

To learn more about the Newberry Library Undergraduate Seminar, or to apply, please get in touch with the contact person on your campus. Applicants are required to submit an application form, an up-to-date college transcript, an essay (500 words, maximum) explaining why they want to take the course and what they hope to gain from it, and a recent research paper completed for a college course (preferably with the instructor's comments and grade). Individual universities may have additional requirements.

### DePaul University

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### University of Illinois at Chicago

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The Newberry Library, an independent research library located on Chicago's near north side, has been free and open to the public since its founding in 1887. The Newberry's holdings number more than 1.5 million volumes, 15,000 linear feet of manuscript pages, and 600,000 maps. The collections concern the civilizations of Western Europe and the Americas from the late Middle Ages to the early twentieth century. For more information on the Newberry's holdings, visit [www.newberry.org/core-collections](http://www.newberry.org/core-collections).



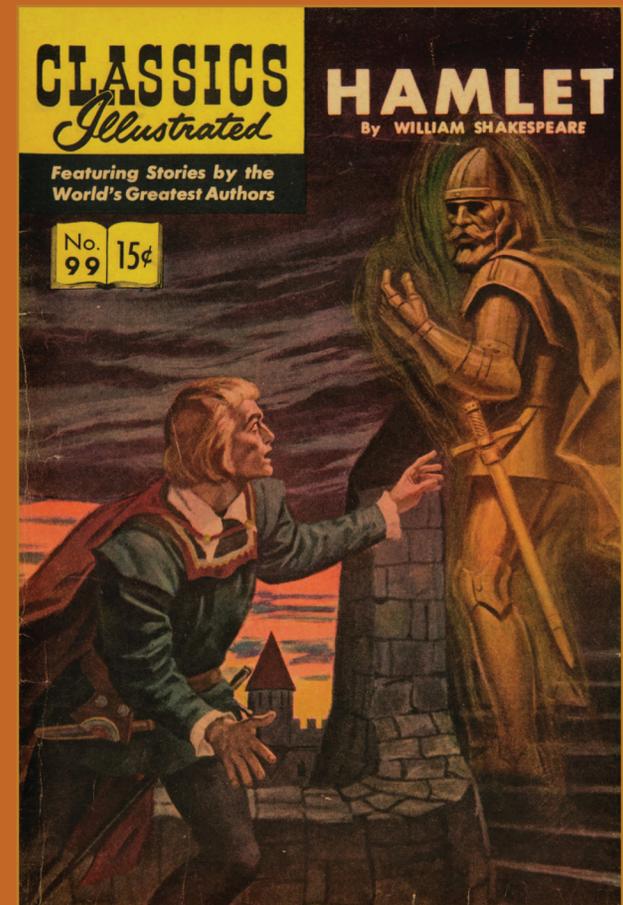
Cover image: John M. Wing Foundation on the History of Printing, The Newberry Library.

### The Newberry Library

60 West Walton Street  
Chicago, IL 60610  
[www.newberry.org](http://www.newberry.org)

## Newberry Library Undergraduate Seminar 2020

# SHAKESPEARE'S AFTERLIVES: LITERATURE, PHILOSOPHY, POLITICS, AND THE VISUAL ARTS, 1623–2020



## The Newberry Library Undergraduate Seminar

This seminar offers Chicago area undergraduates from four partner universities, DePaul University, Loyola University, Roosevelt University, and the University of Illinois at Chicago, the unique opportunity to explore the humanities at one of America's foremost research libraries. Taught by a team of instructors from sponsoring universities, the seminar is held from January to May each year and carries the credit of two courses. Seminar topics vary year to year, but all are related to the Newberry's holdings. Each class is limited to 20 participants who pursue common assignments as well as an intensive individual research project.

### About the Instructors

**JAMES A. KNAPP** is Professor and Director of Graduate Studies in the English Department at Loyola University Chicago. He specializes in the intersections of Shakespeare, early modern literature, philosophy, and visual culture. He is the author of *Illustrating the Past in Early Modern England: The Representation of History in Printed Books, Image Ethics in Shakespeare and Spenser*, and editor of *Shakespeare and the Power of the Face*. His most recent book, *Immateriality and Early Modern English Literature: Shakespeare, Donne, and Herbert*, will be published in the spring of 2020.

**MEGAN HEFFERNAN** is Assistant Professor of English at DePaul University. Her research and teaching focus on early modern literature, poetry and poetics, book history, and Shakespeare. Her book *Making the English Miscellany* is under contract with University of Pennsylvania Press. Her articles have appeared in journals such as *Shakespeare Quarterly* and *Modern Language Quarterly*. Future work includes essays for edited collections on ephemerality and Shakespeare's texts, as well as a new monograph about the history of caring for rare books, tentatively entitled *Resilient Books: Archival Science in an Age of Precarity*.

# SHAKESPEARE'S AFTERLIVES: LITERATURE, PHILOSOPHY, POLITICS, AND THE VISUAL ARTS, 1623–2020

**January 14, 2020 through April 30, 2020 / Tuesdays and Thursdays, 2-5pm**

The course will meet at the Newberry Library, 60 West Walton Street, Chicago, IL.

Shakespeare is everywhere. Four centuries after his works first appeared in print and on stage in Elizabethan and Jacobean England, new productions of the plays are produced daily around the globe, while film and television adaptations transform his works, repeatedly renewing them for modern audiences. References to Shakespeare's language are impossible to avoid. Some call the latest political scandal "much ado about nothing," even as the accused complains about the "slings and arrows" they must endure from their critics. Philosophers contemplate the meaning of Hamlet's delay or Iago's enigmatic statement "I am not what I am." A copy of Shakespeare's collected works circulated secretly in South Africa's Robben Island prison, where it was read and signed by political dissidents including Nelson Mandela. As one becomes more familiar with Shakespeare, these cultural references seem to multiply exponentially.

For modern readers, Shakespeare is an unprecedented literary genius, an author with a reputation borne out by the 1623 "First Folio" printing of his collected plays. But Shakespeare's legacy has not always been so certain. His works appeared in different forms—productions and editions, artworks, commentaries—from the moment of his death. This seminar will explore how Shakespeare's afterlife has been shaped by the transmission of his writing across the intervening centuries. Unsatisfied with the depressing ending of *King Lear*, the Irish poet Nahum Tate rewrote the play in 1681 with a happy ending. In the 18th century, cultural luminaries including Samuel Johnson and David Garrick would reimagine the plays to suit their age. Garrick, an actor and playwright, would elevate Shakespeare to the level of British national poet when he organized the Shakespeare Jubilee in Stratford-upon-Avon in 1769. In the

eighteenth and nineteenth centuries, Shakespeare inspired artwork by masters including Sir Joshua Reynolds, Henri Fuseli, and John Everett Millais, as well as copiously illustrated editions of the collected plays. Modern philosophers drew on Shakespeare for insight, as Hegel, Schopenhauer, and Nietzsche among others engaged with the ideas they found in his plays. Shakespeare was central to the great thinkers of modernity, including Freud and Marx, and as a standard part of the grammar curriculum in the U.K. and the U.S., his work has been taken up, bowdlerized, and abridged for generations of schoolchildren.

Drawing on the rich archive of material related to Shakespeare and his afterlives in the Newberry Library, this course will be organized around four disciplinary areas—Literature and Bibliography; Politics and Education; Philosophy and the Visual Arts. We will read selections of Shakespeare's sonnets and plays alongside materials from the archive and scholarship on changing attitudes toward Shakespeare in the centuries since his plays were first produced. The focus will be on the material traces Shakespeare left behind in the library's collections, as well as the influence and evolution of his legacy over the past four hundred years.

Over the course of the semester, students will be introduced to the many different kinds of materials housed in the library, including rare books, playbills, educational materials, political and philosophical works, and visual materials including broadsides, book illustrations, prints, paintings and sculptures. In the process of engaging with these materials, each member of the seminar will develop a research project that will be the focus of their time during the second half of the course.