

Resources

Emma Depledge

This chapter introduces the different research centres and libraries specialising in Shakespeare and textual studies, along with available funding and scholarships; online guides and specialist courses aimed at those wishing to learn more about book history, palaeography and material bibliography; and organisations with conferences and funding open to scholars with an interest in the dynamic field of Shakespeare and textual studies. It should be noted that what follows is intended as a selective overview of resources; it is by no means exhaustive.

Major Libraries and Research Centres

Individual copies of all early Shakespeare editions are now digitally available. As outlined in the Chapter on ‘Research Methods and Problems’ above, important electronic resources for students of Shakespeare and textual studies include Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO), where one can consult digitised images (taken from microfilms) of Shakespeare folios, individual playbooks and adaptations, along with other publications from 1475 through the eighteenth century. There are, however, good reasons why one still ought to examine material copies in actual libraries. There are problems inherent in representing a material book as a series of on-screen images, and reliance on EEBO, ECCO and other digitised books, such as those found at Archive.org, can at times mislead scholars. A feature that is particularly problematic is size: large and small material books are rendered more or less the same size when scaled to fit our screens for convenience. It is also difficult to know what exactly we have in front of us on screen, with EEBO ‘copies’ sometimes containing repeat images of the same openings (see Zimmer and Brown 2019;

Gadd 2009). It is also important to note that individual copies of an edition produced during the hand-press period are never identical and that, whilst copies of all early Shakespeare editions are now available digitally, copies of all extant copies are not.

Digital images cannot reproduce a number of essential features we encounter when holding a material copy in our hands. These features include, but are not limited to, the binding and its texture, the feel and quality of the paper, the watermarks within the paper, and the way the book's paper and binding smell. Indeed, without access to material copies of Shakespeare's books a number of important historical and recent bibliographical discoveries would not have been possible. Alan Stevenson pioneered a sub-field of analytical bibliography known as paper studies (see especially Stevenson 1962). Carter Hailey and myself, among others, have drawn on Stevenson's methodology to use laid paper and the watermarks contained within such paper as evidence when (re)dating early modern publications, and as a means to identify 'pirate' stationers, i.e. those who financed publications of texts to which they did not own the copy (Hailey 2007; Depledge 2018). In order to analyse the paper on which Shakespeare texts were published, one needs access to material copies and a light source, ideally an ultraviolet light sheet (often available to borrow in rare book reading rooms). Jeffrey Todd Knight has produced important work on what he terms 'ghost images': traces of ink – or, more specifically, 'the oil in the ink or its acidity relative to the leaf it touches' (2010: 55) – which have transferred from one printed text to another with which it was closely bound. These traces, he demonstrates, provide clues about the ways in which disbound Shakespeare texts were originally collected, and about how they were initially grouped and bound. His work has had an important impact on our understanding of how authorial collections were and were not conceived during the early modern period and on the texts with which the so-called Shakespeare Pavier Quartos were originally bound (Knight 2010, 2013). To give another example, random cloud (i.e. Randall

McLeod) has observed traces of bearer type – uninked type used to keep the platen steady and level during printing when much of a page is to be left blank – to draw conclusions about the order in which sheets of the first edition of Castiglione’s *Cortegiano* were composed and printed. By shining a raking light on multiple material copies, he was able to observe how uninked typeface had bitten into the pages of the *Cortegiano*. As he demonstrates, ‘Renaissance books routinely contain hidden text where the innocent eye draws a blank’ and ‘there exists a literature not yet registered on our maps of early printing (2000, 190). Like watermarks, ‘ghost images’ and bearer type are often invisible to the naked, unaided eye, and they cannot be seen or analysed in digital reproductions of early modern books.

Rather than simply championing material studies over reliance on electronic resources, I would instead advocate approaches that combine the two. Take, for instance, an important recent discovery made possible by a combination of a visit to a rare book library, high-quality digital images, and academic Twitter. Claire M. L. Bourne published the results of her work on manuscript annotations in a copy of Shakespeare’s First Folio at the Free Library of Philadelphia, complete with images. Jason Scott-Warren read Bourne’s publication, conducted palaeographic analysis of the handwriting, contacted Bourne via Twitter’s direct messaging function and published a blog suggesting that the annotator was none other than John Milton (Bourne 2019b; Scott-Warren 2019), a suggestion that has been widely endorsed. We have long known that Shakespeare had an important impact on Milton’s oeuvre, but, thanks to Bourne and Scott-Warren’s use of material and electronic resources, we are now aware of a material witness granting us direct access to some of the ways in which Milton read and used his copy of Shakespeare’s collected plays.

Few are more excited than library staff when such ground-breaking discoveries are made. Indeed, contrary to old stereotypes about them hiding treasured materials away, many libraries and research centres do not simply welcome scholars wishing to consult rare

materials, but also offer funding to support their visits. Libraries enable research serendipity, they bring together material and human resources, with librarians and fellow researchers more than happy to assist and advise you. It is an exciting time for Shakespeare and textual studies, and the examples above will hopefully provide incentive to conduct further archival work in research libraries.

The English Short Title Catalogue website (ESTC), hosted by the British Library, is a helpful place to start when trying to locate libraries that hold copies of an early text you wish to read in material form, although it should be noted that the information it provides is not exhaustive.¹ The *Shakespeare Census* (Hooks and Lesser 2018), whose aim it is to locate and describe all extant copies of pre-1700 Shakespeare editions excluding the folios, is thus a more reliable source.² James West (2001) provides a similar resource, in printed form, for the First Folio. Those interested in annotated copies of Shakespeare may find the *Shakespearean Prompt-Books* website useful (Evans n.d.). Many of the libraries and research centres mentioned below have websites with guides to searching their collections and to planning research trips. For example, the Folger website features a ‘Scholars-in-residence guide’. Claire M. L. Bourne (2019a) has produced a guide to planning a research trip to a rare book library, and Sarah Werner (2019a,b) provides much invaluable information, from how to find to how to safely handle rare books. Where relevant, I have included institutional Twitter and Instagram handles (many use the same handle for both), and hashtags associated with specific libraries and institutions.

The British Library (formerly the ‘Library of the British Museum’), London, UK (@BritishLibrary / @BL_Learning), is a legal deposit library, the only one that automatically receives a copy of every item published in Britain. This makes it an ideal library for specialised research on material that might be difficult to get hold of elsewhere. ‘The BL’, as it is known colloquially, has at least one-hundred-and-fifty-seven copies of pre-1700 quarto

editions of Shakespeare's plays. According to its website, the library has one-hundred-and-twenty copies of Shakespeare editions 'that were published before the closure of the London theatres in 1642. This figure comprises seventeen copies of poetry, ninety-two copies of the quarto plays, five copies of the First Folio, and six copies of the Second'. The Library also holds five copies of the Third Folio (one of the 1663 edition and four of the 1664 expanded reissue), five copies of the Fourth Folio, as well as copies of adaptations and eighteenth-century and later editions of Shakespeare's poems and plays. One of the most exciting features of the British Library's Shakespeare collections is that they contain a number of Shakespeare books that were once owned by the likes of the actor-manager David Garrick (1717-1779), King George III (1738-1820), the statesman Thomas Grenville (1755-1846), and the Shakespeare scholar James Orchard Halliwell-Phillipps (1820-1889).

A potential disadvantage of the British Library's collections – or rather an exciting opportunity for analytical bibliographers following in Knight's footsteps – is that many of their *sammelbände*, or nonce-volumes, containing Shakespeare plays and poems were disbound in the nineteenth century. Shakespeare texts were often rebound separately in line with their perceived value, meaning that modern library users – unless they are willing to examine trace evidence and provenance records – often lack important context concerning ways in which these Shakespeare books were initially received, perceived, collected and preserved (Knight 2013). A nineteenth-century preference for 'clean' copies also means that the pages of many of the library's rare books have been washed, making it an unlikely place for a discovery like that of Bourne and Scott-Warren. That said, British Library staff do make lightsheets available to researchers, and their reading rooms are open to anyone who has a demonstrable need to use their holdings. Whilst in London it is also worth paying a visit to the **Victoria and Albert Museum National Art Library**, which is thought to house copies of twenty-five pre-1700 editions of Shakespeare's plays.³

Libraries affiliated with Oxford and Cambridge Universities also hold a wealth of materials related to Shakespeare and textual studies. **The Bodleian Libraries, Oxford University** (@bodleianlibs), is home to a large collection of early Shakespeare editions and other material relevant to Shakespeare textual studies. It also hosts the Centre for the Study of the Book, which offers a visiting fellows programme, organizes the prestigious Lyell and McKenzie Lectures, and runs other public talks on topics from special collections to printing. The Lyell readership in bibliography at Oxford University is awarded annually to a distinguished scholar working in the field of bibliography. Applicants for visiting fellowships (minimum two months) must have a doctorate; the Lyell readership is by invitation only. **Trinity College Wren Library, Cambridge University**, contains the Capell collection of Shakespeariana, named after Edward Capell, the eighteenth-century critic and editor of Shakespeare, with a whopping seventy-six copies of pre-1700 Shakespeare quartos; a Shakespeare First Folio, along with copies of the Second Folio, the 1664 expanded reissue of the Third Folio, and the Fourth Folio; as well as key eighteenth-century editions of Shakespeare and Shakespeare adaptations. The Wren reading room is open via appointment only, and Bodleian reader cards are available to all ‘academically-affiliated as well as independent individuals who are conducting academic, professional or private research’ (The Bodleian).

Located in Shakespeare’s hometown, **The Shakespeare Birthplace Trust Library, Stratford-upon-Avon** (@ShakespeareBT), holds twenty-eight copies of pre-1700 quartos as well as each of the Shakespeare folios and a wealth of documents relating to Shakespeare’s life and performance history. The collection also holds a number of Shakespeare adaptations. Readers wishing to access rare books should contact staff in advance; they will also need to provide a reference from a colleague or supervisor. The nearby **Birmingham Library** also holds twenty-three copies of pre-1700 Shakespeare quartos.

The Folger Shakespeare Library, Washington D.C. (@FolgerLibrary / @FolgerResearch #FolgerFinds), is generally seen as the home of Shakespeare and textual studies. As noted on their website, the library ‘has the world’s largest collection of materials relating to Shakespeare and his works, from the 16th century to the present day’; this includes over two hundred copies of the early quartos and eighty-two copies of the Shakespeare First Folio of 1623. The Folger also holds multiple copies of the other Shakespeare folios. The Folger reading room and materials are open to all registered readers. Readers need not be academics; one can either apply for a regular reader card (academics, librarians, etc.), or else for a special-permissions reader card, which is open to anyone engaged in a project related to the Folger’s collections. The Folger Institute issues annual calls for applications for long (six to nine months) and short-term (one to three months) fellowships. A terminal degree (e.g. PhD) is required for both fellowships. The Institute also sponsors seminars, symposia and workshops related to Shakespeare, including frequent workshops on Shakespeare and textual studies. Applications are open to faculty members, postdoctoral scholars and advanced graduate students, with priority given to those based at consortium universities. Fees apply for participants from non-consortium universities; grants-in-aid can be requested by all applicants. The Folger offers reasonably priced housing for fellows and other readers. Housing is limited, and it is advisable to contact the Property Manager well in advance of your stay. The Folger website provides further details and updated application deadlines.

The Beinecke Library, Yale University, New Haven, CT (@BeineckeLibrary @Yalebookhistory), holds a large number of pre-1700 Shakespeare editions, adaptations and other important documents, such as manuscript property bills and printing bills (see Kastan and James 2012 on the wide range of Shakespeariana held at the Beinecke). The Beinecke hosts the ‘Yale Program in the History of the Book’, co-sponsored by the Yale Department of English, which brings together ‘an interdisciplinary community of scholars to explore the

materiality of the written word over time and across cultures' (Yale Book History). Public lectures and an annual graduate conference on book history are also held at the Beinecke. The Beinecke usually offers fellowships to scholars and Yale students, but the fellowship programme is currently under review.

Those travelling to the New Haven area may well wish to combine their visit to the Beinecke with other Yale libraries, such as the **Sterling Memorial Library** and the collections of **The Elizabethan Club, Yale University**. The Elizabethan Club is a private members club. Its library of Tudor and Stuart literary texts holds the famous Huth Shakespeare quartos, forty-one copies of pre-1700 Shakespeare quartos and, impressively, a copy of a pre-1660 edition of every separately published Shakespeare play and poem, including most of the apocrypha. Among the collection's highlights is one of only six surviving copies of the 1594 *Venus and Adonis*, both issues of the rare 1609 first edition of *Troilus and Cressida*, and early quarto editions of most other early modern dramatists (see Parks 2011). Their holdings can be requested for consultation in the Beinecke Library reading room.

The Houghton Library, Harvard University, Cambridge, MA (@HoughtonLib), holds a wealth of pre-1700 Shakespeare quartos and folios, and other relevant resources, including more than four hundred annotated scripts / promptbooks from 1756 to 1950, which often 'feature substantial alterations to the published text, and notations that document the nature of a particular performance' (Harvard Library). The Houghton reading room is open to all adult researchers. Houghton Library Visiting Fellowships are open to scholars of all career stages; those of particular interest for the field of Shakespeare and textual studies are the Katharine F. Pantzer Jr. Fellowship in Descriptive Bibliography, which can be used to consult holdings for up to twelve months; the Robert Gould Shaw Fellowship for the Harvard Theatre Collection; and the Houghton Mifflin Fellowship in Publishing History, among others.

The nearby **Boston Public Library, Boston, MA (@BPLBoston)**, is both a public library and an accredited research institute. It boasts one of the largest publicly-held collections of Shakespeare, with early quartos and folios, and ‘thousands of volumes of early source material, commentaries, translations, manuscripts, and more’ (Boston Public Library); it is also renowned for its digital collection of early editions, which are hosted at the Internet Archive. Reader cards are available to the general public.

Another public repository, **The New York Public Library (@NYPL)** holds an impressive six copies of the Shakespeare First Folio along with forty-nine copies of pre-1700 Shakespeare quartos. The library also owns two of only six known copies of the ‘Fifth Folio’ (a publication comprising of Fourth Folio sheets and new sheets printed to make up incomplete warehoused copies of the Fourth Folio), the others being held at the Folger. Reader cards are available to the general public. **The Pierpoint Morgan Library, New York (@MorganLibrary #MorganLibrary)**, also has a noteworthy Shakespeare collection, with twenty-two copies of pre-1700 Shakespeare quartos. The Morgan’s Sherman Fairchild reading room is open to researchers by appointment.

On the West Coast of the USA, **The Henry E. Huntington Library, San Marino, CA (@TheHuntingtonLibrary)** holds 130 copies of pre-1700 Shakespeare quartos and four copies of the Shakespeare First Folio, as well as a wealth of other early printed books from the Renaissance period. Access to the library’s reading room and collections is limited to registered readers made up of faculty, independent scholars and doctoral candidates at the dissertation stage, though the Huntington also offers a number of events for the general public. Long (nine to twelve months) and short-term (one to five months) fellowships are available from the Huntington; awards can be for general use of the library’s collections or else for specific, named fellowships. Exchange fellowships to combine research at the

Huntington with the use of archives at the Universities of Oxford and Durham, UK, are also available for North American candidates.

Scholars working at The Huntington Library may wish to combine their trip with a visit to **The William Andrews Clark Memorial Library, UCLA, Los Angeles** (@ClarkLibUCLA). The Clark Library holds thirty-one copies of pre-1700 Shakespeare quartos, including rare first editions of *The Merchant of Venice* (1600) and *Othello* (1622). The library's Paul Chrzanowski Collection contains works that Shakespeare may have used as sources, such as texts by his contemporaries and translations of texts by European writers. The Clark also holds one of the books containing forgeries of Shakespeare's handwriting and signature produced by William Henry Ireland (1775–1835). Reading room registration is open to anyone with a need to use the Clark's collections, and the Clark offers graduate and postdoctoral fellowships in a range of subjects, including a joint bibliography fellowship with the Huntington Library.

Additional libraries of note within the US include the Kislak Center, The Newberry Library and The Harry Ransom Center. **The Kislak Center for Special Collections, Rare Books, and Manuscripts, University of Pennsylvania** (@UpennLib #Hislak), hosts the Furness Memorial Library, named after the American Shakespeare scholar, Horace Howard Furness. The library holds forty-six pre-1700 Shakespeare quartos, and, according to the Center's website, it also 'includes most writings in English – as well as writings in many other languages – about Shakespeare and virtually all English-language editions of his plays and poems, including the first four folios ... and other editions up to the present time'. The reading room is open to all.

The Newberry Library, Chicago (@NewberryLibrary), is home to the Center for Renaissance Studies and holds a significant collection of material relevant to Shakespeare textual studies, including a number of early Shakespeare quartos and folios. The Newberry

offers long (four to nine months) and short-term (one to two months) fellowships. The **Harry Ransom Center Harry, University of Texas at Austin (@RansomCenter)** holds thirty-four copies of pre-1700 Shakespeare quartos, including copies of some of the so-called ‘Pavier Quartos’. The Center also has copies of all four Folio editions, including three copies of the First Folio. Other notable items include ‘copies of Shakespeare’s plays and poems owned by modern writers including E. E. Cummings, James Joyce, Anne Sexton, Evelyn Waugh, and others’ (Ransom). The Center offers fellowships of one to three months for postdoctoral and independent scholars, as well as travel stipends for postdoctoral and independent researchers whose work requires less than a month of residency at the Ransom Center. Dissertation fellowships are also available for doctoral researchers. The Center offers additional funds to offset the travel expenses of scholars based outside of the USA.

Important Shakespeare collections are by no means limited to English-speaking countries. **The Martin Bodmer Foundation, Cologny, Switzerland (@BodmerLab)** is a prime example of rich holdings in continental Europe. The Bodmer Library boasts the ‘greatest set of early Shakespeare editions outside the English-speaking world’ (Erne and Singh 2018: back cover). Of particular note here is an uncut quarto edition (i.e., with untrimmed margins) of *Troilus and Cressida* – the only known uncut copy in the world of a Shakespeare quarto published during his lifetime (Erne and Singh 2018: 85-6). Digital reproductions of the Bodmer’s early Shakespeare copies are available via the Bodmer Lab website. **Meisei University Library, Tokyo, Japan**, also deserves mention for its ten copies of the First Folio, the second largest collection in the world (West 2001), which includes the highly-valued annotated ‘Meisei Copy’. The library also holds many so far understudied Shakespeare quartos from the seventeenth century.

Schools of Book History, Textual Studies and Bibliography

A number of institutions offer training for those who wish to learn more about Shakespeare and textual studies, including courses in material bibliography and practical classes on book-making techniques from the hand-press period. These courses are of great use to anyone wishing to better understand, or else to carry out themselves, the sort of research described at the start of this chapter. A large number of early Shakespeare quartos and folios around the world were subjected to a practice known as ‘perfecting’, whereby missing leaves were replaced either by leaves from other extant copies, or else by carefully produced facsimiles. Book school courses explain the material practices of book production, forgeries and specific processes, from paper making to book binding. As such, the courses also assist scholars and collectors wishing to make confident assessments of the material documents they have in their hands when visiting a rare books library or adding to their collections.

The Rare Book School, University of Virginia, VA (@RareBookSchool RBS), is recognised as the leading establishment for book-related studies. As the RBS website states, the school ‘provides continuing-education opportunities for students from all disciplines and skill levels to study the history of written, printed, and digital materials with leading scholars and professionals in the field’ (Rare Book School). Courses that may be of special interest to those working on Shakespeare and textual studies are ‘Scholarly Editing: Principles and Practice’; ‘Forgeries, Facsimiles and Sophisticated Copies’; ‘Analytical Bibliography’; ‘Digital Approaches to Bibliography and Book History’; ‘Printed books to 1800: Description and Analysis’; ‘Teaching the History of the Book’; and ‘Introduction to the Principles of Bibliographic Description’, known colloquially as ‘DesBib’. Courses are taught either at the University of Virginia campus in Charlottesville, VA, or at one of the school’s numerous satellite locations. A number of scholarships are available to help cover the cost of tuition, particularly for first-time students.

The Institut d'histoire du livre, Lyon, France, is the European offshoot of the Rare Book School, Virginia. **The London Rare Books School (LRBS)** is a UK-based equivalent. These centres offer summer workshops on topics such as 'Physical (Analytical) Bibliography', 'How to Study Paper and Watermarks Today', 'The Book in the Renaissance' and 'Digital Scholarly Editing: An Introduction'. Courses include more than twenty hours of practical sessions and seminars spread out over four weekdays. Courses in Lyon are taught in either French or English. The London Rare Books School offers bursaries, sponsored by the Antiquarian Booksellers Association (ABA) and the Bibliographical Society.

Additional book schools offering courses of relevance to Shakespeare and textual studies include the **California Rare Book School at the University of California Los Angeles (UCLA)**; the Australasian Rare Book School, which is based at **The University of Otago's Centre for the Book** and which offers summer (January–February) sessions in a four-year cycle in Dunedin, Melbourne, and Wellington; and the **Texas A&M University's Book History Workshop**. The **Bodleian's** hand-press printing workshop offers a range of hands-on courses for those wishing to learn more about book making and the history of the book.

Teach-Yourself – Online Resources

Sarah Werner's website, *Early Printed Books*, like her monograph (2019) has a wealth of resources for those looking to teach themselves or students about books printed between c. 1450 and 1800. Particularly useful are the links to 'Pedagogical Exercises' and the 'resources for further study'. Tara Lyons' website also has a number of helpful teaching resources, including her '**Shakespeare in Sheets Digital Project**', where one can access 'Shakespeare quartos in printable and foldable sheets of paper, just as they were issued from the printing

presses in early modern England'. An excellent free palaeography course, 'English Handwriting Online, 1500-1700', is available on the website of the Faculty of English of the University of Cambridge (Zurcher, n.d.). The **Institut d'histoire du livre** features helpful 'online resources' which can be used to familiarise oneself with bibliographic terminology, textual studies and book-making practices. **The University of Iowa's Center for the Book** website also features helpful guides and links to videos made by staff and students (Center for the Book).

Conferences and Organisations Supporting and Promoting Work on Shakespeare and Textual Studies

The Shakespeare Association of America (SAA) meets annually at different locations across the United States (late March / early April). Panel sessions are offered at this conference, including a special panel for 'next generation' scholars, but much of the programme is dedicated to seminars in which scholars and dissertation-stage doctoral candidates meet to discuss pre-circulated papers. Seminar offerings are circulated from c. June to September in the year preceding the conference, with members asked to rate their choices in order of preference before mid-September. Seminar allocations are usually announced in October. Prior to the meeting, participants write and circulate their papers before providing written feedback to, and receiving feedback from, a select number of participants within their seminar group.

The conference also features early career workshops and professionalisation sessions as well as social events for both early career and established scholars. Special tables at the annual luncheon are reserved for early career scholars in a bid to make first-time conference attendance less daunting, and the association recently adopted the 'SAAllies' programme in

which established SAA-ers can self-identify as allies ready to advise, and keen to network with, new members. SAA programmes usually include seminars on Shakespeare and textual studies. Recent examples include ‘Collecting Shakespeare’ (organised by Aaron Pratt), ‘Shakespeare and the Book Trade, 1640-1740’ (organised by Emma Depledge and Peter Kirwan) and ‘Shakespeare for Sale’ (organised by Adam G. Hooks). Many publications emerge from work produced for SAA seminars.

The SAA offers funding in the way of conference travel grants for dissertation-level graduate students; conference travel grants for independent scholars and contingent faculty; the J. Leeds Barroll Dissertation prize; and fellowships to cover one month of research at the Huntington and Folger libraries.

The British Shakespeare Association (BSA) hosts a biennial conference at different locations across the British Isles. The conference programme features paper-panels, workshops and seminars. The BSA offers a number of Postgraduate / Teacher / Practitioner bursaries to cover the conference fee. Every five years, the International Shakespeare Association (ISA) hosts the **World Shakespeare Congress**, whose programme runs along similar lines, but is hosted at different countries around the world. **ESRA, the European Shakespeare Research Association**, both encourages and supports research into Shakespeare’s presence in Europe and the impact he has had on European culture; conferences are held every two years.

A number of countries in Europe and beyond also have their own local Shakespeare associations, many of which feature local funding opportunities and special sessions or panels on Shakespeare and textual studies. See, for example, the **Australia and New Zealand Shakespeare Association (ANSA)**, biennial conference), the **Société Française Shakespeare** (The French Shakespeare Society, annual conference), and the **Deutsche Shakespeare-Gesellschaft** (German Shakespeare Society, annual conference). Attendance at the

International Shakespeare Conference, held every two years in Stratford-upon-Avon, is by invitation only. According to the conference website, the programme, which includes panel sessions and seminars, features papers by those whose work is deemed to have ‘made a significant impact on the field of Shakespeare scholarship’.

The Society for the History of Authorship Studies (SHARP) represents a global network of book historians working in a range of – primarily scholarly – disciplines. The society hosts an annual conference that alternates between a North American and a European venue, but in 2018 it broke this pattern by holding the meeting in Sydney, Australia. According to the SHARP website, ‘the Gladys Krieble Delmas Foundation provides funds to support students, early career researchers and independent scholars attending the SHARP annual conference’. SHARP also offers scholarships to offset the cost of attending the majority of the book schools mentioned above (tuition fees, plus travel and accommodation), and it sponsors book history panels at other conferences, such as those of the **Renaissance Society of America (RSA)**.

The **Renaissance Society of America (RSA)** meets annually and frequently has panels dedicated to textual studies, Shakespeare or both. Members can propose panels or twenty-minute papers in response to calls for papers. **The Society for Renaissance Studies (SRS)** hosts biennial conferences in Britain and Ireland. The society awards postdoctoral fellowships to candidates based at British or Irish universities, and to independent scholars holding a PhD from a British or Irish university; prizes for top published books and articles in the field; and conference, public engagement and research grants relating to all areas of Renaissance studies.

The Bibliographical Society of America holds annual meetings in New York. The society offers a range of funding for library-based research, and to offset the expense of attending many of the book schools listed above. The society also awards prizes for

bibliographical work in a range of different scholarly disciplines, including the early British book trade. **The Antiquarian Booksellers' Association's Educational Trust** likewise offers funding for those wishing to attend courses at the **London Rare Book School**. **The Malone Society** is dedicated to the field of textual scholarship of late-medieval and early modern drama; it offers research fellowships and grants, and awards the John Edward Kerry prize for graduate work that draws on Malone society editions. The Society regularly organises symposia.

Weblinks to Institutions Mentioned in this Chapter

The Antiquarian Booksellers' Association's Educational Trust,

<<http://www.aba.org.uk/About-the-ABA/More-About-the-ABA/ABA-Educational-Trust>>

Australia and New Zealand Shakespeare Association (ANSA), <<http://www.anzsa.org/>>

The Bibliographical Society of America, <<https://bibsocamer.org/>>

The Bodleian Libraries, <<https://www.bodleian.ox.ac.uk/>>

The Bodmer Lab, University of Geneva, <<https://bodmerlab.unige.ch/fr>>

Boston Public Library, <<https://www.bpl.org/>>

The British Library, <<https://www.bl.uk/>>

British Shakespeare Association, <<https://www.britishshakespeare.ws/>>

California Rare Book School, <<http://www.calrbs.org/program/>>

Center for the Book, The University of Iowa, <<https://book.grad.uiowa.edu/>>

Deutsche Shakespeare-Gesellschaft, <<http://www.shakespeare-gesellschaft.de/>>

The Elizabethan Club, <<https://elizabethanclub.yale.edu/>>

The European Shakespeare Research Association (ESRA),

<<https://www.um.es/shakespeare/esra/tempera-award.php>>

Folger Shakespeare Library, <<https://www.folger.edu/>>

The French Shakespeare Society (SFS), <<https://journals.openedition.org/shakespeare/>>

Harvard Library <<https://library.harvard.edu>>

Institut d'histoire du livre, <<http://ihl.enssib.fr/en>>

International Shakespeare Association, <<https://www.shakespeare.org.uk/education/research-scholars/isa/>>

International Shakespeare Conference,

<<https://www.birmingham.ac.uk/schools/edacs/departments/shakespeare/events/internationalshakespeare.aspx>>

London Rare Book School, <<https://www.ies.sas.ac.uk/study-training/study-weeks/london-rare-books-school>>

The Malone Society, <<http://malonesociety.com/grants-and-prizes/>>

The Martin Bodmer Foundation, <<https://fondationbodmer.ch/en/>>

The Newberry Library. <<https://www.newberry.org/>>

Harry Ransom Center,

<<https://www.hrc.utexas.edu/research/guides/?guide=BritishandIrishLiterature>>

The Renaissance Society of America, <www.rsa.org/>

Shakespeare Association of America (SAA), <www.Shakespeareassociation.org/>

Société Française Shakespeare, <<http://www.societefrancaiseshakespeare.org>>

Society for the History of Authorship Studies (SHARP), <<http://www.sharpweb.org/main/>>

The Society for Renaissance Studies, <<https://www.rensoc.org.uk/>>

Texas A&M University's Book History Workshop, <<https://library.tamu.edu/book-history/>>

Trinity College, Cambridge, <<http://lib-cat.trin.cam.ac.uk/>>

The University of Otago's Centre for the Book, <<https://blogs.otago.ac.nz/cfb/>>

University of Pennsylvania, Kislak Center for Special Collections, Rare Books, and Manuscripts, <<https://www.library.upenn.edu/kislak>>

Victoria and Albert Museum National Art Library < <https://www.vam.ac.uk/info/national-art-library/>>

William Andrews Clark Memorial Library, UCLA, <<https://clarklibrary.ucla.edu/>>

Yale Book History, <<https://bookhistory.yale.edu/>>

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¹ For more on how to search for extant copies of rare books, see Claire M. L. Bourne’s chapter in this volume and Werner (2019a).

² The number of copies of pre-1700 Shakespeare quartos cited in the section on research libraries are all based on information contained in the *Shakespeare Census* as of August 2019 (Hooks and Lesser 2018).

³ At the time of going to press these copies had not yet been verified for the *Shakespeare Census* (Hooks and Lesser 2018).