

W.M. SHAKESPEARE'S

1623
FIRST FOLIO

FIRST TIME IN IDAHO
2016

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truly set forth, according to their first
ORIGINALL.

The Names of the Principall Actors
in all these Playes.

William Shakespeare.
Richard Burbadge.
John Hemmings.
Augustine Phillips.
William Kemp.
Thomas Pope.
George Bryan.
Henry Comell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.

Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.
John Underwood.
Nicholas Tooley.
William Ecclestone.
Joseph Taylor.
Robert Bensfield.
Robert Goughe.
Richard Robinson.
John Shancke.
John Rice.



ALSO INSIDE
SCANDINOWWHAT?
JAMES CASTLE HOME SITE
AND MORE

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First Folio! in Idaho August 20—September 21, 2016

To commemorate the 400th anniversary of William Shakespeare's death during 2016, the Folger Shakespeare Library in Washington DC has launched an ambitious initiative to loan an original 1623 edition of Shakespeare's First Folio to one location in each state, for the period of one month. Special Collections Faculty at Boise State's Albertsons Library developed a successful application for the loan, with support from the Arts and Humanities Institute, Idaho Shakespeare Festival, Boise Public Library, Idaho Council for Teachers of English, Idaho Humanities Council, Idaho Public Radio, and naturally, Idaho Center for the Book. Idaho Commission for Libraries and Boise City Department of Arts and History have subsequently joined forces with the project.

The national tour is titled *First Folio! The Book that Gave Us Shakespeare*, in acknowledgement of the fact that the book was the first collected works of Shakespeare; the first and arguably most significant collected works by any playwright ever; and the sole source of some of Shakespeare's most beloved works, including *The Tempest*,

Macbeth, *Julius Caesar*, *12th Night*, *As You Like It*, and others, which would have been lost to the world if they hadn't been published in the 900-page tome that is the Folio.

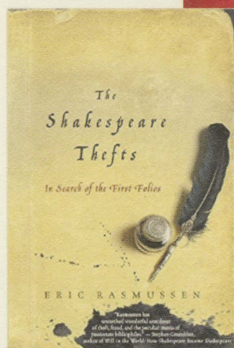
The Folio will be exhibited at the Arts and Humanities Institute Gallery, in Boise State's Ron and Linda Yanke Family Research Park, 220 East Parkcenter Boulevard. We are planning many programs which will be free and open to the public, including a carnivalesque opening ceremony on Saturday August 20; a keynote lecture by Folio expert Eric Rasmussen (see below) on Thursday, September 1; performances, lectures, family and educational activities. In addition to the Folio, the Arts and Humanities Institute Gallery will also feature an exhibit honoring the 40th anniversary of Idaho Shakespeare Festival, and other related displays designed by Boise State students. Community and school groups will be welcome on an advance-reservation basis.

As far as we know, this exhibit will mark the first time that the Folio has ever been in Idaho—and we'd love to hear from

you if you know otherwise. More to the point, if you would like to be involved in creating a program or event to honor the Folio, or if you'd like to volunteer as a docent or host while the Folio is here, please contact us at firstfolio@boisestate.edu. For more information and for program updates, visit <http://archives.boisestate.edu/shakespeare2016.php>. You may also contact Project Director Gwyn Hervochon, Archivist and Librarian in Special Collections at Boise State's Albertsons Library, at (208) 426-1674.

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library, is a national traveling exhibition organized by the Folger Shakespeare Library in Washington, DC, and produced in association with the American Library Association and the Cincinnati Museum Center. *First Folio!* has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, the British Council, and other generous donors.

Keynote Speaker: Folio Expert Eric Rasmussen



Eric Rasmussen, Professor and Chair of the English Department at University of Nevada-Reno, will be the keynote speaker for the *First Folio!* programs in Idaho. His talk is scheduled for Thursday September 1 at Boise State's Yanke Center; for more details as the date approaches visit <http://archives.boisestate.edu/shakespeare2016.php>

Rasmussen is author of *The Shakespeare First Folios: A Descriptive Catalogue* (with Anthony James West; London: Palgrave Macmillan, 2012) and *The Shakespeare Thefts: In Search of the First Folios* (New York and London: Palgrave Macmillan, 2011.) In his online biography, Rasmussen relates, "[In 2012] I published *The Shakespeare First Folio: A Descriptive Catalogue*. This 1000-page catalogue raisonné is the result of two decades of research during which Anthony James West and I located 232 surviving copies of this immeasurably important book—a remarkable 72 more than were recorded in Sidney Lee's census

over a century ago. A research team of UNR graduate students...then examined every copy *in situ* worldwide and prepared full bibliographic descriptions of each. I also published a trade book offering a narrative account of this field research, *The Shakespeare Thefts: In Search of the First Folios*, which has reached a wide (and surprisingly appreciative) audience." One online reviewer described *The Shakespeare Thefts* as "Detailed, humorous and absolutely fascinating, this is an impressive piece of detective work, a startling insight into human covetousness, and a delicious slice of Shakespearean lore."

Rasmussen is also author of *The Royal Shakespeare Company's Complete Works of William Shakespeare* (with Jonathan Bate; New York: Random House; London: Palgrave Macmillan, 2007) and has authored and edited many other publications in print and online, relating to Shakespeare, Medieval and Early Modern Drama, Renaissance Literature, Bibliography and Textual Criticism.



Scandinowwhat?

I admit to the recent indulgence of a longstanding fascination with Scandinavia. I became unnaturally attached to a 2015 wall calendar featuring photographs of that most phantasmic phenomenon, the northern lights (*Aurora Borealis: The Magnificent Northern Lights*. Brown Trout Publishers, Inc., Canada.) The lights are best viewed, and photographed most beautifully, at extreme northern latitudes; all the photographs were made in Scandinavia.

To review a calendar is perverse, extravagant and grotesque. And yet as each extraordinary calendar-picture succeeded the next—and in particular February 2015, with its animated spindly conifers in seeming snow-suits, under mint green skies on sky blue fields—I succumbed to an irresistible conviction that this is where I come from. Mystery, elucidated.

It is true that (like many USAmericans) I grew up with no discernible ethnic specificity, no heritage that my family cared to preserve or present. And yet it is also true that somewhere lurking beneath the embroidered napkins that never saw the light of day, dour Swedes and North Germans of the 19th century were reputed to have been among our ancestors—as long lost to my brothers and I as the dinosaurs. Our past is an imaginary landscape, which the calendar seemed to reveal.

Perverse to review a calendar, did I say? My pronounced *tristesse* in late 2015, as the magical

Northern Lights calendar drew to a close, inspired my thoughtful familiar to secure for me a 2016 *Northern Lights Calendar* (Avonside Publishing, Wiltshire, UK.) It may not be quite as exquisite as 2015, yet it's quite exquisite enough to serve as a daily touchstone of the sublime; and many months still remain.

In an earlier episode under the influence of a Scandinavian dreamscape, I acquired a “cook book” called *NOMA: Time and Place in Nordic Cuisine* (Phaidon, 2010.) It does not fit the category in an ordinary sense. Replete with formally astonishing photographs (by Ditte Isager) of art-as-cuisine foodstuffs created at the award-winning NOMA restaurant in Copenhagen, and introduced by contemporary artist Olafur Eliasson, the book is more of an *objet d'art* than anything else. Chef-explorer-gastrogenius-restauranteur René Redzepi is highly innovative in the use of local, indigenous, overlooked ingredients gathered from the Scandinavian wilds. Often this means he is cooking with mosses, lichens, pine needles, fungi, seagull eggs, whey, squid, and sea buckthorn berries (as opposed to introduced ingredients from the more temperate climes of Europe, which shaped a sort of imitative-adoptive Scandinavian cuisine over the last few centuries or so.) While the culinary project is bold and artful, and the book ravishing, there is virtually nothing here that a home cook might employ, as the recipes are so contrived, the ingredients so rarified and obscure, and the processes so labor-intensive and laboratory-precise. NOMA was named the World's Best Restaurant in both 2010 and 2014, but this is

more a cuisine for exhibition than emulation, which leaves a dry taste in one's mouth. There's not an aquavit's chance in an aquifer that anyone would attempt one of these alleged recipes; and yet. René Redzepi recently announced that the restaurant will close at the end of 2016, and will reopen as “an urban farm.”

A couple years after the beautiful disillusionment of *NOMA* (the book,) robots online induced me to consider also *The Nordic Cook Book* by the redoubtable Magnus Nilsson. Touted by reviewers on NPR (who seem, I apologize, very attuned to what the internet robots are on about) the book is an encyclopedic survey of Nordic cuisine, describing both historic and contemporary cooking practices, with indigenous, traditional, colonial, regional and modern influences thoughtfully disentangled. Magnus will tell you how to make the slaws, pickles and puddings of a traditional *smörgåsbord*, but also how to neatly braise a pilot whale. (I did not know until I knew, that I wanted to know how to braise a pilot whale, stew a seal, ferment a shark or smoke an impressive quantity of eels.)

Magnus Nilsson is incredibly knowledgeable, but also (as viewers of the PBS documentary *Chef's Table* may have noticed) rather young. Not young to cook, but young, perhaps, to be both a celebrity chef and the author of such a weighty tome; perhaps that is why the book is intermittently hasty, poorly edited, redundant and a bit annoying. Magnus has the authorial voice of a beloved but irritating friend; he is the sort who frequently opines on what he considers

“right” and “wrong” in other peoples’ cooking, and then glosses the next recipe by saying, “This is wrong but I like it this way.” He is guilty of spending many, many words and pages instructing his reader on the proper techniques for blanching a cauliflower; or boiling or steaming one; subjecting a carrot or cabbage to these procedures, etc., recipe by recipe. I doubt that many readers of this tome (or anything, really) require that level of supervision.

Much more might be said about Magnus’ grating but oddly endearing tone, his jejeune smoked eel and rotted shark stories, his bad attitude; or far better, about the lovely and unpretentious photographs of Scandinavia’s foodscapes that enliven this fine fat seal of a book.

Overnight on the radio recently, I heard the testimonials of happy people who have had their DNA analyzed through (newly affordable!) services such as *Ancestry.com*. They testified that they had learned so much about themselves, through the (newly affordable!) spit-and-send tests which purport to reveal specific evidence of where one’s ancestors came from; new links to living relations; and in the case of one speaker, evidence that she possessed a greater than average share of Neanderthal DNA. This made my heart melt like a braising pilot whale steak; because I have long felt that I possess a far greater than average share of Neanderthal DNA. And I wondered if my own spit also contains a clue to my infatuation with imaginary Scandinavia, whence imaginary ancestors were purported to have departed.

As I muse over these (manifestly) idle thoughts and daydream over time-lapse photographs of the northern lights...just right now it is being reported that Denmark intends to seize the assets

of refugees who seem to have anything more than a modicum in their possession; and that Sweden and Finland, until recently so reliable in their support of refugees, have recently determined that they will need to deport tens of thousands of hapless asylum seekers.

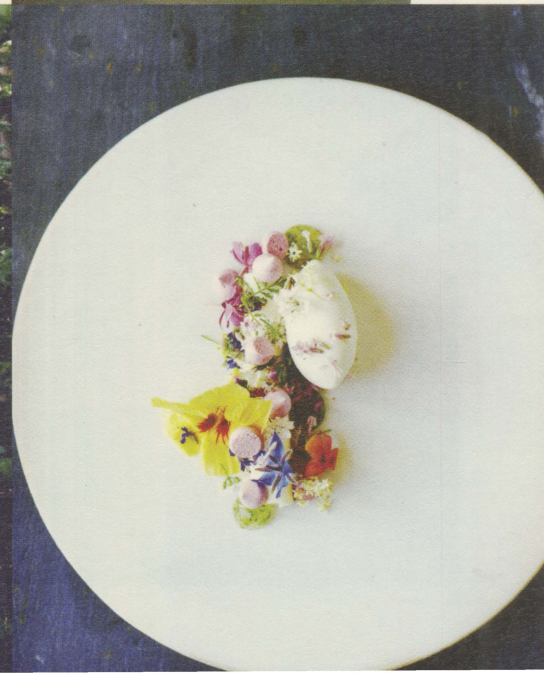
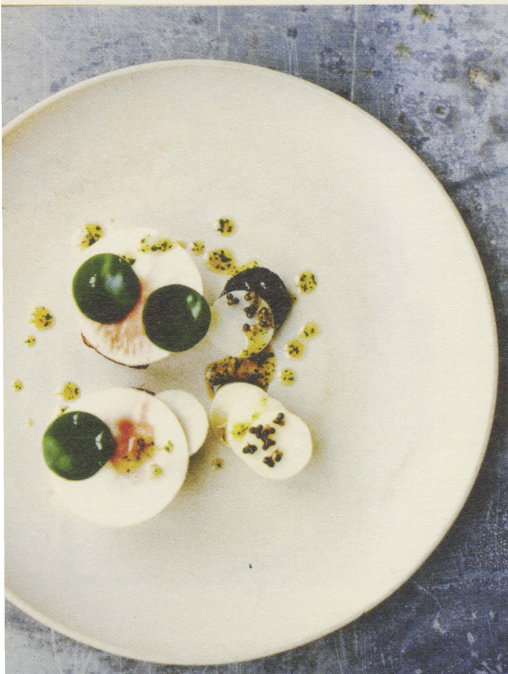
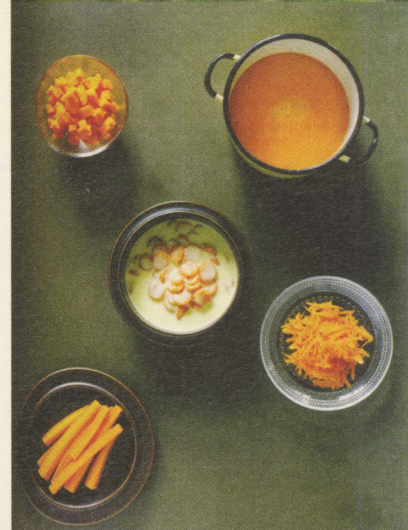
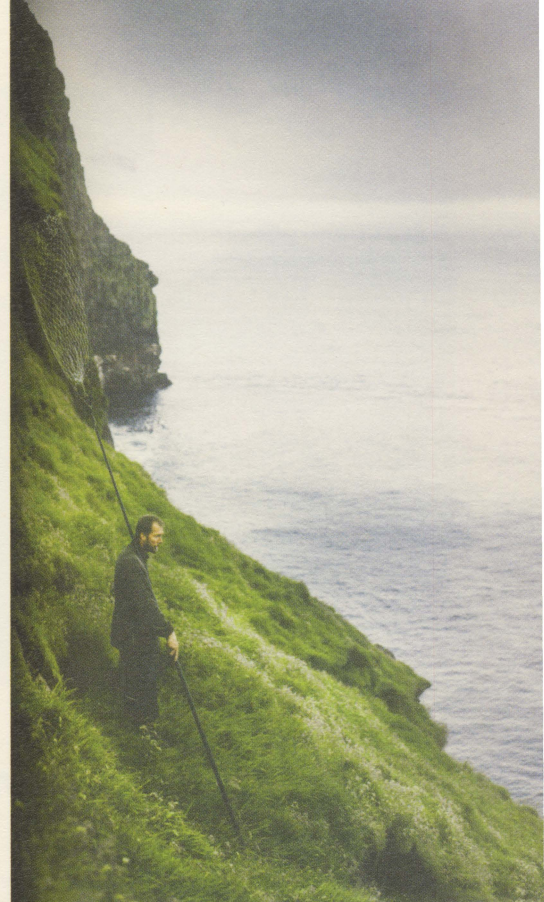
Is it time to snuff the St. Lucia’s candle lights of my idealized Scandinavia? But I have not even been there yet (clearly,) and my calendar has many months yet remaining. I still hope to visit there some day—whether looking for those lights of tolerance and humanism there that I want to believe in; or searching for my Neanderthal cousins, I’m not sure. Northern lights, shine a little longer for all your new, old and returning daughters. And save some lichen for us.

Much Further Reading:

By happy coincidence, this essay finds kinship in a stylish small publication with unlikely Idaho ties. *The Cross Section: An Exploration of All Things Nordic*, is published biannually by undergraduate and graduate students at the Department of Scandinavian Studies at the University of Wisconsin-Madison. Essays, poetry, photography and artwork on Nordic subjects, contributed and edited by students at several regional colleges and Universities are featured; a recent issue included critical treatments of both Hans Christian Andersen’s *Inchelina* and Stieg Larsson’s *The Girl with the Dragon Tattoo*, a conceptual map of Sweden in a series of watercolor diagrams, and contemporary photography from the Swedish countryside. Boise State Professor Brian Wiley lends art direction and graphic design. <http://thecrosssection.com/about-us/the-journal/>

—Stephanie Kathryn Bacon

Images, clockwise from above left: February 2015, Brown Trout; July 2016, Avonside; Man smoking and waiting for a Puffin to come close enough for him to net it (*The Nordic Cookbook*); Diced carrot, Carrot Soup, Grated Carrot Salad, Boiled Carrots, Creamed Carrots (*The Nordic Cookbook*); Dessert of Flowers (NOMA); Zealand Woods (NOMA); Reindeer with celeriac and Wild Herb Gel (NOMA.)





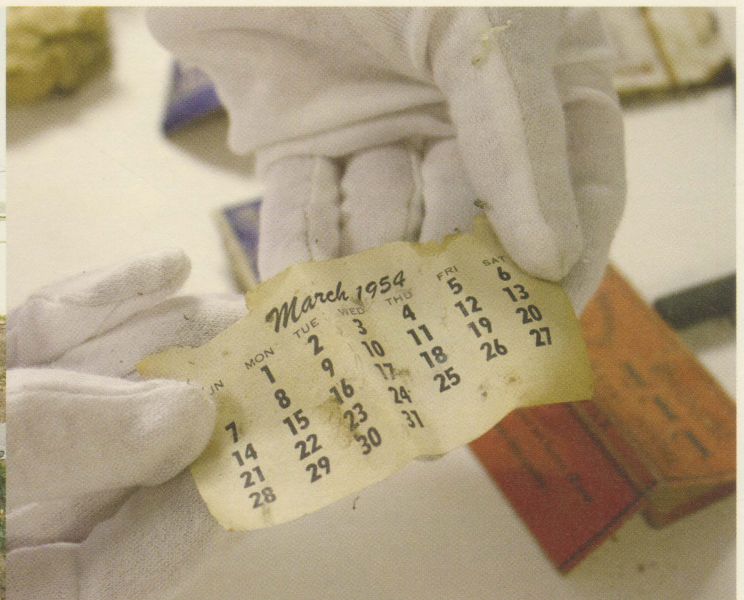
James Castle Home Site to be Opened to the Public

Readers of this newsletter are likely to be familiar with the biography of Idaho's remarkable self-taught artist James Castle (1899-1977) whose numerous artist's books, drawings, found paper assemblages and objects have been exhibited at the American Art Museum at the Smithsonian, the American Folk Art Museum, The Philadelphia Museum of Art, and internationally. Last Fall, the City of Boise acquired the Castle family home site on Castle Drive in the neighborhood once known as Pierce Park, where James lived and worked for most of his adult life. Through preservation and restoration, the exterior of the house and its surrounding landscape will be returned to the way they appeared during Castle's life; interpretive displays will be installed in the

family home, and in the rustic outbuilding which Castle employed as a studio. Also referred to as the Bunkhouse, this was the studio described by ICB founder Tom Trusky as "[Castle's] refuge...an old chicken coop, that small, dirt-floored shed..." and the place where Castle perfected his astonishing array of original techniques and expressions, and "methodically constructed, reconstructed, and deconstructed his world." (*James Castle: His Life & Art*, Idaho Center for the Book, 2008.) When the project is completed in October 2017, the public will be able to tour the site and attend programs and workshops; and notably, an ongoing artist-in-residence program will be initiated, with the specific charge to support artists of "diverse ages, backgrounds and disciplines."

The Boise City Department of Arts and History has shown vision and foresight in pursuing this initiative, which exists outside the city's most visible historic preservation districts, and yet offers a unique cultural resource for our community, and for admirers and scholars of James Castle's work everywhere. <http://www.boiseartsandhistory.org/>

Clockwise from above left: Ephemera found at Castle home site; main residence prior to renovation; calendar page and ephemera from home site; Castle's studio shed, prior to renovation, exterior. Images courtesy of Boise City Department of Arts and History.



Al-Mutanabbi Street Exhibit Wins Friends and Influences Book Artists

Al-Mutanabbi Street Starts Here, the exhibit which opened at Boise State's Arts and Humanities Institute Gallery last Fall and closed with a lively commemorative reading on March 5, drew enthusiastic engagement from students and community members who may not have anticipated what broadly humanistic and life-affirming perspectives the project has to offer. The project commemorates the March 5, 2007 car bombing of Al-Mutanabbi Street, Baghdad's beloved street of booksellers, publishers and literary culture; and includes poetry, broadsides, artists' books and prints from around the world. The project is ongoing, and new bodies of work in photography and musical composition are in development.

Highlights of the project at Boise State included a Fall visit from project founder, poet and activist bookseller Beau Beausoleil, who met with several classes and interest groups in the Gallery. The Idaho Book Arts Guild was inspired by their meeting with Beausoleil to create a group edition of hand-printed bookmarks on handmade paper in tandem with the project; these were also exhibited in the gallery at the closing reading, prior to being distributed in the community. And many artists involved with the project from around the world were able to share in the experience of our exhibition through the ICB Fall 2015 Newsletter, which cataloged our show.

The March 5 reading was an inspired and inspiring affair, organized by the Idaho Book Arts Guild (and deftly promoted through a letterpress-printed broadside by Earle Swope and the social media stylings of Kim Sherman-Labrum.) Readers included IBAG members Jeanette Ross and Diane Rice, as well as novelist Judith McConnell Steele, Emeritus Professor Chuck Guilford, Sun Valley author and filmmaker Conda Douglas, and our most gracious emcee, Debra Smith. The evening also featured acoustic music and a beautiful, memorable performance of Middle Eastern dance.

The Al-Mutanabbi Street Project is being broadly celebrated this Spring in Washington DC as a cultural festival, with partners including George Mason University's School of Art and Fenwick Library, Smith Center for Healing and the Arts, Split This Rock, McLean Project for the Arts, Corcoran School of the Arts and Design at The George Washington University and Georgetown University, Northern Virginia Community College, Cultural DC, Smithsonian Libraries, Brentwood Arts Exchange, Busboys and Poets, and George Mason University Student Media and Fourth Estate Newspaper. (http://fenwickgallery.gmu.edu/?page_id=2870)

Above: Beau Beausoleil conducted a gallery tour for IBAG members in November 2015. Below: detail from the installation of bookmarks created for the project by IBAG members Kim Labrum, Amy Nack, Diane Rice, Jeanette Ross, Ilse Schreiner, and Earle Swope, with help from Tom Bennick.



recto/verso

The Persistent Continuity of Idaho Booker's Dozen

The last public viewing of *Idaho Booker's Dozen 2015-16* will take place at **Honeycomb**, a celebration of Arts and Humanities at Boise State. Join us at the Arts and Humanities Institute Gallery, Ron and Linda Yanke Family

Research Park, 220 East Parkcenter Blvd., on Thursday April 7, 4:30 - 7 pm. This informal reception will also include music, new books by faculty authors, visual exhibits, refreshments, no-host bar, free parking. For more information: AHl@boisestate.edu

The Call for Entries for *Idaho Booker's Dozen 2017* will be released in Spring 2016; the deadline for entries is September 1 2016. To receive a paper or electronic copy of the call, please email idahocenterforthebook@boisestate.edu, or drop us a line at the postal address on the mailing side of this newsletter. *Idaho Booker's Dozen* is a biennial traveling juried exhibition of artists' books, entering its twelfth (!) iteration.

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Shakespeare's First Folio, open to its title page and seen in its natural habitat, the Folger Shakespeare Library in Washington DC. This image, and the image of the Folio (open to List of Actors) incorporated on the front cover and on the interior left panel appear courtesy of the Folger Shakespeare Library.

