

Central Queensland University, Australia

Donna Lee Brien

Eating Shakespeare: exploring the Bardic culinary literature industry

Abstract:

Although William Shakespeare penned no known cookery books, dietaries or other works of culinary interest, a significant body of Shakespearean-themed popular food writing has been produced and is in circulation. Exploring these works in the context of the so-called ‘Shakespeare industry’, this article proposes that such an enquiry, when focused through the lens of creative writing studies sensibility (especially in terms of publication studies) and a food studies approach can provide information and analysis of value to both areas of scholarship. Texts produced in English since 1935 are considered, and brief literary/professional biographies are provided for a number of writers whose work has received little attention in these fields.

Biographical note:

Professor Donna Lee Brien is Professor of Creative Industries at Central Queensland University, Australia. Co-founding convenor of the Australasian Food Studies Network, Donna is past Commissioning Editor, Special Issues, of *TEXT: The Journal of Writing and Writing Courses*, a Foundation Editorial Board member of *Locale: the Australasian-Pacific Journal of Regional Food Studies*, on the Editorial Advisory Board of the *Australasian Journal of Popular Culture*, and Past President of the Australasian Association of Writing Programs. She has been writing about food writing and writers since 2006 and has co-edited a series of food-themed special issues of journals.

Keywords:

Creative writing – William Shakespeare – Food writing – Cookbooks, Shakespearean – Shakespeare industries

O! Who can ... cloy the hungry edge of appetite
By bare imagination of a feast?
(Shakespeare, *Richard II*, Act 1 Scene 3)

Introduction

This article seeks to use a creative writing-focused approach to material more commonly discussed in Shakespeare studies, by discussing a number of what could be categorised as ‘Shakespearean-themed’ books – in this case, works of culinary focus. Although William Shakespeare penned no known cookery books, dietaries or other works of culinary interest, a significant body of Shakespearean-themed popular food writing has been produced, most of which is still currently in circulation – either in print, or due to used copies being available for purchase. This article explores works produced since 1935 in English in the context of the ‘Shakespeare industry’ (Brown and Fearon 1939, 1970). Literary scholars have mined the slightest reference to food and its production, serving, eating, digestion or excretion in Shakespeare’s work to generate research projects, scholarly presentations, journal articles and books. Goldstein’s review essay titled ‘Shakespeare and food’ (2009) notes, however, that the ‘study of food in Shakespeare does not constitute a coherent body of criticism; indeed, for some it barely counts as a legitimate one’ but also that ‘interest in food as a topic of analysis is, and should be, increasing in Shakespeare studies’ (153). The following discussion proposes to not only deliver such a new enquiry, but suggest that that such an investigation, when focused through the lens of a creative writing studies (especially in terms of publication studies) sensibility and a food studies approach can provide information and analysis of value to both areas of scholarship.

The Shakespeare industry

The ‘industry’ around various famous and much-loved writers such as the Bronte sisters, John Keats, Bram Stoker, James Joyce, and, especially, Jane Austen (Harman 2009) and William Shakespeare (Brown and Fearon 1939), has been noted to involve not only scholarship and research conducted into their lives and works, and the production and reproduction of these works, but also the commercial exploitation of the authors’ images and the characters and settings featured in their works. This is a complex phenomenon with cultural, literary, social and economic aspects which can often be traced back in time to the period when the author was still alive and sometimes even complicit in the generation of these opportunities and products. Diehard fans, literary aficionados and general tourists have long visited the places associated with famous writers – such as their birthplaces, homes, schools and workplaces and the cemeteries where they are buried, as well as the places and landscapes that either feature in their works or served as inspiration for these creations. Places with little or no connection to authors can also be memorialised and commercialised in this way as in the various Shakespeare hotels in Australia, which include examples in the capital cities of Sydney and Hobart, and the country towns of Mackay and outback Barcaldine in Queensland. Shakespeare festivals are held in places with no actual links to his work such as in the USA and Australia – including

in towns named Stratford – and the 400th anniversary of Shakespeare’s death in 2016 has certainly encouraged a great deal of activity in both established centres of Shakespearean interest and elsewhere. This year, for example, the UK-government funded British Council has run the ‘Shakespeare Lives’ program of festivals, live performances, readings, films, radio programs, exhibitions, conferences, debates and school activities in locations ranging from Afghanistan to India, Mexico, Moscow and the United Arab Emirates. This is promoted on the British Council’s website as ‘an unprecedented global programme of events and activities celebrating Shakespeare’s work’ (2016).

The term, ‘the Shakespeare industry’ (which was originally coined in relation to scholarly production and speculation about the bard) was already in use by 1939, when Brown and Fearon’s influential book, *The Shakespeare Industry: Amazing Monument*, was published – and has, itself, since become part of that industry. Brown also wrote an article titled such for *Harper’s Magazine* (1939), and the book was republished in 1970 as *Amazing Monument: A Short History of the Shakespeare Industry*. Since then, discussion of the industry has continued with one of the most recent incarnations a collection of essays titled *Shakespeare’s Cultural Capital: His Economic Impact from the Sixteenth to the Twenty-first Century* (2016). This volume reiterates that it is important to examine the economic alongside the cultural value of Shakespeare’s work (Shellard and Kennan 2016: 1).

Today, these industries around individual authors can involve both a wide range of literary productions and recreations of a writer’s works, as well as commercial and other invocations of these works and/or images. Often cited in this respect are the reproduction of authors’ images and quotes from their works on souvenirs and gifts (Morris 2011). These can include products that are, at least, related to literature and its production such as pens, journals and notebooks, stationery sets, notecards, greeting cards, postcards and bookmarks, but also encompasses such general tourist and gift products as keyrings, magnets, clothing including T-shirts and aprons, bags and purses, figurines, dolls, craft sets, tea towels, cups, mugs, jugs, teapots and other ceramics, and even packaged foodstuffs like teas, biscuits, jams, sweets and chocolate bars, and toiletry items such as soaps, hand cream and lip balm. The Jane Austen Giftshop at the Jane Austen Centre in Bath features multiple examples of almost all of the above as well as reproduction jewellery, cushions and other homewares, and many Regency-styled items of clothing (Jane Austen Centre 2016a). On its website, the Centre positions these products as central to the visitor experience of Austen’s Bath:

nestled in the heart of the city is the Jane Austen Centre, a permanent exhibition that explores Jane’s time in Bath and the influence that this beautiful city had on her books, characters and personal life. Together with its Regency Tea Room and Gift Shop, the Centre has become one of the most popular celebrations of Jane Austen ever, attracting thousands of visitors each year from around the globe (Jane Austen Centre 2016b).

A similar range of products is available at sites associated with Shakespeare for, as English teacher David Morris explains, ‘No other literary master can compete economically’ with him (2011).

Dominic Shellard and Siobhan Keenan state that, while Shakespeare's cultural value has long been celebrated and investigated, 'the world of Shakespeare studies has been slower to acknowledge the economic importance of Shakespeare's works and name, despite the fact that the scholarly Shakespeare industry has itself been partly based on the ongoing marketability of England's most famous playwright and his name' (2016: 1). This article focuses on one specific kind of marketed and commercially-valued product that is of interest to the discipline of creative writing – the culinary publishing industry that has been generated around Shakespeare's life, times and writing. Although, as noted above, Shakespeare was certainly not a food writer in any terms or definition, his plays and poetry contain multiple references to foods, drinks, cookery, dining and other culinary-related matters and metaphors, and these have provided rich inspiration to contemporary food and other writers who have produced a surprising variety of culinary literature, including cookbooks, around these references. The focus is on published works in English, and all texts produced since 1935 which have been located are considered.

Academic studies of the representation, and meaning, of food in Shakespeare's work will not be addressed, although it is acknowledged that these are rich pieces of both thought and writing, but they are not within the compass of the popular food writing which is the subject of this article. It is worth, however, in this context acknowledging Caroline Spurgeon's foundational study *Shakespeare's Imagery and What It Tells Us* (1935), which discusses a wide diversity of culinary imagery, including images of women preparing food, and how kitchen objects are a favourite source of imagery in the plays (114). Spurgeon's analysis argues that Shakespeare's food imagery reveals data of biographical interest as, for instance, the development of his own palate with, by the time of the *Merchant of Venice* (1595-96), 'some hint of personal preferences and dislikes' (118), and from the age of 30 on, 'increasing evidence of fastidiousness, of sensitive digestion ... of disgust at over-eating, or revolt from greasy food' (121) and an appreciation of 'the taste of honey, well baked crusty bread ... beefsteak and fried potatoes' (124). In 2011, Catherine Richardson's *Shakespeare and Material Culture* posits that his discussion of material culture, including food, was revealing of much beyond personal taste, as this 'also had a national profile and a significant prominence in political, moral and religious debate' (5). Joan Fitzpatrick has recently completed important work on foods and diet in Shakespeare and the early modern period (2009, 2010 a, b, c, d), including editing work by other scholars in this literary studies field.

In surveying a number of texts, the below attempts a classification of Shakespearean-inspired popular culinary publishing into the following categories: social histories with recipes, literary studies with recipes, food history with recipes, cookbooks including community cookbooks and souvenir cookbooks, and gift books. This classification system may be of use in studying the publishing outputs inspired by other authors or literary/artistic groups, for example, Jane Austen or the Bloomsbury group.

Social histories with recipes

Madge Lorwin's impeccably researched *Dining with William Shakespeare* (1976) is both an early example of a Shakespearean-inspired cookbook as well as a thoroughly scholarly production. Lorwin acknowledged that her husband, University of Oregon history professor Val Lorwin, author of major work *The French Labor Movement* (1954), 'helped her immeasurably with his book' (back flyleaf) by, upon his retirement from the university in 1975, becoming her research assistant. She described:

Not only did he help search the university and other libraries for books on the social customs of sixteenth- and seventeenth-century England ... [and] xeroxed for me all of the cookbooks of that period available in the British Museum ... his editing was very helpful, as was his checking of historical facts (vi).

In the preface of *Dining with William Shakespeare*, Lorwin explains that in the decade before writing the book she invited the members of the local Eugene, Oregon, Shakespeare Club to her home for a themed meal after attending a performance of a Shakespeare play. George Sheridan describes the theatricality involved in both the cookery and the event itself:

It was held in their house and had these huge tables spread; every item of food was Shakespearean. She had young girls dressed up in Shakespearean costumes serving the dinners, and it was an absolutely spectacular event. It took a tremendous amount of planning; it was staged, as well as the cooking (2010: 6).

The repast she put together from the one Elizabethan English cookbook – a reprint of Sir Hugh Plat's *Delights for Ladies* (1602) – and social histories of Elizabethan and Jacobean England she had to hand, was not only successful with the diners, but prompted further invitations for Lorwin to consult on Elizabethan-themed meals and festivals. These activities eventually resulted in the research and writing of her book, which she accurately describes as 'a Shakespearean menu cookbook with a background of related social history and literary allusions and comments' (vii). As well as the 13 elaborate menus, most of which contain some 20 dishes, Lorwin describes period kitchens and cooking facilities, both common and more scarce ingredients and their preparation, how menus were constructed and elaborate meals served, as well as table manners and dining etiquette. Brief biographies of cookbook authors and publishers of the period are also included. As such, this is as much a social history of cookery and dining of the period as a cookbook of recipes. As Lorwin states, it also provides 'glimpses of William Shakespeare and other writers of his day as they related to, and used, food and dining customs in their writings' (vii-viii) in both the quotations chosen to accompany each dish and other information. Each of the chapters provides a menu for the kind of banquets Lorwin had been invited to organise, built around quotations from Shakespeare. These are accompanied with detailed essays and informative comments throughout. Lorwin states that she strove for authenticity in her rendering of period recipes, which she determines by a process of detailed research moderated by what the author calls 'my own culinary judgement and repeated testing of each recipe to arrive at the working versions of the original' (viii). In this, she worked, she states, assiduously within the 'bounds of ingredients

available and in use during the sixteenth and seventeenth centuries' (ix). To do so, she thoroughly investigates the cookery information in Shakespeare's work. When discussing, for instance, 'Truly, thou art damned like an ill roasted egg, all on one side' (*As You Like It*, Act 3, Scene 2), Lorwin states how this quotation reflects the difficulty of producing a perfectly roasted egg (cooked in its shell among the coals in a fireplace) – one is which cooked evenly, not too rare on any side or overdone (253).

The volume is copiously illustrated as a history would be, with reproductions of paintings, prints and images from the cookbooks and other literature from the period, as well as kitchen and culinary implements, but no photography of dishes made up from the recipes included. All imagery reproduced – apart from the cover – are printed in black and white. Lorwin also includes an extensive bibliography of books, articles and other documents she used in compiling the volume. This is supplemented with separate recipe and subject indexes, making this a useful and usable, as well as entertaining, volume. At 434 elegantly and clearly written pages, this is a book for reading and dipping into for pleasure, a manual for producing the recipes within, and a detailed social history of English cookery and dining during the period of Shakespeare – with contextual information offered for periods before, and after, his life as relevant to the subject.

The Shakespeare Cookbook by Andrew Dalby and Maureen Dalby (2012) is one in a series of cookbooks produced by the British Museum's own press, each of which, as above, is as much a social and cultural history as a compendium of recipes. Interestingly, both this and Lorwin's cover feature the wedding scene from the *Portrait of Sir Henry Unton* (c.1596), held in the National Portrait Gallery in London. This was perhaps because the scene not only shows a feast, but also its central figure, high browed, dark bearded and wearing a white ruff, looks very like the extant portraits suggested to be of Shakespeare. This British Museum series includes volumes on medieval cookery (Black 1993) as well as dishes inspired by Jane Austen's life and works (Black and Le Faye 1995). These clearly written, lavishly illustrated and beautifully designed books are intended to profile the Museum's collections and provide well-researched and attractive volumes for both scholarly purposes as well as souvenir/gift purchase. Andrew Dalby is a food historian specialising in the ancient and medieval periods and is also the co-author of the museum's *The Classical Cookbook* (Dalby and Grainger 2012) as well as a number of food histories including the encyclopaedic *Food in the Ancient World from A to Z* (2003) and *Flavours of Byzantium* (2003), while Maureen Dalby is a professional cook and a specialist in French and English bilingual cookbooks.

After an introduction detailing sixteenth century beliefs about diet, daily meals, mealtimes, and an annotated list of ingredients available in Shakespeare's time – all of which are very different from contemporary habits – each of the following seven chapters in *The Shakespeare Cookbook* is themed in relation to a quotation from one of Shakespeare's plays, and is accompanied by an essay exploring 'living, eating and drinking in Shakespeare's London' (front flyleaf). Each of these chapters begins with a nuanced and scholarly but accessible discussion of the play in question and the culinary references in it, including, at times, links to other stories and narratives that may have inspired Shakespeare's compositions. Then over 40 recipes follow, many

accompanied by the original recipe on which the contemporary version is based. These encompass soups, savoury and dessert dishes, as well as breads, cakes, biscuits, preserves and an alcoholic mead. Each recipe is prefaced with relevant historical information regarding ingredients, cooking methods and presentation of these dishes. This makes reading these recipes illuminating and fascinating. The book finishes with an essay on culinary publishing during Shakespeare's time, which also discusses the sources used by the authors in writing their text – most, but not all, of which are English. A bibliographic list of these cookbooks and dietary texts is included, which is followed by further scholarly sections – a detailed discursive section on suggested further reading, as well as a reference list and good index.

Again, as in Lorwin's volume, rather than illustrating the dishes resulting from these recipes, the illustrations focus on relevant objects and works of art produced during the period of Shakespeare's life. In this volume, these are largely from the collections of the British Museum although, in this case, almost four decades after Lowin's text was published, the changing economics of printing have made full-colour imagery viable. Although the text and illustrations are the result of historical research, the authors state that the modern recipes 'are not intended for dedicated reconstructors but for the majority of readers who may want to taste the same flavours that Shakespeare's audiences tasted' (7). The contextual detail is, however, provided for readers who wish to consider 'health, nutrition and diet in the way that Shakespeare's contemporaries did' (7).

Literary studies with recipes

Mark Morton and Andrew Coppolino's *Cooking with Shakespeare* (2008), published by Greenwood Press in the 'Feasting with Fiction' series, includes many of the characteristics of the books discussed above, although it maintains a closer focus on literary matters. This lengthy text provides 189 recipes, 160 of which, the authors state, are from sources published during Shakespeare's lifetime, while the other 29 are from sources published within two decades either side of this period. The lengthy (70 page) introduction begins with a discussion of how Shakespeare uses food in his plays and poetry, followed by sections on food's place in the medical, religious, legal and belief systems of Shakespeare's time, and then sections on the buying, preparing, serving and consumption of food and beverages during this period. The final part of the introduction discusses tastes at this time, and then concludes by outlining the period cookbooks consulted and used, and some cognate information on how these were written and produced, and some assessment of their readership. The 17 following chapters are organised by food type (fowl, beef and veal, vegetables and so on) and, then, kind of dish (fritters, broths, salads, sauces, beverages among others). The concluding section of the book comprises appendices describing: now rare ingredients and possible substitutions; tables of wages according to different roles and the cost of foodstuffs; menus for fasting 'fish days'; a detailed glossary; and an extensive bibliography of period cookbooks, secondary works and electronic resources. A thorough index closes the book.

While some of these recipes are fully in line with contemporary tastes, others are more exotic – such as baked porpoise, swan’s-blood pudding, and a tart made with sparrows’ brains. The book features a small number of monochrome images from period texts. This volume was reviewed extremely positively in terms of its attention to detail in both leading culinary periodicals such as *Gastronomica* and scholarly literary serials such as *Studies in English Literature*. The book is presented as a textbook for student use, which possibly relates to both authors’ histories of having worked in Ontario universities. At the time of writing, Morton was an academic at the University of Waterloo, while Coppolino had previously worked at the University of Guelph. Morton’s other books include the extensive *Cupboard Love: A Dictionary of Culinary Curiosities* (2000), which includes more than 1,000 etymologies of culinary and gastronomic terms.

Food history with recipes

Fools and Fricassees: Food in Shakespeare’s England (Caton 1999a) was published in conjunction with an exhibition of the same name held at the Folger Shakespeare Library in Washington. The Folger Shakespeare Library is an independently funded research centre that houses the world’s largest Shakespeare collection as well as major collections of other rare Renaissance books, manuscripts and art works, and which claims to be ‘the premier center for Shakespeare studies and resources outside of England’ (Folger 2016). This copiously illustrated and elegantly designed exhibition catalogue features well-researched essays on food and diet during Shakespeare’s time, with a focus on developments in farming practices and the results (Caton 1999b) and what foods were eaten at this time (Thirsk 1999), as well as textual descriptions and reproductions of the manuscripts, printed materials and three-dimensional objects in the exhibition. These included dietaries and other guides to health, and what was then thought of as ‘healthy eating’; as well as pamphlets, almanacs, letters and materials on food-based remedies and medicines. The two mainstays of the daily diet during Shakespeare’s time – bread and ale – are profiled, as are Elizabethan farming and gardening practices, together with many engravings and other reproductions of hunting, food growing, and the sale, preparation, serving and consumption of foods and drinks. Other material covers the introduction of tea, coffee and chocolate; markets; dining practices and a section on Christmas. Manuscript and printed recipe books are an important feature, and ‘Mrs Sarah Longe’s Receipt Book’ (c.1610) is transcribed in full across 18 pages of the catalogue. This features some 36 recipes for foods and drinks, and another 23 to use to treat specific medical conditions. Among this varied material, the only Shakespearean matter in the catalogue (or the exhibition) are a series of quotations from his work.

Cookbooks

Betty Zvyatkaukas and Sonia Zvyatkaukas’ *Eating Shakespeare* (2000) was first published in Canada. This is a collection of period recipes adapted for the contemporary kitchen, supported with a selection of often humorous culinary and literary anecdotes. Original recipes are included alongside the modern recipes they

have inspired, organised in terms of recipes for soups, salads, stews, vegetable side dishes, meat and fish entrées, pies, tarts, puddings, gingerbread and other sweetmeats, as well as preserves and beverages. Menus for contemporary occasions are included alongside a list of ingredients necessary to create an approximation of an Elizabethan pantry, guidelines for period table settings and dining customs, as well as a selection of Shakespearean insults presumably suited to banquet carousing. Neither of the authors of this volume are Shakespeare specialists. At the time of writing, Betty Zyvatkaukas who had professional culinary training, was a well-known travel writer with two travel books on Ontario (1996, 1999) and work featured regularly in Canadian newspapers. Sonia Zyvatkaukas was then a Toronto-based freelance writer, including of screenplays, and had taught at the School of Radio and Television, at Ryerson Polytechnic University.

Shakespeare's Kitchen: Renaissance Recipes for the Contemporary Cook (2003) is a large, glossy volume in which food historian Francine Segan adapts Elizabethan recipes sourced from sixteenth- and seventeenth-century English cookbooks, including those from outside Shakespeare's lifetime, for contemporary ingredients, cookery methods, equipment and tastes. The photography of these dishes, by Chicago-based food photographer Tim Turner who has won a prestigious James Beard Award for his work (MCP 2016), is lush and gorgeous. In about half the recipes, Segan quotes an original recipe and its source, and then provides her personal interpretations – each of which she attests has been thoroughly tested and many of which, indeed, sound delicious. Although a bibliography of cookbooks published from 1560 to 1650 is included, the section titles are provided in period English ('fyshe' rather than 'fish', 'pottage' instead of 'soups' and so forth) and quotations from Shakespeare's plays are also included, Segan's interpretation of these recipes can be characterised as creative and playful instead of necessarily historically accurate, as for instance when, in a dish for periwinkles (a form of molluscs) she uses the flowers instead, or when she adds meat to dishes which originally included none. The book closes with suggestions for some inspiring menus for parties, including place settings and invitation templates. Although a number of the reviews on the online purchase website Amazon from food historians criticize Segan's creative adaptations, many other readers attest to the beauty of the book, the deliciousness of the resulting dishes, and the usefulness of the book for staging Shakespeare and Renaissance-themed meals (Amazon 2016a).

Segan is both an academic and a popular food historian who has written five other cookbooks including the *Opera Lover's Cookbook: Menus for Elegant Entertaining* (2006), which was nominated for both James Beard and IACP awards. As well as lecturing at colleges and museums, Segan has also featured in several specials for the Food Network and History and Discovery channels and a series of popular radio shows. She is a regular contributor to several newspapers and magazines, including *Food Arts* and *Gastronomica* (Weiss and Segan 2008: 569-70).

In *The Food of Love: The Taste of Shakespeare in Four Seasons* (2012), chef Ian Deegan, then the recently retired Head of Catering and Hospitality at Stratford upon Avon College, reworks original Tudor recipes to produce 100 contemporary recipes that aim to be easily achievable by contemporary cooks. Catherine Vonledebur,

indeed, assesses the volume as ‘idiot-proof’ (2013). Working from sixteenth-century English cookery books, and supplementing these sources with period recipe collections from Warwickshire, Deegan gives some of his resulting recipes romantic, Shakespeare-related titles such as Ophelia Salad. Deegan explains that he had ‘loved learning about the history of food since I was at college’ (qtd. in Vonledebur 2013), but wanted to update past dishes and ingredients for the twenty-first century. Again, historically-accurate recreation of period meals was not his aim.

The book and its recipes are arranged by the seasons, hence its title. Alycia Smith-Howard, a Shakespeare theatre director and performance historian with an MA and PhD from the Shakespeare Institute in Stratford upon Avon, and who has held academic posts at New York University and the Folger Library, provided relevant quotations from Shakespeare as well as anecdotes and information about the plays, Shakespeare’s life, and food from his time to sit alongside these recipes. Deegan has written several catering textbooks (Warwickshire Life 2010), while Smith-Howard has written a well-regarded history of the Royal Shakespeare Company’s studio theatre (2006).

Although *Shakespeare, Not Stirred: Cocktails for your Everyday Dramas* (2015) is written by two Shakespearean scholars, Caroline Bicks and Michelle Ephraim, the introduction makes it clear that this volume of cocktails and matching hors d’oeuvres is to be consumed for entertainment rather than any sense of historical authenticity.

If you’re wondering what Shakespeare ate and drank when he was living it up in 1599 London, this isn’t the book for you. The same goes for all you historical re-enactment fans out there ... But we do love Shakespeare ... Each of our cocktails connects Shakespeare’s characters to your daily predicaments (1).

Despite these disclaimers, commentary about Shakespeare’s plays and the time period is provided with each chapter. The reader reviews on Amazon are overwhelmingly positive, with many noting the balance of humour, reliable recipes and informative literary information, with the book often recommended as a good gift choice for Shakespeare enthusiasts (Amazon 2016b).¹

Community cookbooks

Katherine Scheil has recently written of the phenomenon of American Shakespeare clubs (2016) which, at the end of the nineteenth century, began to develop in every US state in cities and towns as well as rural areas. Most clubs met once or twice a month except during the summer, and covered three or four plays a year, typically reading an act of a play and then following this with some kind of discussion or analysis. Some read scholarly articles on the play and many also set ‘quizzes, papers or other formal assignments’ (93). Most were mainly involved in such self- and community-oriented educational activities, as well as and philanthropic ventures. The Woman’s Shakespearean Club of Barnesville, Georgia, founded in 1898, for instance, read Shakespeare, collected texts of his work and made them available for ‘instruction and entertainment’ and organised a course of university extension lectures for the community (91). Many used bake sales, teas and other culinary-related events for

fundraising and Scheil writes that the Woman's Shakespeare Club of Denton, Texas, sold a cookbook 'for the benefit of the public school fountain fund' (98).

In 1935, Jean Howell Murray edited *Dainties that are Bred in a Book: Shakespeare Club Cook Book* for the Ways and Means Committee of the Shakespeare Club of Pasadena, California. The oldest women's club in Southern California, the Shakespeare Club of Pasadena was organized in 1888 with a cultural, educational and philanthropic focus (SCP 2013). Although this book takes its title from Shakespeare's *Love's Labour's Lost* (Act IV, Scene II), this is a classic community cookbook (Amherst 1997, Black 2010), collecting members' favourite recipes to be sold for fundraising purposes. The only link to Shakespeare is the liberal sprinkling of relevant quotations from his works throughout the text.

In 1984, *The Creative Hostess Merry Wives of Stratford Cookbook* was released, featuring illustrations by cartoonist Judy Friedlander. This book reproduced contemporary kitchen supper recipes from women of the locality but like the Shakespeare Club volume discussed above, features a sequence of food related quotations from Shakespeare's plays. The connection to Shakespeare was furthered in its decorative features, which include some of the cartoon figures being portrayed as wearing Elizabethan dress, together with drawings of the Royal Shakespeare Theatre and two of the Shakespeare houses in Stratford.

Souvenir cookbooks

The Creative Hostess Stratford Upon Avon Cookbook, subtitled *A Culinary Momento of Shakespeare's Town* (1981), provides an example of what could be classified as a souvenir cookbook. This volume presents a collection of recipes from the restaurants in the English town most associated with Shakespeare's life, interspersed with historical notes on 'Shakespeare's Stratford', 'Theatrical Stratford', 'Shakespeare's Plays' and a collection of facts about the town. It is illustrated with pen and ink drawings of its Tudor buildings and is decorated with culinary quotations from Shakespeare. Some of the recipes claim to be old English recipes including Solomugundy, 'a popular Elizabethan salad' (17) made of chicken, apples, celery and walnuts bound with mayonnaise, and some are named after Shakespeare's plays and characters such as Merry Wives Crab Puffs (11), Measure for Measure Carrot Cake (52-3) and Puck's Potion, a sweet lemon mousse (45). Other Creative Hostess Cookbooks include those from Bath, Brighton and Hove, Cambridge, Covent Garden and Oxford, and are compiled using the same principles as the Stratford upon Avon example.

Gift books

There are a number of volumes that could be described as gift books, but which also provide exemplars of Shakespearean-influenced culinary publications as souvenirs. Collectively, these are modestly-sized volumes that are designed, and priced, to be purchased at a store's payment counter or similar display point, perhaps on impulse. These are produced and presented to potential customers as one of a significant series

or as standalone volumes. None of the volumes discussed here are written, or published, by Shakespeare specialists.

Dorothy Baldock's *Favourite Shakespeare Country Recipes* (2001) is one of over 90 volumes in the 'Favourite Recipe' series published by Salmon publishers in Kent, UK. These small 48-page soft cover booklets each contain some 30 recipes illustrated with retro images or vintage artwork. These are grouped around an ingredient (such as apple, cheese and chicken), meals (including breakfast, dessert, picnic and teatime) and places in the British Isles, as well as subsets of some of these (including vintage, West Country and Yorkshire teatime volumes, for example).

As an indication of the reach of the Shakespeare industry, the *Favourite Shakespeare Country Recipes* is the only volume in this series named after a writer. Although none of the recipes attempt to relate to Shakespeare or his times, some of the illustrations picture scenes from properties related to Shakespeare in Stratford upon Avon and the surrounding area, and a quotation from *Romeo and Juliet* is featured on the title page, 'Tis an ill cook who cannot lick his own fingers' (Baldcock 2001: 1). Dorothy Baldock, who had previously written for the UK *Women's Weekly* and other women's magazines, worked from her interest in traditional British cookery to compile recipes for this and a number of volumes for the series, including those from Lancashire (1996), Herefordshire and the Welsh Marches (1999), Isle of Wight (1999), Wiltshire (1999), Hampshire (2000), Shropshire (2000) and other locations. Salmon, a publishing company founded in 1880, publishes scenic and vintage calendars, postcards, diaries, greeting cards, posters, prints, souvenir placemats and small hardcover gift books featuring images of places and sites popular with tourists.

The Little Book of Shakespeare and Food by Domenica de Rosa (2001) has a brief introduction by its author framing the rationale for its format of quotation followed by a relevant recipe, followed by another pair of quotation/recipe, and so forth. In the single page introduction, de Rosa acknowledges that the recipes are 'sometimes distantly related' to the quotation, and also counsels the reader that the volume 'is not meant to be an authentic study of late sixteenth- and early seventeenth-century cookery'. It is, instead, simply meant, de Rosa explains, as a light hearted 'accompaniment to Shakespeare's work' (de Rosa 2001: 4). Her 59 recipes include only one that proclaims to be from Shakespeare's time – an Elizabethan Herb Salad made of shredded rocket 'reputed to have been Elizabeth I's favourite herb' (de Rosa 2001: 141), basil and parsley dressed with a lemony olive oil dressing. De Rosa is an English writer who has since written a series of popular romance novels set in Italy, the first of these – *The Italian Quarter* (2004) – which was shortlisted for the Pendleton May First Novel Award. Under the pseudonym Elly Griffiths, De Rosa also publishes the Dr. Ruth Galloway Mysteries series (first published in 2009) and Stephens & Mephisto crime novels (first published in 2014).

Shakespeare on Food & Drink by sisters Katherine O'Mahoney and Elizabeth O'Mahoney (2002) gathers together 125 culinary-related quotations from Shakespeare's works, this time without recipes. This is one of a series of similar miniature titles from Prion publishers, including *Shakespeare on Foreigners*, *Shakespeare on Love & Sex* and *Shakespeare on Doctors & Lawyers* (all O'Mahoney

and O'Mahoney, 2002). Each book also includes boxed facts about Renaissance food and drinks, and an introduction that although brief is informative. This is unsurprising as, at the time of compiling these books, both authors were undertaking doctoral studies in Renaissance literature, both completing their theses in 2005 (O'Mahoney 2005a, O'Mahoney 2005b).

Commonalities

The volumes considered above have certain commonalities. All make the point that food was important to Shakespeare, with scenes of feasting and banquets in several plays, as well as many mentions of food and drinks throughout his work, including when used in metaphors or similes. All these volumes link directly to Shakespeare's work by including quotations taken from his plays or poetry. Most of these books also include information regarding how the time in which Shakespeare lived was one in which food and eating became raised to a new importance socially and personally, with a number of guides to cookery, entertaining and diet published and discussed. Some of these volumes include modernised recipes for contemporary cooks that are either based closely on, or more loosely inspired by, originals from these culinary texts, with the original sources cited and sometimes discussed. As the recipes of Shakespeare's time did not commonly provide details regarding specific quantities of ingredients, cookery times or temperatures – many of which would have been meaningless when most cooks or kitchens did not have scientific tools for measuring and moderating, such as clocks or thermometers – part of the task of recipe translation for these contemporary authors has been to work out the specifics that are demanded by contemporary cooks. Often, but not always, the task is also to attempt to adjust the resulting recipes for contemporary tastes.

Conclusion

The power of the culinary is also used metaphorically in order to make non-culinary Shakespearean texts more attractive to readers. This is certainly the case with *Shakespeare on Toast: Getting a Taste for the Bard* (2008), which is promoted on the cover as providing an entertaining guide to Shakespeare's work, 'revealing both the man and his work to be relevant, accessible and full of beans'. This has been successful, shortlisted for the 2010 Educational Writer of the Year Award and republished in an expanded edition in 2016. Son of linguist David Crystal, with whom he has written texts on Shakespeare (2004, 2005), Ben Crystal is an English actor, director and producer, known for his work performing and promoting Shakespeare in what is known as 'original pronunciation', in approximations of the accents that would have been in use at the time (Crystal 2011).

At a time when food studies scholarship and research are more acceptable in the academic context, and works of food history are increasingly popular with readers, it is interesting that a strand of popular food writing is also attracted to grounding or framing itself – in various levels of scholarly seriousness – in relation to literary figures and periods. Although the volumes discussed above could be criticised for

exploiting and monetising what is sometimes a loose connection to Shakespeare's writing, it can be instead posited that these volumes contribute to the continued circulation of knowledge about Shakespeare's life, times and work in a way that can, at least, be seen to encourage an interest in this work, and at most, contribute to enhanced socio-cultural understanding of his writing. These volumes also provide a range of professional and emerging authors with a rich opportunity for both serious, and more humorous, creative writing and publication opportunities. The reviews accessible on online book sales sites like Amazon – while, admittedly, not always trustworthy or wholly representative (Mukherjee, Liu and Glance 2012) – also indicate that some readers have found these texts useful, interesting and engaging pieces of writing.

Endnote

1. Other cookbooks exist only as traces in old online bookshop posts. In 1980, Judith Ackley self-published the paperback, *Shakespeare Plain and Fancy: A Renaissance Cookbook*. I have not been able to locate either a copy or other reference to this cookbook. Similarly, I cannot locate a copy of Annette Francis and Paula Hober's *Cooking with Shakespeare: A Bard's Eye View of Goodly Cookery Created for Contemporary Epicures* (1989), although an online review notes this spiral-bound volume of 128 pages was not aiming to be historically accurate, and included some humorous recipe titles like Potatoes Polonius and Watercressida Soup.

Works cited

- Ackley, Judith 1980 *Shakespeare Plain and Fancy: A Renaissance Cookbook*, self published
- Adamson, Melitta Weiss and Francine Segan (eds) 2008 *Entertaining from Ancient Rome to the Super Bowl: An Encyclopedia*, Greenwood Press: Westport, Conn and London
- Amazon.com 2016a *Shakespeare's Kitchen: Renaissance Recipes for the Contemporary Cook*, <https://www.amazon.com/Shakespeares-Kitchen-Renaissance-Recipes-Contemporary/dp/0375509178> (Accessed 10 July 2016)
- Amazon.com 2016b *Shakespeare, Not Stirred: Cocktails for your Everyday Dramas*, <https://www.amazon.com/Shakespeare-Not-Stirred-Cocktails-Everyday/dp/0399173005> (Accessed 10 July 2016)
- Artist unknown c.1596 *Portrait of Sir Henry Unton*, oil on panel, National Portrait Gallery: London
- Baldock, Dorothy 1996 *Favourite Lancashire recipes*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 1999 *Favourite recipes from Herefordshire and the Welsh Marches*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 1999 *Favourite Isle of Wight recipes*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 1999 *Favourite Wiltshire recipes*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 2000 *Favourite Hampshire recipes*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 2000 *Favourite Shropshire recipes*, J Salmon: Sevenoaks, UK
- Baldock, Dorothy 2001 *Favourite Shakespeare Country Recipes*, J Salmon: Sevenoaks, UK
- Bicks, Caroline and Michelle Ephraim 2015 *Shakespeare, Not Stirred: Cocktails for your Everyday Dramas*, TarcherPerigee: New York
- Black, Maggie 1993 *The Medieval Cookbook*, British Museum Press: London
- Black, Maggie and Deirdre Le Faye 1995 *The Jane Austen Cookbook*, British Museum Press: London

- Black, Sarah Jane Shepherd 2010 ‘Tried and Tested’: Community Cookbooks in Australia 1890–1980’, PhD thesis, University of Adelaide: Adelaide
- Bower, Anne Lieberman 1997 *Recipes for Reading: Community Cookbooks, Stories, Histories*, University of Massachusetts Press: Amherst
- British Council, The 2016 ‘About Shakespeare Lives’, *Shakespeare Lives*, <http://www.shakespearelives.org/about> (Accessed 10 July 2016)
- Brown, Ivor 1939 ‘The Shakespeare Industry’, *Harper’s Magazine* (June): <http://harpers.org/archive/1939/06/the-shakespeare-industry> (Accessed 10 July 2016)
- Brown, Ivor and George Fearon 1939 *The Shakespeare Industry: Amazing Monument*, Haskell House: New York
- Brown, Ivor and George Fearon 1970 *Amazing Monument: A Short History of The Shakespeare Industry*, Kennikat: Port Washington, NY
- Caton, Mary Anne 1999a *Fools and Fricassees: Food in Shakespeare’s England*: Washington and London U of Washington P
- Caton, Mary Anne 1999a ‘Introduction: “For profit and pleasure and pleasure”: changes in food and farming’, in Mary Anne Caton (ed) *Fools and Fricassees: Food in Shakespeare’s England*, U of Washington P: Washington and London, , 9-11
- Creative Hostess, The 1981 *Stratford Upon Avon Cookbook: A Culinary Momento of Shakespeare’s Town*, Marion Edwards: London
- Creative Hostess, The 1984 *The Creative Hostess Merry Wives of Stratford Cookbook*, Marion Edwards: London
- Crystal, Ben 2008 *Shakespeare on Toast: Getting a Taste for the Bard*, Icon Books: Triplow, rev. ed 2016
- Crystal, David 2011 *Original Pronunciation: English Language Texts in Period Speech*, <http://www.originalpronunciation.com> (Accessed 12 June 2016)
- Crystal, David and Ben Crystal 2004 *Shakespeare’s Words: A Glossary and Language Companion*, Penguin: London
- Crystal, David and Ben Crystal 2005 *The Shakespeare Miscellany*, Penguin: London
- Dalby, Andrew 2003 *Flavours of Byzantium*, Prospect: Totnes
- Dalby, Andrew 2003 *Food in the Ancient World from A to Z*, Routledge: New York
- Dalby, Andrew and Maureen Dalby 2012 *The Shakespeare Cookbook*, British Museum Press: London
- Dalby, Andrew and Sally Grainger 2012 *The Classical Cookbook*, British Museum Press: London
- Deegan, Ian and Alycia Smith-Howard 2012 *The Food of Love: The Taste of Shakespeare in Four Seasons*, Graficas: Glasbury-on-Wye
- Fitzpatrick, Joan 2009 ‘Apricots, butter, and capons: a Shakespearian lexicon of food’, *Shakespeare Jahrbuch* 145, 74-90
- Fitzpatrick, Joan 2010a ‘“I must eat my dinner”: Shakespeare’s foods from apples to walrus’, *Renaissance Food from Rabelais to Shakespeare: Culinary Readings and Culinary Histories*, ed Joan Fitzpatrick, Ashgate: Aldershot, 127-43
- Fitzpatrick, Joan 2010b ‘Reading early modern food: a review article’, *Literature Compass* 8, 118-29
- Fitzpatrick, Joan (ed) 2010c *Renaissance Food from Rabelais to Shakespeare: Culinary Readings and Culinary Histories*, Ashgate: Aldershot
- Fitzpatrick, Joan 2010d *Shakespeare and the Language of Food: A Dictionary*, Continuum: London
- Folger Shakespeare Library 2016 ‘History’ *The Folger Shakespeare Library*, at <http://www.folger.edu/history> (accessed 19 May 2016)

- Francis, Annette and Paula Hober 1989 *Cooking with Shakespeare: A Bard's Eye View of Goodly Cookery Created for Contemporary Epicures*, Bravo!: Boston
- Goldstein, David B 2009 'Shakespeare and Food: A Review Essay', *Literature Compass* 6/1, 153-74
- Harman, Claire 2009 *Jane's Fame: How Jane Austen Conquered the World*, Canongate, Edinburgh, London, New York: Melbourne
- Jane Austen Centre 2016a 'Jane Austen Centre giftshop', Jane Austen Centre: Bath, <http://www.janeausten.co.uk/shop> (Accessed 10 July 2016)
- Jane Austen Centre 2016b 'What is the Jane Austen Centre?', Jane Austen Centre: Bath, <https://www.janeausten.co.uk/exhibition> (Accessed 10 July 2016)
- Keenan, Siobhan and Dominic Shellard 2016 'Introduction' in *Shakespeare's Cultural Capital: His Economic Impact from the Sixteenth to the Twenty-first Century*, Palgrave-Macmillan: London, 1-12
- Lorwin, Madge 1976 *Dining with William Shakespeare*, Atheneum: New York
- Lorwin, Val R 1954 *The French Labor Movement*, Harvard UP: Cambridge, Mass
- (MCP) Museum of Contemporary Photography 2016 'Turner, Tim', *Museum of Contemporary Photography*, <http://www.mocp.org/detail.php?t=objects&type=browse&f=maker&s=Turner%2C+Tim&record=0> (Accessed 1 June 2016)
- Morris, David 2011 'The Shakespeare industry – still booming after all these years', *Pittsburgh Post-Gazette* (20 November), <http://www.post-gazette.com/opinion/Op-Ed/2011/11/20/The-Shakespeare-industry-still-booming-after-all-these-years/stories/201111200195> (Accessed 1 June 2016)
- Morton, Mark 2000 *Cupboard Love: A Dictionary of Culinary Curiosities* Insomniac Press: Toronto
- Morton, Mark and Andrew Coppolino 2008 *Cooking with Shakespeare*, Greenwood: Westport, CT
- Mukherjee, Arjun, Bing Liu and Natalie Glance 2012 'Spotting fake reviewer groups in consumer reviews', *WWW '12: Proceedings of the 21st international conference on World Wide Web*, ACM: New York, 191-200
- Murray, Jean Howell (ed) 1935 *Dainties that are Bred in a Book: Shakespeare Club Cook Book*, Ways and Means Committee of the Shakespeare Club of Pasadena: California, Hollywood, CA, <https://ia802308.us.archive.org/7/items/daintiesthatareb00shakiala/daintiesthatareb00shakiala.pdf> (Accessed 2 June 2016)
- O'Mahoney, Elizabeth 2005a 'Representations of gender in seventeenth-century Netherlandish alchemical genre painting', PhD thesis, U of York: York
- O'Mahoney, Katherine Mary 2005b '“I shall goe gather flowers and then you'l weepe”: self-murder in early modern English drama', PhD thesis, U of London: London
- O'Mahoney, Katherine and Elizabeth O'Mahoney 2002 *Shakespeare on Doctors & Lawyers*, Prion: London
- O'Mahoney, Katherine and Elizabeth O'Mahoney 2002 *Shakespeare on Food & Drink*, Prion: London
- O'Mahoney, Katherine and Elizabeth O'Mahoney 2002 *Shakespeare on Foreigners*, Prion: London
- O'Mahoney, Katherine and Elizabeth O'Mahoney 2002 *Shakespeare on Love & Sex*, Prion: London
- Plat, Sir Hugh 1602 *Delights for Ladies*, Crosby Lockwood: London, 1948
- Richardson, Catherine 2011 *Shakespeare and Material Culture*, Oxford UP: Oxford
- de Rosa, Domenica 2001 *The Little Book of Shakespeare and Food*, HarperCollins: London
- Scheil, Katherine 2016 'Women reading Shakespeare in the outpost: rural reading groups, literary culture and civic life in America', in *Reading in History: New Methodologies from the Anglo-American Tradition*, 6, (ed) Bonnie Gunzenhauser, Routledge: London and New York, 91-100 (first published 2010 by Pickering and Chatto, London)

- Segan, Francine 2003 *Shakespeare's Kitchen: Renaissance Recipes for the Contemporary Cook*, Random House: New York
- Segan, Francine 2006 *Opera Lover's Cookbook*, Stewart, Tabori and Chang: New York
- (SCP) Shakespeare Club of Pasadena, The 2013 'The Shakespeare Club', <http://www.shakespeareclub.org/ShakespeareClub.htm> (Accessed 2 August 2016)
- Shellard, Dominic and Siobhan Keenan (eds) 2016 *Shakespeare's Cultural Capital: His Economic Impact from the Sixteenth to the Twenty-first Century*, Palgrave-Macmillan: London
- Sheridan, George 2010 'Civil rights, civil liberties', *Center for the Study of Women in Society*, October, 4-7, <https://cswswomensrights.files.wordpress.com/2010/10/2010-annual-rvw-lorwin.pdf> (Accessed 2 August 2016)
- Smith-Howard, Alycia 2006 *Studio Shakespeare: The Royal Shakespeare Company at The Other Place*, Routledge: Abingdon
- Spurgeon, Caroline FE 1935 *Shakespeare's Imagery and what it tells us*, Cambridge UP: Cambridge
- Thirsk, Joan 1999 'Food in Shakespeare's England', in Mary Anne Caton (ed) *Fools and Fricassees: Food in Shakespeare's England*, U of Washington P: Washington and London, 13-25
- Vonledebur, Catherine 2013 Taste of Shakespeare is true labour of love', *Birmingham Post*, 18 January, <http://www.birminghampost.co.uk/lifestyle/food-drink/taste-shakespeare-true-labour-love-3907997> (Accessed 12 June 2016)
- Warwickshire Life 2010 'Chef masterclass: cooking for Shakespeare', *Warwickshire Life*, 23 March, http://www.warwickshirelife.co.uk/food-drink/chef_masterclass_cooking_for_shakespeare_1_1637161 (Accessed 1 June 2016)
- Zyvatkauskas, Betty 1996 *Great Getaways: The Best Day Trips in Southern Ontario*, Random House Canada: Toronto
- Zyvatkauskas, Betty 1999 *Naturally Ontario: Exploring the Wealth of Ontario's Wild Places*, Random House Canada: Toronto
- Zyvatkauskas, Betty and Sonia Zyvatkauskas 2000 *Eating Shakespeare*, Prentice-Hall Canada: Toronto