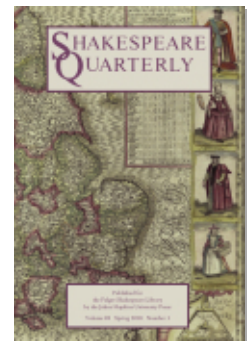Shakespeare and the Eighteenth-Century Novel: Cultures of Quotation from Samuel Richardson to Jane Austen by Kate Rumbold (review)

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personality—have seemed to many to be only unpersuasive, convenient inventions produced by the revisionists to support their theory. To other scholars and critics, cutting a whole scene (4.3) and severely reducing the fantastic mad trial scene (3.6) have seemed like extraordinarily bad theatrical judgments from a misguided desire to speed up the action. A repeated criticism of the revisionists' explanations of F's changes is that they seemed to be post-facto rationalizations rather than plausible reasons for making some of F's indefensible changes to Q's narrative structure and characterization.

In Vickers's judgment, "It is inconceivable that he [Shakespeare] would . . . have damaged his own design by making the crude cuts found in the Folio: it would have been an act of self-mutilation" (xiii). Vickers defends this conclusion by celebrating the play's countless moments of genius in one scene, character, and passage after another, from beginning to end. Ultimately, his profound understanding of both Shakespeare's play and the vicissitudes of printing allows him and us to appreciate fully how remarkably its innumerable and incomparable excellences have survived despite the several varieties of difficulty and misfortune in the publication of its two indispensable early printed editions—the inexperience of its first printer, the several intrusive sophistications introduced by his successor. As Vickers's book triumphantly reveals, these later developments only serve to demonstrate and confirm the original and indestructible greatness of every aspect of Shakespeare's masterwork. Vickers's fine book only confirms the fact that Shakespeare never had any reason to become disaffected with his greatest play, nor to feel the slightest impulse to attempt to change it. *King Lear* remains, as it has been from the beginning, sui generis.

Shakespeare and the Eighteenth-Century Novel: Cultures of Quotation from Samuel Richardson to Jane Austen. By KATE RUMBOLD. Cambridge: Cambridge University Press, 2016. Illus. Pp. xii + 246. £64.99.

Reviewed by FIONA RITCHIE

The recent revival of interest in eighteenth-century Shakespeare has been a welcome scholarly development. These new studies emphasize that eighteenth-century Shakespeare was a dialogic process. Not only was Shakespeare used by writers, actors, and so on to boost their cultural cachet, but also these new engagements with Shakespeare were crucial in shaping the dramatist's reputation. Kate Rumbold's book furthers this critical trend, considering Shakespeare and the eighteenth-century novel as mutually beneficial forces. The book focuses specifically on quotation in fiction, a "distinctive kind of intertexuality," which "would boost the cultural status of Shakespeare and the novel, and influence significantly the narrative techniques of later fiction" (3).

After an introduction (chapter one), four thematic chapters follow. Chapter 2 considers cultures of quotation in the period. Several types of vernacular quotation are explored, including editions, the proliferating anthologies of quotations

(including Bysshe's *Art of English Poetry*), periodicals, and polite conversation. Rumbold demonstrates how quotation in each of these sources established Shakespeare's place as a central figure in eighteenth-century culture. The novel drew on this cultural status but pushed quotation in new directions by applying Shakespeare's words to fictional characters and thus testing and indeed proving the suitability of the playwright's observations to a variety of emotional situations, as is demonstrated in chapter 3. Chapter 4 deals with theatricality in the novel, although it does not engage with theories of theatricality and performativity from theater and performance studies. The author explores, for example, characters' use of Shakespeare quotations to self-dramatize and the use of quotation to evoke scenes from the stage. Shakespeare can be a disruptive presence in the novel, but novelists make use of hypertheatricality to stress their naturalism in contrast. Rumbold argues that this use of theatrical Shakespeare in prose fiction allows him to transcend both stage and page and to move to the realm of the imagination—a key concern for Romantic writers.

One of the strongest sections of the book is chapter 5 on "Banal Shakespeare" (106), which examines the negative aspects of Shakespeare's rising status. The Bard came to be quoted willy-nilly, and he could inspire unthinking admiration, rather than the critical engagement advocated in the midcentury novel. Novelists thus began to use this new banality for satirical purposes. The chapter concludes with a consideration of the 1769 Jubilee as a manifestation of banal Shakespeare. Rumbold convincingly demonstrates how the unit of Shakespeare's reception was reduced from the play to the individual line that was quoted, even while the fragmentation of Shakespeare was crucial to his popularization in the period. The novel's use of quotation thus makes it a driving force in this process: it is the prose fiction of the period that popularized Shakespearean epithets and phrases.

The first part of the book explores a variety of mid-eighteenth-century novels, from the canonical (*Clarissa, Pamela, Amelia, Tom Jones*) to the less well-known (*The Amours and Adventures of Charles Careless*). Select works recur as touchstones throughout, notably the contrasting quotation practices of Clarissa and Lovelace, and the description of Partridge's response to a Garrick-style actor as Hamlet in *Tom Jones*. This allows Rumbold to explore the multiple valences of the novel's engagement with Shakespeare. In the second part of the book, chapters 6 and 7 focus on particular novelists: Ann Radcliffe and Jane Austen. Along with the consideration of Sarah Fielding in chapter 3, this ensures that women's writing is well represented. Rumbold notes how Radcliffe's use of Shakespearean epigraphs is both a new development and an extension of quotation by character in earlier novels. The extradiegetic device of the epigraph enables the creation of atmosphere and suspense. Shakespeare's words come to represent the unspoken thoughts and fears of characters, increasing a sense of the dramatist's ability to penetrate the human mind. The chapter on Austen argues that the novelist "fashions some of her most radical developments in narrative representation out of the quotation practices of earlier eighteenth-century fiction" (157). Shakespeare plays a crucial role in Austen's use of free indirect discourse as a way to reveal characters' self-deception. For example, Emma borrows from Shakespeare to demonstrate her knowledge of

human nature, but the excessive self-confidence of this practice is shown to be an act of hubris. As with the use of Shakespeare in earlier novels, it is not just the act of quotation that is significant, but the judgment that is made of this practice. Austen therefore does not simply parody the use of quotation but analyzes it.

Shakespeare and the Eighteenth-Century Novel engages thoroughly with scholarship on the construction of Shakespeare's reputation and with criticism of prose fiction. Rumbold is also attuned to the fact that characters often quote not Shakespeare's own words but those of his eighteenth-century adaptors and editors. Doubtless there is more to be said about this phenomenon and the way in which versions of Shakespeare were mistaken for or deliberately used to replace the "real thing." This is an immensely valuable book that sheds new light on both Shakespeare and the eighteenth-century novel.