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In: *Shakespeare's Cultural Capital - His Economic Impact from the Sixteenth to the Twenty-First Century* (2016), eds. Dominic Shellard & Siobhan Keenan, Foreword, pp vii-ix, Macmillan Publishers, London

Foreword

Culture and the market are often seen to be fundamental enemies. It has often been argued that culture can only flourish outside the market, and that works produced within the market necessarily are of low quality, or even that the outcome cannot be counted as art. This book therefore deals with a most relevant and topical issue. It is important to demonstrate that culture and the market can go well together, and in many cases reinforce each other. This does not mean that all cultural activities should be subjected to the market. Indeed, economic analysis has identified under which conditions the market fails with respect to culture, and when it works well.

Shakespeare's Cultural Capital makes interesting reading for everyone who is interested in knowing how the economic and cultural marketplace has worked and is working in the case of the greatest English author. It is fascinating to read how Shakespeare used the market to promote his texts and plays, and the extent to which he was influenced by the market in his writings and presentations of his plays. How Shakespeare is exploited today to promote tourism to Leicester due to the body of Richard III, or in connection to the London Olympics, is also noteworthy. Finally, many readers will be interested to see that Shakespeare has been used for national political purposes, in particular with regard to the quest for a GREAT Britain.

When reading the text I was struck that the relationship of great artists to the market is of considerable interest in many different countries. This is, for instance, true in the case of Germany, a country in which Goethe and Schiller have always played a huge role. Johann Wolfgang von Goethe was indeed quite aware of the conflicting relationship between culture and the market. In the 'Prelude on Stage' of his masterpiece *Faust Part I*, he sets a director of a theatre against a dramatist. As can be perceived from the following excerpts the two have quite opposing views of how to deal with customers:

Director: Say what success our undertaking
Will meet with, then, in Germany?
I'd rather like the crowd to enjoy it
...
I'd love to see a joyful crowd, that's certain,

When the waves drive them to our place
 ...
Dramatist: O, don't speak to me of that varied crew,
 The sight of whom makes inspiration fade.
 Veil, from me, the surging multitude,
 Whose whirling will drives us everyway.
 No, some heavenly silence lead me to,
 Where for the poet alone pure joy's at play:
 Where Love and Friendship too grace our hearts
 ...
 What dazzles is a Momentary act:
 What's true is left for posterity, intact.
 ...
Director: Make sure, above all, plenty's happening there!
 They come to look, and then they want to stare

 Each one, himself, will choose the bit he needs:
 Who brings a lot, brings something that will pass:
 And everyone goes home contentedly.
 You'll give a piece, why then give it them in pieces!
 With such a stew you're destined for success.
 ...
Dramatist: You don't see how badly such work will do!
 How little it suits the genuine creator!¹

The text reveals how Goethe saw the tension between the goals of theatre directors who are acutely aware that they must attract a sufficient number of customers in order to survive in their business, and the artists who fear to have to produce for the masses, losing their originality.

Goethe and Schiller, among many other German artists, were heavily engaged in the economic, political and cultural marketplace. Especially in the Romantic period they were used as symbols of German thinking and culture, and to promote unification. But it comes immediately to mind that the same has occurred for artists in other countries: Tolstoy in Russia, Molière in France or Cervantes in Spain would be comparable. The tension between culture and the marketplace is not restricted to writers but also applies to composers such as Sibelius in Finland, Grieg in Norway or Smetana in the Czech Republic.

Once a sufficient number of studies corresponding to Shakespeare and the market have been undertaken, it is possible to compare the fate of different artists and to gain insights into the exact conditions

under which there is indeed a conflict between culture and the market, as Goethe suggests in the 'Prelude' to *Faust* and in which they go well together, perhaps even reinforcing each other.

Shakespeare's Cultural Capital opens a welcome new area of research in cultural economics. It is to be hoped that similar works are written for artists in various cultural fields and in various countries. This would greatly enhance our knowledge about how artists feel about, and cope with, the market, and how the market copes with culture.

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Note

1. Johann Wolfgang von Goethe (2003) 'Prelude on Stage', *Faust Part I in Faust Parts I & II*, translated by A. S. Kline, [www.http://www.poetryintranslation.com](http://www.poetryintranslation.com), date accessed 27 October 2015, lines 35–7, 49–50, 59–65, 73–4, 89–90, 96–100, 104–5.