of Shakespeare and the initials "D.G." of the Jubilee's "Steward."<sup>25</sup> A print showing a parade of Shakespeare's best-loved characters documents another scratched event

Figure 7.  
 Montage of wet Darcys. From  
 the top: twelve-foot fiberglass  
 Darcy, 2013. Associated Press;  
 Colin Firth from the 1995  
 BBC production of *Pride and  
 Prejudice*. BBC Photo Library;  
 still from the TV miniseries,  
*Lost in Austen* (2008). With  
 permission from Mammoth  
 Screen; (next page) Benedict  
 Cumberbatch as Darcy.  
 Photograph by Jason Bell  
 © 2015.





planned for the Stratford blowout.<sup>26</sup> This parade was nonetheless regularly performed on the stage of London's Drury Lane Theatre for years following the 1769 rainout, initially as part of a comical afterpiece in which Garrick mocked the fate of his own grandiose Jubilee plans. With more than 135 performances over the next decade, *The Jubilee* grew into a theater spectacle with extravagant special effects and a cast of over 100 actors, transforming into one of Drury Lane's most popular and memorable stage productions of the century.<sup>27</sup>

Alderman John Boydell's famous Shakespeare Gallery, another major media event that fed the growing celebrity of Will, opened in fashionable Pall Mall in 1789. The gallery was a purpose-built museum for life-size paintings of scenes from Shakespeare's plays, each giant canvas commissioned from a contemporary artist. George Romney's enormous nativity scene of the birth of Shakespeare, entitled *The Infant Shakespeare Attended by Nature and the Passions*, was a centerpiece of Boydell's gallery, and, as a rare survivor among paintings now lost, is a treasure of the Folger's collections (figure 8). Boydell's Georgian museum spectacle, whose governing aims were to celebrate Britishness and sell large engravings of the pictures, grew from 34 canvases at its opening in 1789 to around 170 by the time of its closing in 1805. As a publisher of engravings, Boydell planned the gallery in conjunction with a lavishly illustrated multivolume edition of Shakespeare's works. This then was the first-ever Shakespeare museum and a fashionable sensation until it fell under the shadow of financial difficulties. The whole enterprise, like the Stratford Jubilee, ended in failure, despite the crowds drawn to the Shakespeare Gallery and subscribers initially eager to purchase prints and books. A "Shakespeare Lottery" ticket is a rare survivor from the gallery's dissolution in 1805.<sup>28</sup>

As modern curators, we are lucky to live in a digital age that allows us to create virtual versions of the performative past alongside its extant remnants. A media station in our exhibition gives visitors access to a virtual tour of the full Shakespeare Gallery experience, while the genuine Romney hangs over their heads. The digital e-gallery freezes Boydell's museum space as it looked in 1796, when Austen, then twenty years old, toured sites in London. This digital heritage project is an extension, conceived during *Will & Jane* exhibition research, of *What Jane Saw* ([www.whatjane.saw.org](http://www.whatjane.saw.org)), an e-gallery website launched in 2013 at the University of Texas, recreating the Sir Joshua Reynolds retrospective Austen had attended in 1813, by which time Boydell's building had become home to the British





Figure 8. George Romney, *The Infant Shakespeare Attended by Nature and the Passions*, ca. 1791–92, oil on canvas, 143.5 x 203 cm. Folger Shakespeare Library.

Institution. A subsequent *What Jane Saw* extension, also on the University of Texas website, turns back the clock on the gallery to show the same space in 1796, when eighty-three large paintings of Shakespeare scenes by Fuseli, Reynolds, Romney, Kauffmann, Barry, and many others crammed the walls of the three-room museum—the binge-watching equivalent of seeing all of Shakespeare in one go. While we have no definitive proof of Jane visiting Boydell’s gallery, it is likely that she did, along with thousands of other London sightseers. In any case, she would have had to be in a coma not to have experienced some of the media buzz around it.

Televised costume dramas are to Austen’s modern reception as these media events of the eighteenth century were to Shakespeare’s reputation. Whereas Garrick and Boydell helped propel Shakespeare’s fame at his 200 mark, it was the BBC, assisted by Hollywood, that awarded Austen and her fictional characters superstar status as she approached her bicentenary. The BBC’s six-part television broadcast of *Pride and Prejudice* in 1995, in particular, proved such a watershed moment in the popular reception of Austen that it made actor Colin Firth virtually synonymous with Mr.

Darcy. In addition to the stand-alone case devoted to what we, along with the Folger staff, soon began to refer to as simply “The Shirt,” a bonnet from that same 1995 production signals with an apt pun the influence of the so-called “bonnet drama” on Jane Austen’s popularity today. Media events, profitable or not and often ephemeral, have a critical function in the cultural process by which a dead author becomes a reified part of the present.

The historical distance between these two authors allowed us to point to additional moments when the performance of Will in Jane’s lifetime brought them together in the same space. One table case is devoted to “Jane’s Shakespeare.” Austen, born in 1775, experienced Shakespeare’s early rise to celebrity status firsthand. She read and admired his work, referred to him often in her own fictions, and saw his plays performed on London’s stage.<sup>29</sup> In *Mansfield Park* (1814), Austen’s fictional people “all talk Shakespeare” while staging amateur theatricals. Two characters in that novel, Yates and Crawford, intentionally share surnames with then-famous Shakespearean actors.<sup>30</sup> A playbill of the performance of *Merchant of Venice* seen by Austen on 5 March 1814 is accompanied by her letter to her sister describing Edmund Kean’s performance as Shylock that night.<sup>31</sup> This same case also includes small souvenir objects that reinforce the emerging culture of celebrity in which Austen was both a material witness and participant: Kean’s handsome face on a souvenir dish (figure 9) as well as an engraving of him in that night’s haunting role, a pinup print of actress Mrs. Crawford, and a jewelry pin of actress Mrs. Yates.<sup>32</sup> Nearby, a delightfully messy manuscript of a dramatization of *Sir Charles Grandison* written in Jane Austen’s own hand hints at her beginnings as a participant in and writer of family theatricals.<sup>33</sup>

Marketing proved to be a large part of our story. Books as physical objects, designed for particular groups of consumers, are also part of the cultural performances of a writer’s legacy. The exhibition attends to books as part and parcel of how Will and Jane are performed through special editions and cover art at different times (after the innovation of the printed cover in, roughly, the mid nineteenth century took hold). Although both authors share a gritty history of wartime reading, only one writer is increasingly marketed to women. During World War I, both Shakespeare and Austen reached troops on active duty through the American Library Association’s “War Service Library” program. Copies of *Shakespeare* and *Pride and Prejudice* survive in their original 1880s publisher’s bindings, still bearing the World War I camp library bookplates that served as their pass-

ports to the front.<sup>34</sup> For Rudyard Kipling, reading Jane on the front lines was something of a cruel joke—as well as a universal truth. His short story “The Janeites,” which describes a “mess-waiter” bonding with his fellow soldiers over Austen, popularized the term “Janeite” and first appeared in *Hearst’s International* magazine in 1924.<sup>35</sup> In World War II, heavy shipments of used books for camp libraries gave way to lightweight paperbacks designed to fit in the pocket of a soldier’s



Figure 9. Circular papier-mâché box by Samuel Raven depicting portrait of actor Edmund Kean, 1822, 3 $\frac{7}{8}$  in. x 3 $\frac{7}{8}$  in. Folger Shakespeare Library.

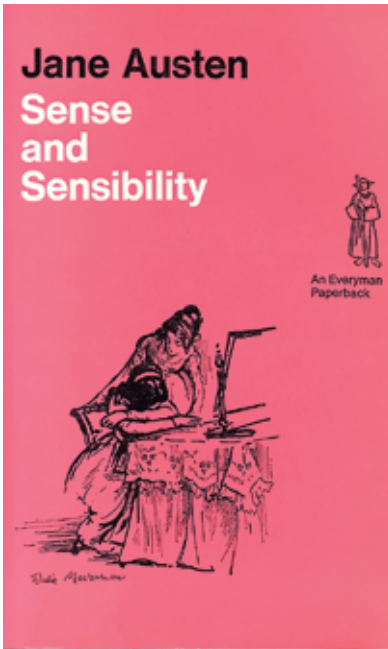
uniform. Both Will’s and Jane’s works were again among the selected titles for distribution among soldiers in the 1940s: Austen in Penguin’s *Forces Book Club* series for British servicemen and Shakespeare as part of the Armed Services Editions given to American troops. More recently, *Henry V* was reprinted in that same wartime format for troops serving in Iraq.<sup>36</sup> Given this shared reception history during wartime, how did the soldiering Jane of the first half of the twentieth century ever become the girly “chick lit” author hyped by Hollywood at the century’s close, which we cannot help but notice from a sampling of the 1960s, marketed primarily to women, with paperback book covers that “pinked” Austen (figure 10)?

Austen’s makeover, from reading for the troops to chick lit, is symptomatic of another aspect of literary celebrity that looking at objects taught us as curators. Will and Jane are both emblematic of British nationalism and, at the same time, cosmopolitan, even transcendent of national barriers and boundaries. Money and stamps flaunt Will and Jane as symbols of Britishness at the same time that their works are translated into every language from Chinese to Klingon, bound and covered appropriately to the market in which they are consumed. One big difference that makes no difference between Will and Jane is that while Austen’s novels are set exclu-



Figure 10. “Pinked” book covers of 1960s paperbacks that promote Jane Austen as chick lit.





sively in southern England, Shakespeare's plays roam from Venice and Padua to Denmark and Scotland. These divergent fictional settings seem to have no impact on the perceived Britishness of both authors. Book covers of translations show the popularity of each throughout the globe—and beyond.

Marketing, however, goes well beyond just packaging Will's and Jane's texts for different nations and markets. Will and Jane are each embodied in nonbook objects that bring these two authors into daily household functions. The use of Will to roll out pastry in the nineteenth century or Austen's characters to sprinkle salt at table today are acts motivated by a peculiarly domesticated desire to participate in a public celebrity culture. Fandom involves bringing these authors home and giving them, quite literally, a role to play in our domestic lives. We also show a few Will and Jane souvenirs worn close to the bodies of their proud fans. Eighteenth-century jewelry, bearing Will's image and carved from the wood of yet another tree with legendary Shakespeare associations (figure 11) lies beside a modern silken scarf printed with a graphic of Jane's family tree (figure 12). Both objects similarly integrate literary celebrity and biography into statements about a consumer's own



Figure 11. Mid to late nineteenth-century jewelry set carved from Hearne's oak by William Perry: necklace, 22 $\frac{7}{8}$  in.; bracelet, 7 $\frac{1}{2}$  in.; pendant, 2 $\frac{1}{4}$  in.; brooch, 2 $\frac{1}{8}$  x 1 $\frac{3}{4}$  in.; earrings, 2 $\frac{1}{2}$  in. Folger Shakespeare Library.

identity. Fans want to keep their author close.

Reverence or aesthetic value does not, however, consistently define the objects into which Will and Jane are transformed when sold in gift shops, drugstores, and supermarkets. Kitsch playfully breaks the reverent or "po-faced" decorum with which celebrity is commodified by parodically associating Will and Jane with the mundane—bandaids and air fresheners—or the ridiculous—bobbleheads and action figures (figure 13).<sup>37</sup> Kitsch is perhaps most successfully promulgated by modern methods of mass production, which supports the duplication of celebrity images and their migration across the cultural boundaries that separate high from low. Hence, many of our most recognizably kitsch items date

from Jane's 200th anniversary. At Will's 200th, however, some artisan production was already transitioning into proto-industrialism, and we see a playful assimilation of Will's sublime celebrity into the everyday, and even the silly, emerging in, for example, low-quality ceramic plaques, jug heads, and tinsel prints.<sup>38</sup> Two centuries of industrial progress later, and Jane's kitsch is full-blown with Shakespeare's right alongside.

As we can see from Jane Austen's figure on boxes of toothpaste or soap, another consistent feature of Will's and Jane's circulation in popular



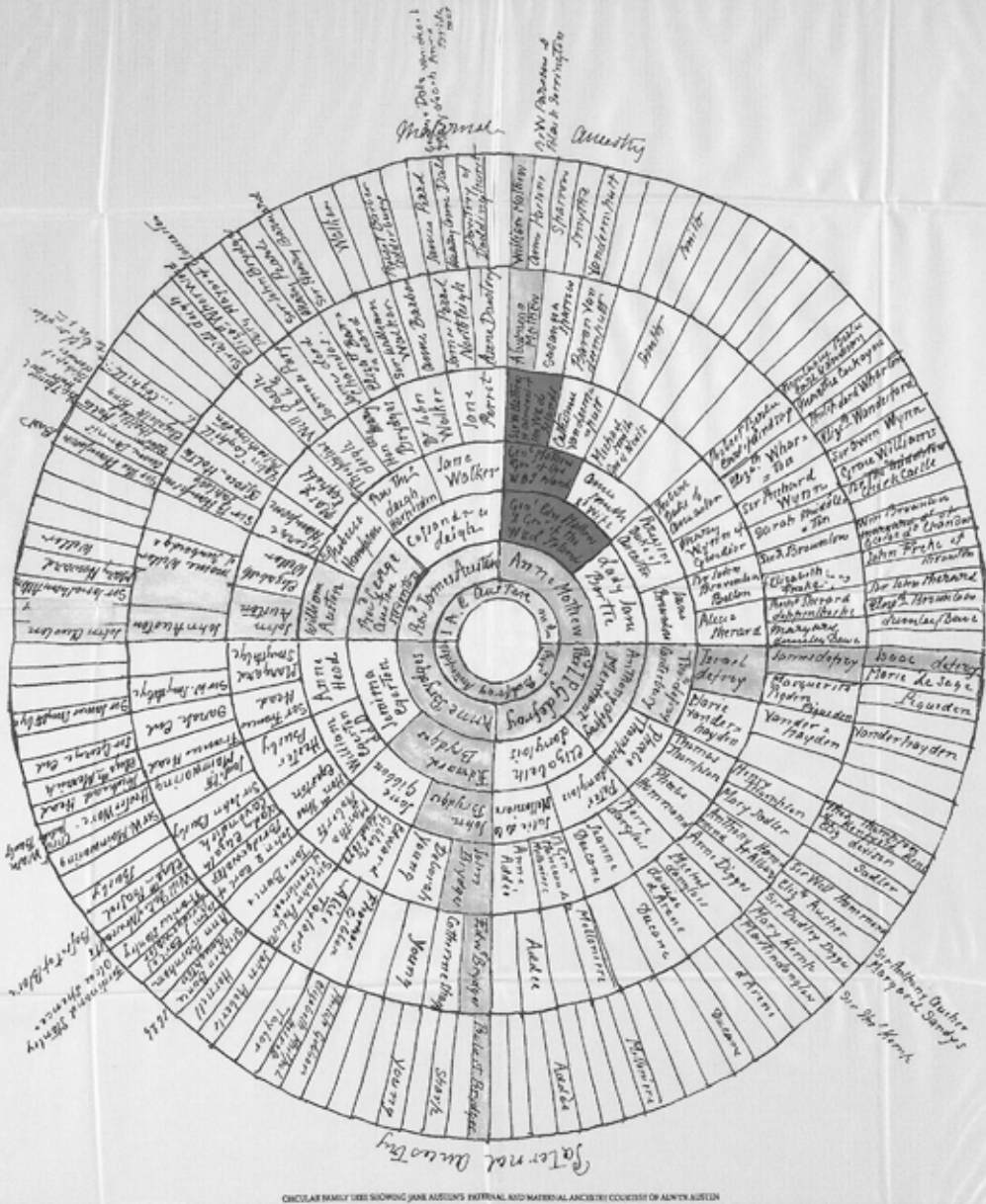


Figure 12. Scarf with “Circular Family Tree Showing Jane Austen’s Paternal and Maternal Ancestry Courtesy of Alwyn Austen,” printed for “Jane Austen Society of North America Annual General Meeting in Winchester & Chawton, 9–12 October 2003,” 34 x 34 in.



Figure 13. William Shakespeare and Jane Austen action figures manufactured by Accoutrements, 2005 and 2003, respectively. Objects in photo may appear larger than actual size of 5½ in. Removable quill pens, writing desk (for Jane), and book (for Will) not shown.

culture at 200 is the use of their images to sell even nonbook products, a practice that often but not always extends into kitsch. Celebrities routinely sell or endorse all manner of products. Will and Jane, after rising to the status of brand names, have been used to “endorse” everything from pubs, gin, and beer, to hotels, cigarettes, and shoes. The patina of age, as in this eighteenth-century

pub sign bearing a portrait of Will (figure 14)—imagine Georgians meeting for a drink at a Shakespeare’s Head tavern—often rescues the celebrity tie-in from the silliness of kitsch. In the 1930s, the Carreras cigarette company printed cards with portraits of both Will and Jane duly collected by consumers in their own one-penny “Album of Celebrities of British History” (figure 15). Whereas the New Home Sewing Machine Company in Chicago distributed *Shakespeare Boiled Down* booklets, the Taft Hotel at Times Square in New York provided guests with copies of *Pride and Prejudice*, as if that novel were a Gideon Jane (figure 16). Bobbleheads in garishly colored plastic or a Shakespeare “Celebri-Duck” may need more than a few more years on them to qualify for reverence. However seriously or facetiously we take the use of Will’s and Jane’s images to sell products, they create moments of public intimacy, dramatically illustrated in the slyly winking Jane on bottles of Bath Gin (figure 14), a product that flaunts the mere presence of the celebrity to recommend itself familiarly.

At 400 and 200, value by association with Will and Jane takes a more complex form in the selling of celebrity. As we saw in the portrait of Garrick literally embracing the herm of Shakespeare, celebrity breeds more celebrity, and the power of association is apparent in the mutually reinforcing fame of Will and Jane, on the one hand, and multiple celebrities who enact Shakespeare and Austen, on the other. Another media station in the



Figure 14. On left: late 1600s to early 1700s signboard of Shakespeare, oil painting on mahogany panel, 94.2 x 79.3 cm oval. Folger Shakespeare Library; on right: label of 2014 bottle of Bath Gin, bottle height 25 cm.



Figure 15. *An Album of Celebrities of British History* (London: Carreras Limited, n.d. [ca. 1935]), landscape orientation, 5 x 9 in. Private collection.



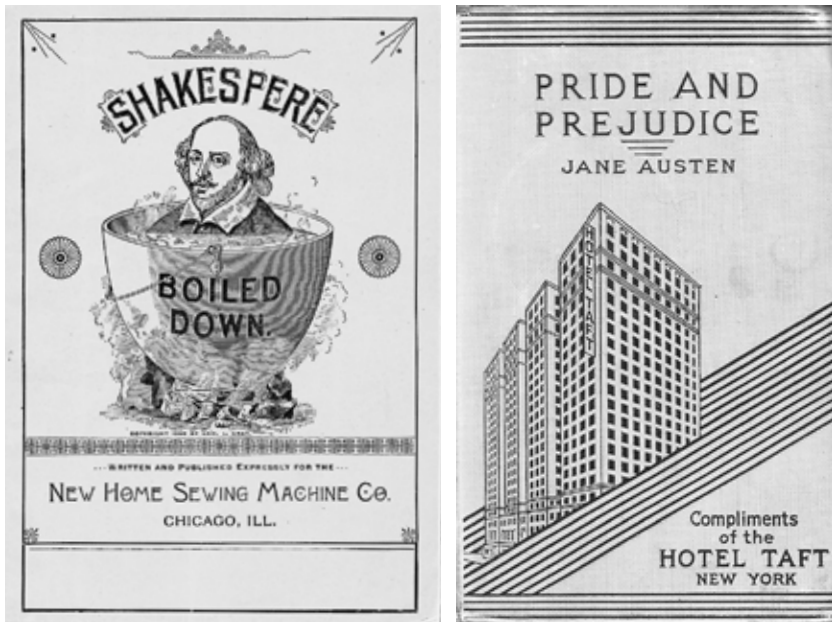


Figure 16. On left: *Shakespeare Boiled Down* (Chicago: New Home Sewing Machine Co., n.d. [ca. 1890]); on right: Jane Austen, *Pride and Prejudice* (New York: Hotel Taft, n.d., [ca. 1930s]). Private collection.

exhibition presents visitors with repeating loops of film and television clips that feature the same actors playing, alternately, in Will and Jane roles.<sup>39</sup> The microclips demonstrate the mutually reinforcing relationship between an actor's celebrity and that of the author, as well as the sly possibility that coupling Jane's fame to Will's may also be mutually reinforcing. Just as Garrick built up his own status by promoting the celebrity of Shakespeare, modern film stars capitalize on, and at the same time feed on, the celebrity of Will and Jane.

Canny collectors such as the Folgers were well aware of the evocative and affective power of celebrity association. Copies of Shakespeare and Austen owned by prominent figures in art and history reflect and refract yet more facets of celebrity's dazzle. The Folgers avidly collected Shakespeare texts previously owned by the famous, including John Dryden, Sir Walter Scott, Percy Bysshe Shelley, Abraham Lincoln, George IV, Walt Whitman, and many more notables.<sup>40</sup> Association copies allow us to imag-

ine celebrity encountering celebrity: what occurred in Walt Whitman's mind as he read that tiny copy of Shakespeare's sonnets that he allegedly always carried in his pocket? Do the coffee stains on James Joyce's cheap Tauchnitz paperback of *As You Like It* betray a hubristic nonchalance toward the Bard or a connection so intimate as to permeate Joyce's daily routines (figure 17)? Does Evelyn Waugh's ownership of a gilded Peacock edition of *Pride and Prejudice* bespeak his assessment of his fellow novelist (figure 18)? When actress Emma Thompson generously pledged to loan her copy of *Emma* to the exhibition, we wondered what it might

reveal about the owner's relationship to the novelist. The visitor to the Folger becomes a third party to an intimate encounter between celebrity and celebrity, as imagined through the reading and handling of a specific copy of a book. The longing to "be with" Will or Jane can be played out vicariously through illusory scenarios of celebrity contact.

The leitmotifs of desire that run through the displays of portraiture and biography reemerge in textual form in our exhibition as adaptations and fan fictions. Regrettably, dead celebrity authors cannot write more plays or novels, and fellow writers and theater professionals have, since the eighteenth century, fed the insatiable demand for variations on Will and Jane by producing "improved" or modernized versions of their works, such as Nahum Tate's *King Lear*, which fabricated a happy ending to appeal to the tastes and morals of an eighteenth-century audience. Both Will and

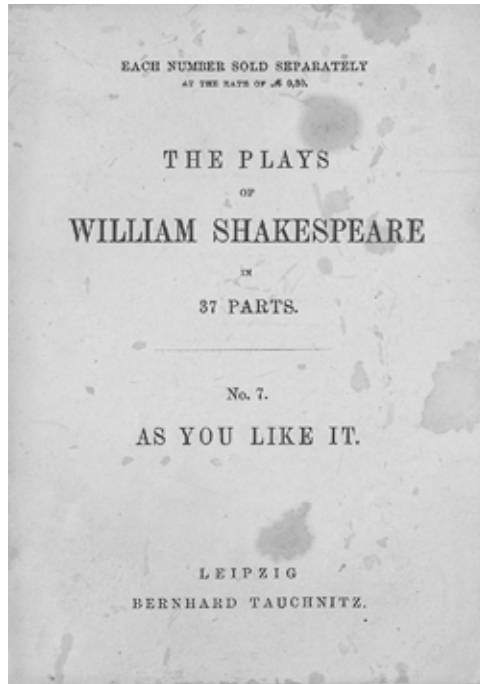


Figure 17. James Joyce's copy of *As You Like It* (Leipzig: Tauchnitz, 1868). Harry Ransom Center, University of Texas, Austin.

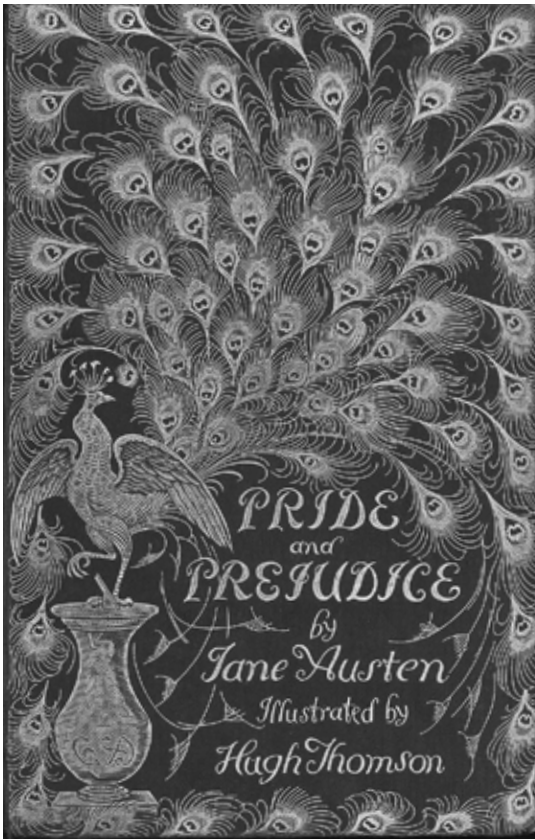


Figure 18. Evelyn Waugh's copy of *Pride and Prejudice*, illustrated by Hugh Thomson (London: G. Allen, 1894). Harry Ransom Center, University of Texas, Austin.

Jane have been adapted to performance media that are popular at specific times—from ballets and operas, to film, television, comics, and webcasts. Shakespeare at 200 generated a spectacular ballet version of *Macbeth* by 1809, while Austen's 200th is currently celebrated in web series such as *The Lizzie Bennet Diaries*.<sup>41</sup> Modernizations reimagine the works of Will and Jane in contemporary settings and idioms, with a new generation taking possession after remaking these celebrity authors in their own image. In this context, the popular films *Clueless* (1995) and *10 Things I Hate About You* (1999)—which

similarly refreshed *Emma* and *The Taming of the Shrew* as high-school dramas—resemble some of the creative Georgian updates to Shakespeare from which time has estranged us.

Fan fiction, unlike adaptations that occasionally claim aesthetic autonomy, blatantly declares an unsated desire for the literary original. Fan fiction does not crave generational difference but simply promises more of the same. This phenomenon is explored in a case filled with spin-offs and continuations of both Will and Jane. While the Internet and fan culture of the twentieth century have opened the floodgates to continuations in different media that reprise familiar characters in new plots and situations, the



eighteenth century saw the beginning of fan fiction in the “continuation” of a favorite Shakespeare play—such as F. G. Waldron’s *The Virgin Queen*, a 1797 sequel to *The Tempest*—or in lurid romances based on Shakespeare’s characters.<sup>42</sup> Jane’s fictional characters, at her moment of ascension into literary celebrity, have solved mysteries and swooned their way through bodice rippers. More autonomous spin-offs from both Will and Jane have expanded the point of view of servants, breathing creative life into minor characters who occur only in the wings of the original stories. Because of a shared family resemblance, we allowed a newcomer such as Jo Baker’s *Longbourn* to take a seat next to Tom Stoppard’s acclaimed *Rosencrantz and Guildenstern*.<sup>43</sup>

Public intimacy, we have learned, may adhere to the old adage of “familiarity breeds contempt.” Once a literary celebrity’s work becomes household knowledge, it is ripe for parody. An author’s resilience to such mockery is the Teflon test of literary stamina. Many travesties (our designation for irreverent adaptations that cross the boundaries not just of text but of good taste, violating the spirit of the original) followed hard upon the heels of Shakespeare’s canonization on the British and American stage. For example, in the mid nineteenth century, *Hamlet*, *Macbeth*, and *Richard III* were each separately “burlesqued.”<sup>44</sup> In her turn, Jane Austen at 200 has been transformed into horror fiction and erotica.<sup>45</sup> These travesties self-consciously call attention to an author’s iconic status even as they taunt (or, some would say, undermine) the cultural reverence with which the author is regarded (figure 19).

So far, the lessons we have recounted were learned by looking at, carefully handling, and physically juxtaposing objects. Highly pleasurable afternoons spent with exhibition staff, mocking up cases in a frigid Folger basement workroom, led to, extended, or confirmed our theoretical approaches to Will and Jane through celebrity studies, performance theory, and historical materialism. The objects, when initially placed in their cardboard foldable display mock-ups, told many of the tales we had imagined and a few that we had not. The logistics of this process, the finding of objects and, when needed, arranging their journeys to the Folger in time for our August 2016 opening yielded still more lessons: first, about the quirky ways in which things attain their value, and second, about the complicated relays and negotiations that are necessary between digital technologies and materiality in making an exhibition like *Will & Jane* happen.

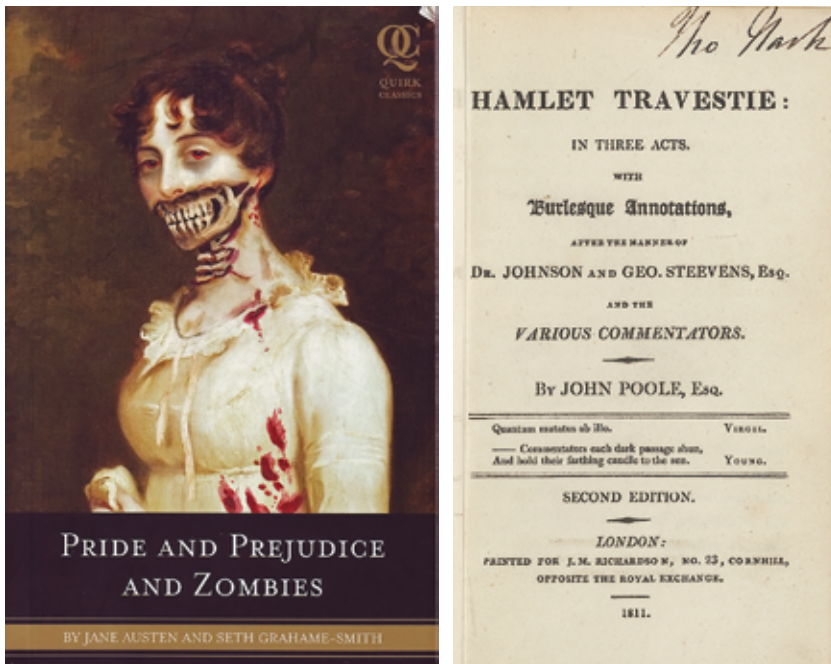


Figure 19. Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies* (Philadelphia: Quirk Books, 2009); *Hamlet Travestie: in Three Acts. With Burlesque Annotations* (London: J. M. Richardson, 1811). Folger Shakespeare Library.

“The Ring” eloquently demonstrates one such lesson. A simple, turquoise stone in a plain gold setting, this ring is one of the few surviving items of personal apparel and decoration that was worn by Jane Austen (figure 20). Jane’s ring, which has an ironclad family provenance, was auctioned off with much fanfare at Sotheby’s in London in 2012, with popstar Kelly Clarkson, who in addition to her American Idol and country-music fame is apparently a Janeite, carrying off the prize for £152,450. Almost immediately, an official export ban prevented Clarkson from heading back to the USA with her new purchase on her finger. UK Culture Minister Ed Vaizey justified the ban “on the grounds that it is so closely connected with our history and national life that its departure would be a misfortune.”<sup>46</sup> Clarkson was forced to allow for an alternative British buyer, and, after a public appeal to raise funds, The Ring found a home at Jane Austen’s House Museum, where it joined Austen’s turquoise beaded bracelet and topaz cross pendant. When, not long afterwards, we approached

that institution about borrowing The Ring for *Will & Jane*, it became evident that this hard-won object, while reproduced repeatedly in digital and physical form to the extent that virtually everybody could be roughly familiar with its size, color, and shape, was, understandably, not leaving the cottage in Chawton anytime soon. It had become, through the course of its post-Clarkson career, a treasured relic and emblem of Austen's celebrity—another instance of celebrity breeding celebrity.

The Ring has become “Precious,” the “One” that must be possessed. At the ensuing 2014 JASNA meeting, Jane Austen's House Museum sold plain coffee mugs with no image or language on them other than a color photo of The Ring, radiating celebrity presence and value. The museum's own shop and a few online retailers with an Austen emphasis soon offered handsome reproductions of The Ring, not dissimilar from the replica Clarkson had worn on her finger when she sang at President Obama's 2013 inauguration while the export ban on her purchase remained in force. Many a Janeite now sports an Austen ring of her own. Such a stand-in (another reinforcing instance of duplication) holds the place of The Ring in our exhibition. Would our negotiation to borrow the actual Ring have gone differently without the second auction or the initial celebrity involvement? The celebrity battle over Austen's ring coincided with the fracas around the announcement of Jane Austen's image on a future British ten-pound note. One ring. One author. Two celebrities. Priceless.

But value is culturally relative. Our exhibition places at its center the Folger's unmatched collection of early Shakespeare realia (a museum term for everyday objects such as figurines, china plates, pillboxes, carvings, jewelry, and other souvenir items). During our initial tour of the art vault, we learned that the Folger's sizeable realia collection, amassed by Henry and Emily Folger during their indiscriminate hoarding of all things Shakespeare, remarkably, had never before been at the center of any exhibition. Standing in the middle of the art vault, we grasped the Folger's implied timidity: out of context, dust-collecting Georgian ceramics on crowded



Figure 20. Jane Austen's turquoise ring formerly owned by Kelly Clarkson. Jane Austen's House Museum.

shelves of the vault—where beer steins keep company with garish stoneware clocks and the strangest combination of souvenir objects are jumbled in drawers—may sit uneasily astride Shakespeare’s canonical seriousness. For example, while leather bellows embossed with Shakespeare’s face made it into our exhibition, a set of Bard-topped antique toasting forks did not. But surely, we argued in our original proposal for the *Will & Jane* exhibition, the Bard’s literary status was now robust enough to acknowledge his long-standing tchotchke market share? Time had also aged this merchandise, giving it a respectable historical patina, which Austen’s remarkably similar figurines and souvenirs cannot yet claim. In turn, Austen’s celebrity today could update and reinforce Shakespeare’s older canonical status. It was the perfect May-December romance.

Finally, already the digital heritage site *What Jane Saw*, with its Reynolds exhibition in 1813 and *The Shakespeare Gallery* in 1796, makes clear the exciting ways in which new technologies enhance the possibilities for curating the past. Modern curatorial tools can deliver experiences—like a tour through a London museum space in Georgian England—that are impossible to recreate physically. Too many artifacts have been lost to time, and the cost of moving and displaying valuable art objects is prohibitive to most museums and libraries. On the other end of the curatorial business, digitized collections of texts and photographs of artifacts allow curators and scholars to travel the world to collect objects without leaving their studies. Digitization opens heady possibilities for classroom curating as well as museum exhibiting. On the other hand, curators make some of their best finds through the serendipity that comes from physical proximity: the object that looked so right online could be, in fact, far less expressive and interesting than the one right next to it in the vault or archive. That piece of jewelry so appealing in a blown-up photograph could be underwhelming in its dime-sized actual presence. As curators, we enthusiastically embraced the opportunities afforded by digital search methods and digital heritage opportunities, celebrating the interplay of the virtual with the actual rather than replacing one with the other. We invite a similar openness in readers of this article and visitors to our exhibit, be they fans or foes of digital humanities. Please visit *What Jane Saw* and see Boydell’s famous Shakespeare Gallery online, but also experience the ephemeral performance that is our exhibition at the Folger in the fall of 2016. Nothing beats the palpable thrill of seeing Firth’s shirt, Jane’s hair, Romney’s nativity, or Whitman’s copy of the sonnets in person! “Stuff” matters in the historical drama of celebrity performance.

## Notes

1. For Austen materials this exhibition relies upon generous loans from Goucher College Library, the Morgan Library and Museum, Jane Austen's House Museum, the Chawton House Library, the Harry Ransom Center, the Library of Congress, and several private collectors. Unless otherwise stated, all of the Shakespeare items mentioned in this article are part of the collections of the Folger Shakespeare Library, Washington, DC.
2. For the rise of Shakespeare to the status of literary celebrity, see Michael Dobson's *The Making of the National Poet: Shakespeare, Adaptation, and Authorship, 1660–1769* (New York: Oxford Univ., 1992). For the parallel story of Austen's ascendancy, see Claire Harman, *Jane's Fame: How Jane Austen Conquered the World* (Edinburgh: Canongate, 2009), and Claudia Johnson, *Jane Austen's Cults and Cultures* (Chicago: Univ. of Chicago, 2012).
3. Although playwrights played fast and loose with his texts, Shakespeare's name had been a touchstone for English literary excellence from the opening of the theaters in 1660. Garrick's promotional skills, however, brought the fervor of Bardolatry to this public image over the course of the Drury Lane manager's career. Fiona Ritchie's *Women and Shakespeare in the Eighteenth Century* (New York: Cambridge Univ., 2014) augments Dobson's study by detailing the impact of women in the early rise of Shakespeare. See also *Shakespeare in the Eighteenth Century*, ed. Ritchie and Peter Sabor (Cambridge: Cambridge Univ., 2012).
4. John Boydell published a mezzotint version of this portrait in 1769, which circulated widely as a celebrity pinup. The Folgers purchased this painting, a copy of Garrick's first portrait by Gainsborough, for \$1,000 in 1926. The original was destroyed in a fire at the museum in Stratford-upon-Avon in 1946. An identically sized copy also hangs at Charlecote Park, Warwickshire.
5. See Joseph Roach, *It* (Ann Arbor: Univ. of Michigan, 2007).
6. Although R. W. Chapman, in *Jane Austen: Facts and Problems* (Oxford: Clarendon, 1948), assessed the unfinished sketch of Jane Austen by her sister Cassandra (ca. 1810) as a "disappointing scratch," this diminutive portrait (measuring a mere 4 x 3 inches) is displayed in the National Portrait Gallery in London as the only "authentic" image of the author (212). For a summary of how the large "Rice Portrait of Jane Austen" as a young girl, despite its strong family provenance and repeated use as a frontispiece since 1884, suddenly became "verboten" in 1948, see Johnson, *Austen's Cults*, 44–52, quoted at 50.
7. The watercolor miniature that is based on Cassandra's sketch and sweetens Jane's features was created by a Mr. Andrews of Maidenhead in 1869. It sold in December of 2013 at Sotheby's for £164,500 and remains in private hands.
8. Nicholas Ennos, *Jane Austen: A New Revelation* (Manchester: Senesino Books, 2013), promotional blurb. For a fuller description of this book, see Janine Barchas's review, entitled "Conspiracy is the Sincerest Form of Flattery," on the website of the Vermont chapter of the Jane Austen Society of North America (henceforth, JASNA): <<https://janeausteninvermont.wordpress.com/2014/01/03/>

book-review-nicholas-ennos-jane-austen-a-new-revelation-conspiracy-is-the-sincerest-form-of-flattery/>.

9. Nicholas Rowe, *The Works of Mr. William Shakespear; in Six Volumes: Adorn'd with Cuts. Revis'd and Corrected, with an Account of the Life and Writing of the Author* (London: Jacob Tonson, 1709), and Jane Austen, *Persuasion and Northanger Abbey*, 4 vols. (London: John Murray, 1818). The Austen copy (in original wrappers) is loaned from the A. and H. Burke Collection, Goucher College, Baltimore.

10. We pair a Folger Prattware pomade jar depicting Shakespeare's house (nineteenth-century ceramic, 10.5 cm) with a silver-trimmed pillbox showing the Steventon Rectory on the lid, borrowed from the A. and H. Burke Collection, Goucher College, Baltimore.

11. William Henry Ireland, "Love Letter and Verses to Anne Hathaway," in *Forgeries by William Henry Ireland of Documents Pretended to be in Shakespeare's Hand*, a manuscript, Folger, S.b.157 Cs570, document #6. For an account of this late eighteenth-century literary hoax, see Bernard N. N. Grebanier, *The Great Shakespeare Forgery* (New York: Norton, 1965). The early drafts of Stoppard's *Shakespeare in Love* (1998) reside at the Harry Ransom Center in Austin, Texas.

12. Jon Spence, *Becoming Jane Austen* (London: Hambledon, 2003).

13. For detailed accounts of these couples and their parallel passion for collecting, see Stephen H. Grant, *Collecting Shakespeare: The Story of Henry and Emily Folger* (Baltimore: Johns Hopkins Univ., 2014), and Juliet Wells, *Everybody's Jane: Austen in the Popular Imagination* (London: Continuum, 2011), especially chapter two, "Alberta H. Burke, Austen Omnivore."

14. The Burkes' well-worn and extra-illustrated copy of Geoffrey Keynes's *Jane Austen: A Bibliography* (London: Nonesuch, 1929) belongs to the A. and H. Burke Collection, Goucher College, Baltimore. The Folgers' annotated James Orchard Halliwell-Phillips's *A Calendar of the Shakespearean Rarities, Drawings, & Engravings Formerly Preserved at Hollingbury Copse, near Brighton* (London: Longmans, Green, 1891) in precisely the same manner, adding the names and addresses of then-current owners of key pieces that they wanted.

15. Louise West pleaded with members of the Jane Austen Society: "While we understand many admirers of Jane Austen would love to have ashes laid here, it is something we do not allow. . . . It is distressing for visitors to see mounds of human ash, particularly so for our gardener. Also, it is of no benefit to the garden!"

16. William Dean Howells, *Criticism and Fiction* (New York: Harper, 1891), 63.

17. The Stratford mulberry tree that Shakespeare supposedly planted was cut down in 1756, inciting nationwide lament. A local entrepreneur named Thomas Sharp bought the wood and turned it into mementos for tourists. A thriving industry ensued in an impossibly large number of relics claiming to be made from the tree. The Folger owns many "mulberry wood" items, including a range of carved goblets. Serendipitously, during a July 2015 visit to Chawton to give a preview talk about *Will & Jane*, we found that Jane Austen's House Museum was selling in its shop the last of the wooden relics (carved acorns and letter openers) made from the two oak trees that Jane Austen is thought to have planted beside the boundary wall of the cottage but that had to be felled in 1986–87.



18. For an account of the controversy over this lock of Jane Austen's hair in 1949, see Wells, *Everybody's Jane*, 54–55.
19. *The History of Shylock the Jew, and Anthonio the Merchant, with that of Portia And the Three Caskets. Taken from Shakespeare, and Adapted to the Minds of Young Children* (London: Printed for the booksellers, 1794).
20. Charles Lamb, *Tales from Shakespeare: Designed for the Use of Young Persons* (London: Thomas Hodgkins, 1807).
21. In 1998, Royal Doulton produced a porcelain of "Elizabeth Bennet" (eight-inches tall) bearing a remarkable resemblance to Jennifer Ehle. In turn, Franklin Mint in the late 1990s offered a "limited edition of 9,500" porcelain figurines of "Emma Woodhouse." Franklin Mint's Emma (eleven inches) is the spitting image of Gwyneth Paltrow, the actress who played this heroine in a 1996 film. These figurines are borrowed for our exhibition from a member of JASNA and displayed along with their Georgian counterparts in Shakespearean roles.
22. The scene occurred in the BBC's six-part *Pride and Prejudice* television adaptation, written by screenwriter Andrew Davies and first aired in 1995. The shirt worn by actor Colin Firth and bonnet worn by actress Jennifer Ehle are being rented from Cosprop in London, the original supplier of costumes in 1995.
23. Joseph Saunders, *Mr. Garrick as Steward of the Stratford Jubilee, September, 1769*, 16 x 12 inches.
24. "A List of the Horses Enter'd at the Jubilee Race, to Run on Shottory Meadow near Stratford-upon-Avon, on Friday the 8th of September, 1769" (Stratford-on-Avon: J. Keating, 1769).
25. Anonymous print of *Mr. Garrick delivering his Ode at Drury Lane Theatre on dedicating a building & erecting a Statue to Shakespeare* (late eighteenth century). The 1769 Shakespeare Jubilee medallions owned by the Folger remain uncataloged, but digital image file 6379 in Luna, the Folger's open-access database, 6379, shows the Jubilee medallion.
26. *The Procession at the Jubilee at Stratford upon Avon* (1769), engraving, 3.5 x 6.5 inches.
27. For more information about the popular 1770s stage performances of *The Jubilee*, see Cedric D. Reverand II, "Joshua Reynolds, Richard Brinsley Sheridan, Sarah Siddons, and the Battle of the Tragic Muses," in *An Expanding Universe*, ed. Kevin L. Cope and Reverand (New York: AMS, forthcoming).
28. Ticket for John Boydell's Shakespeare Lottery, 1804–05.
29. According to Jocelyn Harris, in "Jane Austen and Celebrity Culture: Shakespeare, Dorothy Jordan, and Elizabeth Bennet," *Sensibilities* 42 (2011): 15–44, Austen's exposure to celebrity culture and Shakespeare in performance also influenced her heroine in *Pride and Prejudice*. This is a reprint of Harris's article in a special issue on "Shakespeare and Jane Austen" of *Shakespeare* 6 (2010): 410–30.
30. Paula Byrne, in *Jane Austen and the Theatre* (London: Hambledon and London, 2002), first observed how "Austen's use of the names Yates and Crawford in the context of her private theatre may well have been noted with amusement by readers familiar with the famous eighteenth-century theatrical dynasties" that consisted, first, of the tragedienne Mary Anne Yates (1728–87), often compared to

Siddons, and Yates's husband Richard Yates (1706–96), who was a popular comedian at Drury Lane, and, second, of Mrs. Ann Crawford (1734–1801), known as the “lover of the stage,” and her handsome husband Thomas “Billy” Crawford (1750–94) (204).

31. Playbill for a performance of *Merchant of Venice* at Drury Lane on 5 March 1814. The letter from Jane Austen to Cassandra Austen, dated 5–8 March 1814, belongs to the Morgan Library and Museum in New York.

32. Not shown in the nearby illustration are: mezzotint by Henry Hoppner Meyer depicting Edmund Kean as Shylock in *Merchant of Venice* (1800?), 6.25 x 5.25 inches; anonymous stipple engraving of *Mrs. Crawford in the character [sic] of Cleopatra* (late eighteenth century), 4.25 x 3.5 inches; and enamel pin of actress Mary Ann Yates as Calista (1777), 1.4 inches.

33. For an account of the manuscript's discovery and early critical reception, see Brian Southam, “Sir Charles Grandison and Jane Austen's Men,” *Persuasions* 18 (1996): 74–87. The play manuscript is owned by Chawton House Library.

34. *The Complete Works of William Shakespeare*, ed. W. G. Clark and W. Aldis Wright (Chicago: Morrill, Higgins, 1892). Jane Austen, *Pride and Prejudice and Northanger Abbey* (Philadelphia: Porter and Coates, n.d. [ca. 1880s]), private collection. Both copies still contain the ex libris of the American Library Association's War Service Library program that operated from 1917 to 1920.

35. Rudyard Kipling, “The Janeites,” in *Hearst's International Magazine* (1924), H. Dunscombe Colt Kipling Collection, the Library of Congress, Washington, DC.

36. Jane Austen, *Northanger Abbey*, Forces Book Club (London: Penguin, April 1943), and *Persuasion*, Forces Book Club (London: Penguin, June 1943). William Shakespeare, *Henry V*, was among the 1,322 titles of the American Armed Services Editions printed between 1943 and 1946. It was reprinted, in virtually identical format, as an ASE revival edition by Dover Publications in 2002 and distributed to active troops by the Legacy Project, Washington, DC.

37. In *Shakespeare and Modern Popular Culture* (Oxford: Oxford Univ., 2002), Douglas Lanier argues that “kitsch ought to be taken seriously as an object of study” because it breaks down the division between high- and lowbrow cultures (3).

38. Tinselled prints refer to small engravings decorated with pieces of brightly colored tinsel or paste jewelry, glued on as a craft activity. In a celebrity pinup, tinseling adds a three-dimensional as well as multicolored look to costumes and props.

39. Examples include: Laurence Olivier (as Darcy and Hamlet); Colin Firth (Darcy and Lord Wessex); Dame Judy Dench (Lady Catherine and Queen Elizabeth I); Emma Thompson (Elinor and Beatrice); Gwyneth Paltrow (Emma and Juliet); and Kate Winslet (Marianne and Ophelia).

40. See Grant, *Collecting Shakespeare*, at 77, for a much longer list of former celebrity owners of association copies collected by the Folgers.

41. James Cartwright Cross, *The History, Murders, Life, and Death of Macbeth: and a Full Description of the Scenery Action, Choruses, and Characters of the Ballet of Music and Action, of that Name, as Performed . . . at the Royal Circus, St. George's Fields, London* (London: Stevens, 1809). *The Lizzie Bennet Diaries* web series can be viewed at: <<http://www.pemberleydigital.com/the-lizzie-bennet-diaries/>>

42. Francis Godolphin Waldron, *The Virgin Queen, a Drama in Five Acts; Attempted as a Sequel to Shakespeare's Tempest* (London: Printed for the author, 1797).
43. Jo Baker's *Longbourn, A Novel* was published in 2013, while Tom Stoppard's play *Rosencrantz and Guildenstern Are Dead* was first performed in 1966.
44. Not pictured here are *Macbeth: A Burlesque. By a Lover of Fun* ([London], 1866), and *The Rise and Fall of Richard III; A New Front to An Old Dicky. A Richardsonian Burlesque* (London, ca. 1870).
45. See Linda Berdoll, *Mr. Darcy Takes a Wife: Pride and Prejudice Continues* (Naperville: Sourcebooks Landmark, 2004), or Arielle Eckstut and Elfrida Drummond, *Pride and Promiscuity: The Lost Sex Scenes of Jane Austen* (Edinburgh: Canongate Books, 2004).
46. Statement from UK's Department for Culture, Media and Sport, quoted in ABC News article on 2 August 2013: <<http://abcnews.go.com/blogs/entertainment/2013/08/kelly-clarkson-blocked-from-taking-jane-austens-ring-from-uk/>>

