

This is number / 30

Special edition for the Opening of

Shall I compare thee?
Shakespeare in Translation

Exhibition Cases

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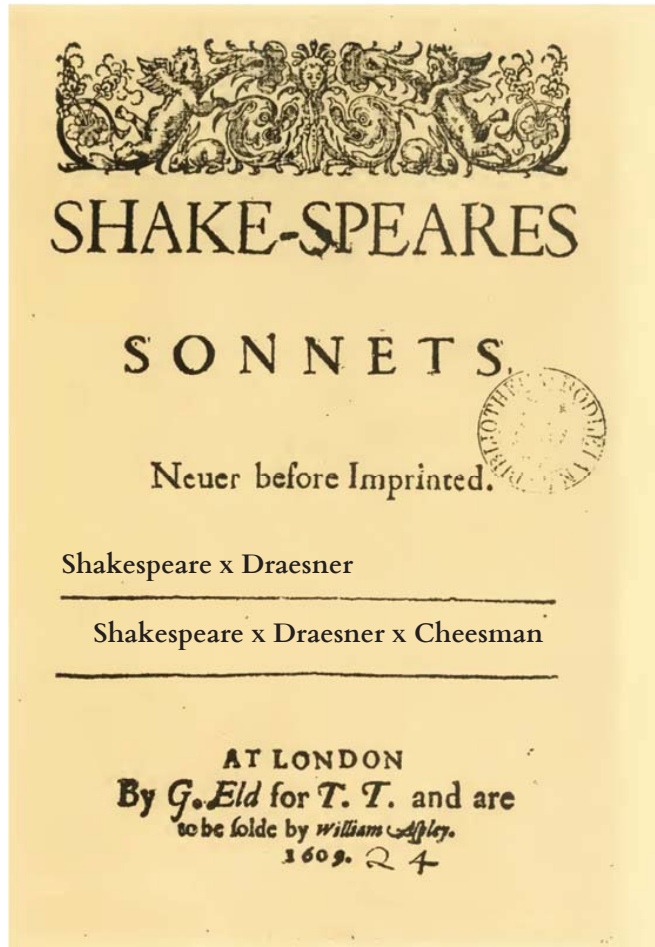
handbound and numbered by
Henrike Lähnemann

Sonnets: Shakespeare x Draesner x Cheesman

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Tuesday, 12 April 2016, 5:30pm
Voltaire Room
Taylor Institution Library, Oxford



Title page for 'Twin Spin' which reproduces the Bodleian copy of the first edition of the sonnets: *Shake-speares Sonnets. Neuer before imprinted*, London: 1609, Oxford, Bodleian Library: Arch. G d.41 (2) (Case 1, no. 1)

Celebrating Shakespeare, Ulrike Draesner and the Art of Translation in the Taylor Institution Library

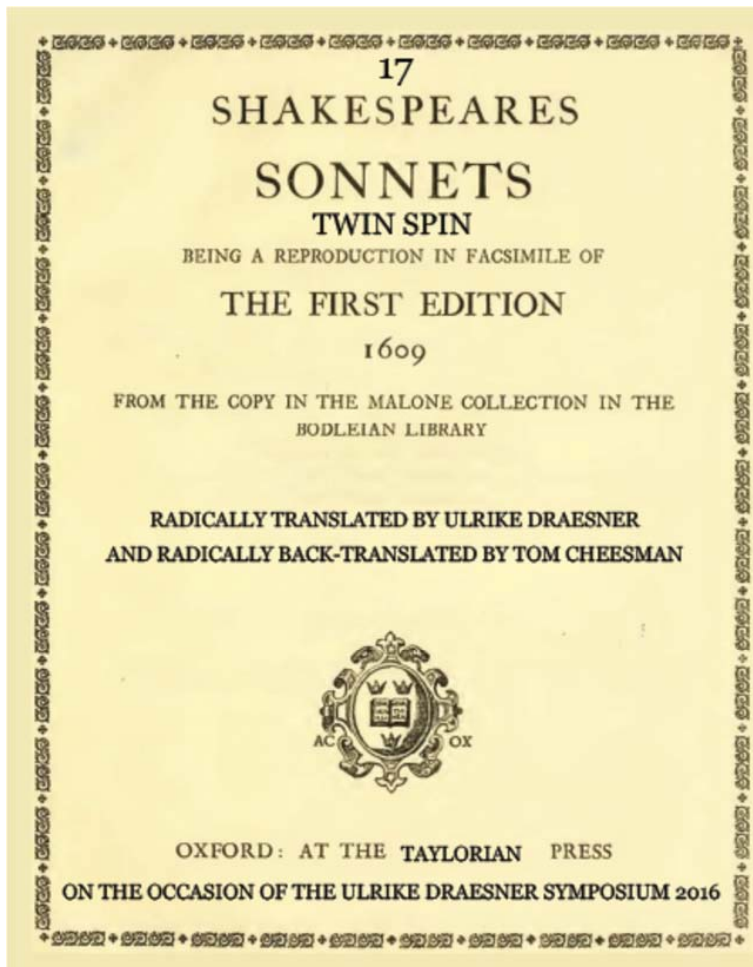
400 years after Shakespeare's death, the Taylorian Library presents ways in which his texts have stayed alive across the centuries in languages around the world.

The exhibition was curated by Henrike Lähnemann (Professor of Medieval German Literature and Linguistics), together with Emilia Henderson and Philippa Taylor and the help of the Taylor Institution staff. Special thanks to Lydia Pryce-Jones who designed the cover image, to Emma Huber for masterminding the operation, and to Clare Hills-Nova for her curatorial expertise!

A special focus lies on the "radical translation" by Ulrike Draesner, Writer in Residence in Oxford, on the occasion of the symposium discussing her work in April 2016 (Case 1).

The European obsession with translating Shakespeare's sonnets is shown in copies from the Taylorian holdings from the 19th to the 21st century. (Case 2 – Case 4)

The worldwide context of Shakespeare-mania is explored in other forms of creative adaptation, across languages and media. A special case is provided by the *Tempest* which is presented both in visual and linguistic transformations. (Case 5 – Case 6)

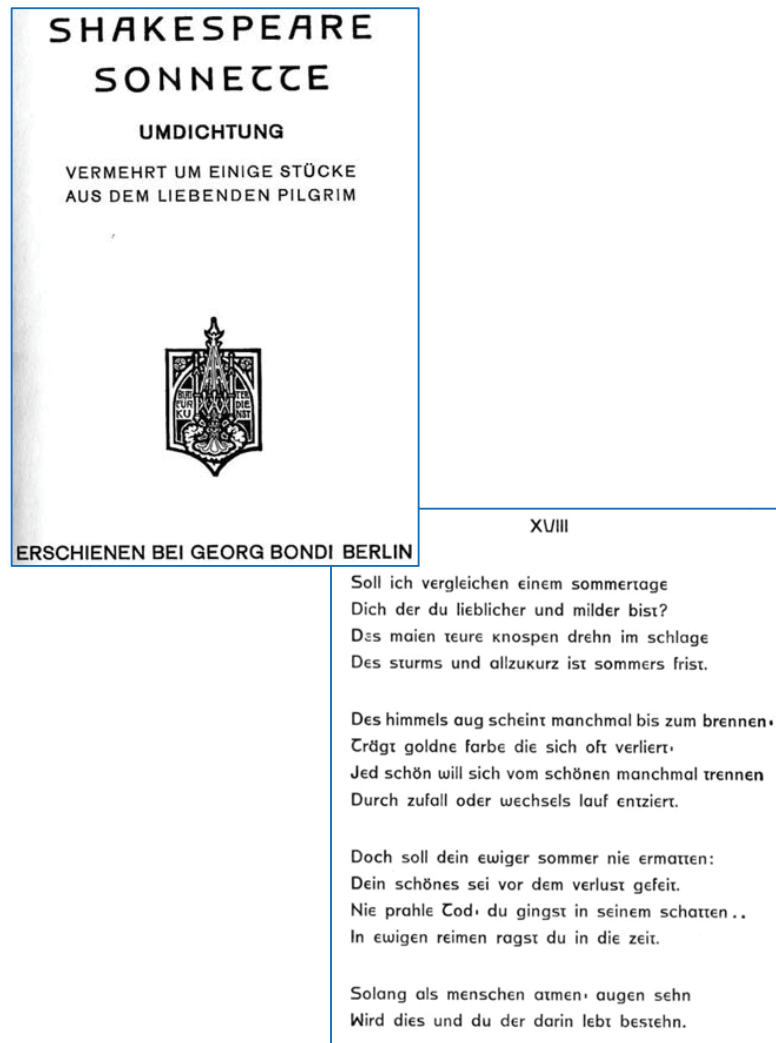


Cover for ‘Twin Spin’, based on the facsimile edition by Sidney Lee, *Shakespeares Sonnets*, Oxford 1905 (Case 1, no. 1)

Case 1: Shakespeare x Draesner x Cheesman

The genesis of ‘Twin Spin’ lies in the cloning debate of the 1990’s when Ulrike Draesner wrote the essay ‘Will and Dolly’, published with 17 ‘radical translations’ in 2000. Tom Cheesman picked up the ball with his back-translations, published together with Ulrike Draesner’s versions and Olive Ond’s *Shakespeare’s sonnets spun through 7 languages with GoogleTranslate* as ‘Thymine’ in 2013. The newest transformation goes back to the oldest form of reproduction: handpress printing.

- 1 *Twin Spin: 17 Shakespeare Sonnets*
radically translated by Ulrike Draesner
and back-translated by Tom Cheesman
ed. by Henrike Lähnemann and Emma Huber
Taylor Institution Library, Oxford: 2016
Taylor Institution Library Depositum
- 2 *Thymine, 17 Sonnets x 4* by
William Shakespeare, Ulrike Draesner, Tom Cheesman, Olive Ond
Hafan Books, Swansea: 2013
(Boiled String Poetry Chapbooks # 7)
Taylor Institution Library Depositum
- 3 *To change the subject. Die Übersetzung der Worte in Sprache*
ed. by Peter Waterhouse
with: Ulrike Draesner: *Twin Spin, Sonette von Shakespeare*
and: Barbara Köhler: *Niemand’s Frau, Gesänge zur Odyssee*
Wallstein, Göttingen: 2000
Taylor Institution Library REP.G.14145
- 4 *Sonnet 68: Shakespeare x Draesner*
Typeset by staff and students from Modern Languages
Handprinted by Ulrike Draesner,
Bibliographic Press, Bodleian Library: March 2016

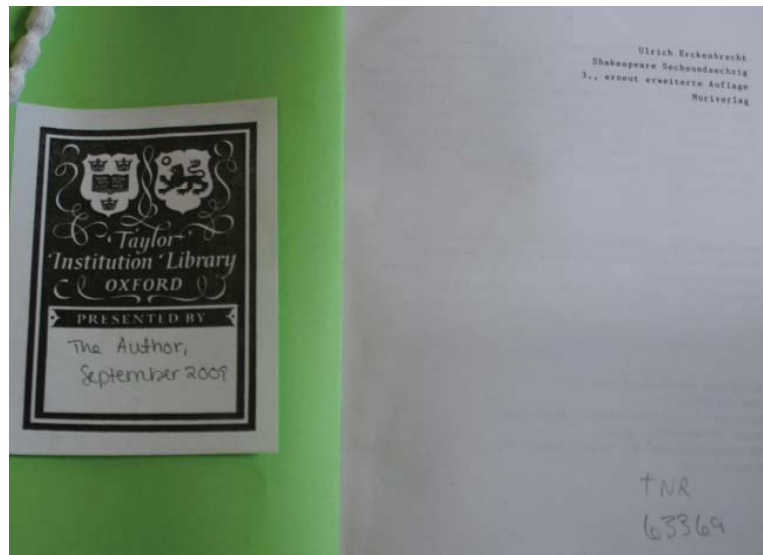


Cover and Sonnet 18 of Stefan George's translation, set in his specific type face and printed on rag paper (Case 2, no. 3)

Case 2: German Sonnet Translations

After the Bible, Shakespeare's sonnets are the work of world literature most often translated into German. Indeed, it has become a touchstone for any self-respecting poet to provide a new translation of at least the best known – sonnet 18 racks up more than 200 translations. The Taylorian presents a small selection, starting with Dorothea Tieck, and shows the library's multiple copies of the typographically opulent version by Stefan George.

- 1 *Shakespeares Sonette: in der Übersetzung Dorothea Tiecks*
ed. by Christa Jansohn, Tübingen, Francke: 1992
Taylor Institution Library REP.G.6068
- 2 Otto Gildemeister: *Shakespeare's Sonette*
Brockhaus, Leipzig 1876
Taylor Institution Library 17.G.18
- 3 Stefan George: *Shakespeare sonnette*
Georg Bondi, Berlin: 1909 et al.
Taylor Institution Library LU.226.A.16(12) /
CB.GEO6 - 4 - J2 *12
- 4 Friedrich Huch: *Shakespeare, Sonette: ins Deutsche übertragen*
von Paul Renner mit einer Titelzeichnung und Initialen geschmückt
Georg Müller, München 1921
Taylor Institution Library Donation Angi Howell 2013
- 5 Karl Kraus: *Shakespeare's Sonette*
Kösel: München 1964
Taylor Institution Library MC.401.A.1
- 6 Wolf Biermann: *Das ist die feinste Liebeskunst: 40 Shakespeare-Sonette*
Kiepenheuer & Witsch: Köln, 2004
Taylor Institution Library SC.9094.A.12



Presentation copy of Ulrich Erckenbrecht's multiple translation which developed from a typescript "im Selbstverlag" collecting and researching versions of sonnet 66; his own fifteen versions of the sonnet are online on <http://www.poetenladen.de/> (Case 3, no. 5)

Case 3: Editing & Researching the Sonnets

Researching Shakespeare's sonnets has been done nearly as often as translating them. European academics tended to be less obsessed with the name game of the addressee, and more focussed on the sonnets as reflecting the status of poetry. Comparing different translations has proved a popular past-time, compiling, classifying and contrasting varying takes on the form, content and poetical concepts behind them.

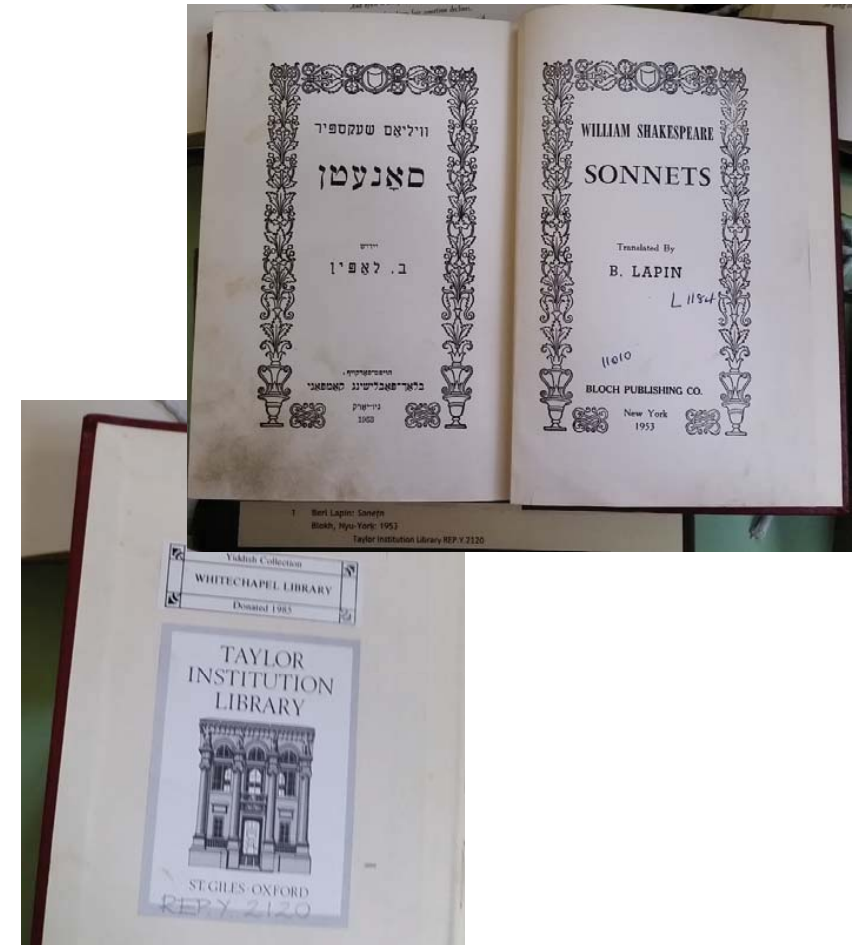
- 1 Friedrich Theodor Vischer: *Shakespeare-Vorträge*, vol. 1
J.G. Cotta, Stuttgart: 1899
Taylor Institution Library HG.295.A.1
- 2 Georg Gottfried Gervinus: *Shakespeare*
W. Engelmann, Leipzig: 1862
Taylor Institution Library 47.F.21
- 3 Karl Joseph Simrock: *Die Quellen des Shakspeare in Novellen, Märchen und Sagen mit sagengeschichtlichen Nachweisungen*
A. Marcus, Bonn: 1870
Taylor Institution Library 47.D.13/14
- 4 Ludwig W. Kahn: *Shakespeares Sonette in Deutschland: Versuch einer literarischen Typologie*. Thesis 1934; published: Gotthelf Verlag: Bern und Leipzig, 1935
Taylor Institution Library M. adds. 95 d.22 / REP.G.15146
- 5 Ulrich Erckenbrecht: *Shakespeare Sechsendsechzig 200 deutsche Übersetzungen von Sonett 66*
3rd edition, Muriverlag, Kassel: 2009
Taylor Institution Library TNR 63369

Case 4: European Sonnet Translations

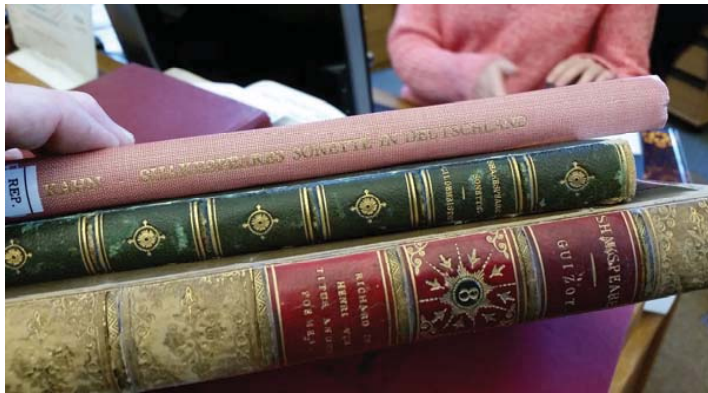
Beyond Germany, Shakespeare's sonnets have also invited poets in other countries to identify with them – in particular, Yiddish and Russian versions reveal the sonnets as a secret code to talk about a life led under dictatorship or in exile. In France, François-Victor Hugo engages in a dialogue with Shakespeare. In Italy, Giuseppe Ungaretti's version can also be read in this way, as expressed in the title of a dissertation on his translation: 'Da poeta a poeta'.

- 1 Berl Lapin: *Soneṭn*. Blokh, Nyu-York: 1953
Taylor Institution Library REP.Y.2120
- 2 Giuseppe Ungaretti: *40 sonetti di Shakespeare*. Mondadori, Milan: 1966
Taylor Institution Library CIR.6148.A.1
- 3 Antonietta Cataldi: *Da poeta a poeta: il sonetto XXXIII di Shakespeare nelle traduzioni di Montale e Ungaretti*. Congedo, Galatina (Lecce): 1996
Taylor Institution Library REP.I.5563
- 4 Ramón Gutiérrez Izquierdo: *Sonetos de Shakespeare: Shakespeare's sonnets*. Edicións Xerais de Galicia, Vigo: 2011
Taylor Institution Library REP.Y.2120
- 5 Joan Triadú: *Els sonets de Shakespeare: estudi i selecció d'interpretacions*. Els cinquanta-cinc, Barcelona: 1958
Taylor Institution Library REP.S.118
- 6 Sergei Marshak: *Izbrannye perevody angliiskie ballady i pesni*. Moscow: Gos. izd-vo khudozh. lit-ry 1946
Taylor Slavonic Library PG3476.M3725.A6.I9
- 7 S.I. Trukhanov: *Sonety*. Moscow: 2003
Taylor Slavonic Library TNR 15706

- 8 Albert Wawrik: *Dwé lubości ja mam : 77 sonetow* (Sorbian translation with an introduction by Gerald Stone). Budyšin : Domowina 1989
Taylor Slavonic Library PG3476.M3725.A6.I9



Title and bookplate of the Yiddish edition of the sonnets, printed by the translator's son (Case 4, no. 5)



Emilia Henderson and Philippa Taylor, Library Trainees,
preparing the Taylorian copies for the exhibition

Case 5: Shakespeare Translated Across Media

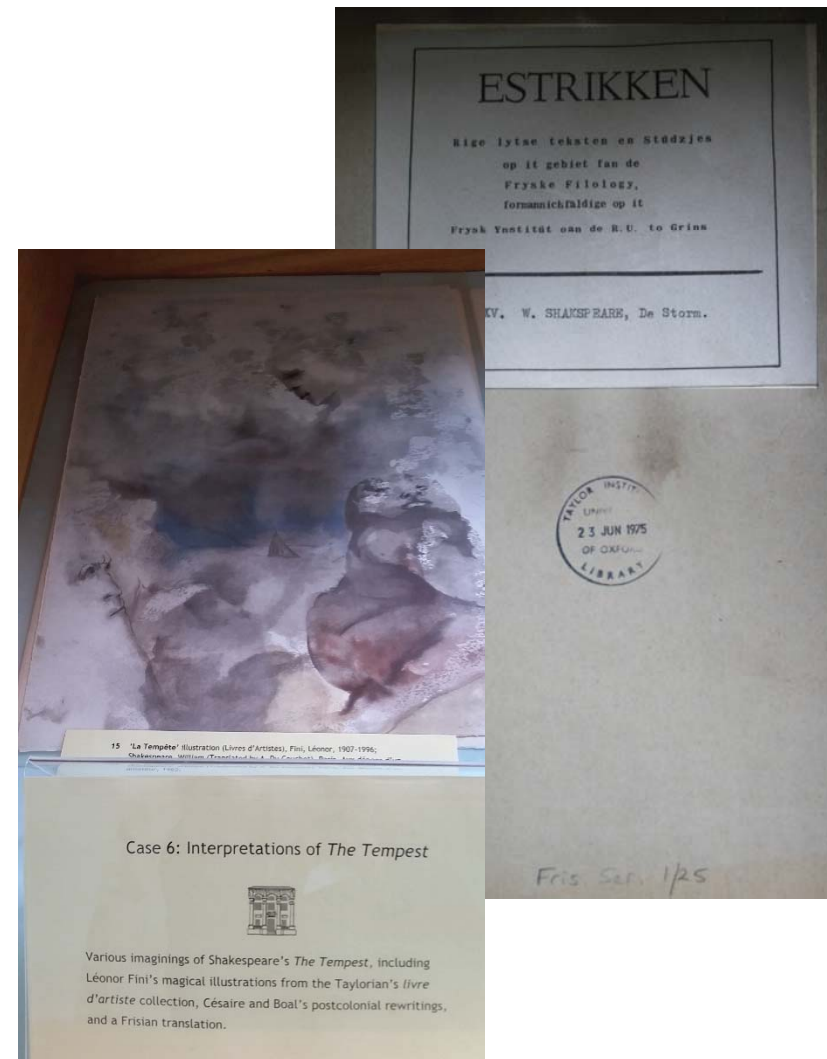
Translation is not confined to the page. Shakespeare has inspired visualisations from early illustrations to video installations. In this section, the Taylorian librarians have put together some suggestions for further explorations of the Bard's rich heritage across the world – an invitation to go on further explorations in the stacks, shelves and displays across the building!

- 1 **Korol' Lir [videorecording]** Kozintsev, Grigoriï Mikhaïlovich ; Pasternak, Boris Leonidovich, 1890–1960 ; Shostakovich, Dmitriï Dmitrievich, 1906–1975 2004 [S.l.] : Russian Cinema Council 2 DVDs (140 min.)
Taylor Institution Library PN.R9.K69 KOR DVD-S
- 2 **Macbetto: tragedia di G. Shakspeare** Leoni, Michele, 1776–1858 ; Capurro, Niccolò 1815 Pisa : Presso Niccolò Capurro 162
Taylor Institution Library VET.ITAL.IV.B.881
- 3 **O rei Lear** Shakespeare, William, 1564–1616. Vieira, Manuel 1943 Coimbra : Editorial Saber 271 p. : ports. ; 19 cm
Taylor Institution Library REP.P.218
- 4 **'Macbeth' – illustration (Livres d'Artistes)**, Gromaire, Marcel, 1892–1971; Shakespeare, William (translated by François-Victor Hugo). Paris, Tériade, 1958.
Taylor Institution Library, Strachan Collection
- 5 **Otello: Maour Venezia** Klerg, Marsel, 1912–1984 2007 Kemper [i.e. Quimper] : Embann. al Lanv 197 p. : 18 cm
Taylor Institution Library Closed Stack
- 6 **Macbeth: tragédie en cinq actes** Ducis, J.-F. (Jean-François), 1733–1816. 1816 Paris : A. Nepveu 86 p. 20 cm
Taylor Institution Library VET.FR.III.B.572

- 7 **Hamlet: tragédie en cinq actes, imitée de l'anglais** Ducis, J.-F. (Jean-François), 1733-1816. 1813 Nouv. éd., augm. des variantes. Paris : A. Nepveu 88 p. ; 21 cm
Taylor Institution Library FINCH.M.126(2)
- 8 **Romeo y Julieta; Otelo** Neruda, Pablo, 1904-1973 ; Macpherson, Guillermo, 1824-1898 ; Henríquez Ureña, Pedro, 1884-1946 1966 Buenos Aires : Losada 217 p. ; 18 cm
Taylor Institution Library RPM-NER.242/1
- 9 **Dramas de Guillermo Shakespeare : El mercader de Venecia ; Macbeth ; Romeo y Julieta ; Otelo : dibujos y grabados al boj de los principales artistas alemanes** Menéndez y Pelayo, Marcelino, 1856-1912 1881 Barcelona : Biblioteca "Arte y Letras"
Taylor Institution Library REP.S.2665

Case 6: Interpretations of the Tempest

- 1 **'La Tempête'** illustration (Livres d'Artistes), Fini, Léonor, 1907-1996; Shakespeare, William (Translated by A. Du Couchet). Paris, Aux dépens d'un amateur, 1965.
Taylor Institution Library, Strachan Collection
- 2 **A tempestade; As mulheres de atenas** Boal, Augusto. 1977 Lisboa : Plátano Editora 204 p. ; 18 cm
Taylor Institution Library DAF.2.BOA
- 3 **Une tempête: theatre : d'après "La tempête" de Shakespeare. Adaptation pour un théâtre nègre.** Césaire, Aimé. [1969] Paris : Éditions du Seuil 93 p. ; 18 cm
Taylor Institution Library DFE.2.CES.A.204/1
- 4 **De storm: in toneelstik:** Posthumus, Rinse, 1790-1859 1958 Grins: Frysk Ynstitút oan de R. U. to Grins
Taylor Institution Library FRIS.SER.1/23



Frisian translation of the Tempest (Case 6, no. 4)

From fairest creatures we desire increase,
 That thereby beauties *Rose* might neuer die,
 But as the riper should by time deceafe,
 His tender heire might beare his memory:
 But thou contracted to thine owne bright eyes,
 Feed'st thy lights flame with selfe substantiall fiewell,
 Making a famine where aboundance lies,
 Thy selfe thy foe, to thy sweet selfe too cruell:
 Thou that art now the worlds fresh ornament,
 And only herauld to the gaudy spring,
 Within thine owne bud burieit thy content,
 And tender chorle mak'st wast in niggarding:
 Pity the world, or else this glutton be,
 To eat the worlds due, by the graue and thee.

1 Shakespeare

From fairest creatures we desire increase,
 That thereby beauty's rose might never die,
 But as the riper should by time decrease,
 His tender heir might bear his memory:
 But thou, contracted to thine own bright eyes,
 Feed'st thy light's flame with self-substantial fuel,
 Making a famine where abundance lies,
 Thyself thy foe, to thy sweet self too cruel.
 Thou that art now the world's fresh ornament,
 And only herald to the gaudy spring,
 Within thine own bud buriest thy content,
 And, tender churl, mak'st waste in niggarding.
 Pity the world, or else this glutton be,
 To eat the world's due, by the grave and thee.

1 Shakespeare x Draesner

von hellsten kreaturen begehren wir anstieg
 dass das mandelbrot der gekrümmten schönheit nie sterbe
 doch wie die fertigen mit der zeit verschwinden, so mag ein kopierer
 belockend die erinnerung an sie tragen: in sich.
 du aber, getackert an die schlaueit deiner augen
 fütterst die flamme des anscheins mit dem selbst
 referentiellen öl der sprache des einzelnen
 wo überfluss zu zellen gerinnt, bist dir mit dir
 genug, das ornament dieser welt: naturident
 blühh im kasten die karten deines kontinents
 auf, durch deinen glasstabkörper, steigt sie längst
 im spendesaal, die zarte locke dna.

bedaure die gezeugten, sonst ist es antropophagie
 das ihre zu essen, wie ihr grab, behandelst du sie.

1 Shakespeare x Draesner x Cheesman

of brightest creatures we desire returns,
 that the mandelbrot of crooked beauty never die,
 but the readied timely fading, a copier or heir
 can carry their tender memory curling within them:
 you however, fastened to the cuteness of your own eyes,
 feed the flambeau semblance with the self
 referential oil of a language one solely owns,
 where excess reduces to cells, do you for you
 suffice, this world's adornment: synth-nature
 slide-arrayed, the charting of your continent is up
 wards through your glass-rod-body churns already,
 donor-spent, the curly tendril dna.
 pity the procreated, or else a cannibal be, eat the m
 eat of them, like their grave, should you treat the m.

18.

Shall I compare thee to a Summers day?
 Thou art more louely and more temperate:
 Rough windes do shake the darling buds of Maie,
 And Sommers lease hath all too short a date:
 Sometime too hot the eye of heauen shines,
 And often is his gold complexion dimm'd,
 And euery faire from faire some-time declines,
 By chance, or natures changing courſe vntrim'd:
 But thy eternall Sommer shall not fade,
 Nor loofe poſſeſſion of that faire thou ow'ſt,
 Nor ſhall death brag thou wandr'ſt in his ſhade,
 When in eternal! lines to time thou grow'ſt,
 So long as men can breath or eyes can ſee,
 So long liues this, and this giues life to thee,

18 Shakespeare

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou growest;
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

18 Shakespeare x Draesner

eines sommertags komparse, du?
 gesünder bist du, besser temperiert:
 stickstoffwinde nagen die teuren maiknospen an
 geleaste sommerzeit fault dattelbraun, zu schnell:
 zu viel uv strahlt durchs ozonloch ab und brennt
 oft ist der sonne teint von smog verhängt
 alles helle beugt periodisch helles in den fall
 chaotisch der zufall, genetisch unser roulette;
 doch in deinem zeitimmunen sommer tanzt keine zelle den fado
 keine verliert, dem du dich verdankst, ihr dna-eldorado
 noch wird der tod prahlen, in seinem schatten wandre deine pracht
 wenn als buchstabenhelix du der zeit entwächst
 solange einer atmen kann, solange augen sehn
 solange lohnt auch dies und klont dir leben ein.

18 Shakespeare x Draesner x Cheesman

a summer day and you and recombine?
 you're better for you, quality controlled:
 rough nitrous gusts aggress the precious may-buds,
 and summer's time-share option's all too short-date:
 too much uv glows through the ozone hole and burns,
 and sol's complexion's tanned by frequent smog;
 periodically in the case of brightness bright declines,
 chance-entrammelled chaos is our gene-roulette;
 time-immunized, your summer cells, though, dance no fado,
 none loses its, what you owe you to, el-dna-dorado;
 nor 'll loud-mouth death proclaim your glory straggles in his gloom,
 when as double-stranded letter-vines you out-climb time;
 so long as breath is drawn, so long as eyes have sight,
 so long this loan repays its own and clones you life.

60

Like as the waues make towards the pibled shore,
 So do our minuities haften to their end,
 Each changing place with that which goes before,
 In sequent toile all forwards do contend.
 Natiuity once in the maine of light.

E Crawls

SHAKESPEARES

Crawls to maturity, wherewith being crown'd,
 Crooked eclipses gainst his glory fight,
 And time that gaue, doth now his gift confound.
 Time doth transfixe the flourish set on youth,
 And delues the paralets in beauties brow,
 Feedes on the rarities of natures truth,
 And nothing stands but for his scyth to mow.
 And yet to times in hope, my verse shall stand
 Praising thy worth, despite his cruell hand.

60 Shakespeare

Like as the waves make towards the pebbled shore,
 So do our minutes hasten to their end;
 Each changing place with that which goes before.
 In sequent toil all forwards do contend.
 Nativity, once in the main of light,
 Crawls to maturity, wherewith being crown'd,
 Crooked eclipses 'gainst his glory fight,
 And Time, that gave, doth now his gift confound.
 Time doth transfix the flourish set on youth,
 And delves the parallels in beauty's brow;
 Feeds on the rarities of nature's truth,
 And nothing stands but for his scythe to mow.
 And yet, to times in hope, my verse shall stand,
 Praising thy worth, despite his cruel hand.

60 Shakespeare x Draesner

wie wellen sich vorkämpfen an ölpockigen strand
 so rasen unsre minuten ihrem ende zu
 mit der vorgängerin tauscht jede den platz, robben
 gengestört, stürzen sie sich die klippen hinab.
 dass wir natefakte sind rückt erst jetzt ins rampenlicht
 die halbe glückshaube der geburt, die chromosomen
 krumm verdeckt – wenig glorios, unser zeugungsroulette
 den jugendjubilerausich als helixtausch fixiert
 die zeit uns ins gesicht und konsumiert frisch
 von der leber weg das wahrheitsspiel natur, „frei“
 traben wir im anthropark dahin; selbst heu
 weiß dort, was züchtung heißt.
 drum, du natefakt, ab in meinen letterntrakt
 grauer samen? quatsch, ich nehme dich im achteltakt.

60 Shakespeare x Draesner x Cheesman

like waves fighting up a crude-moiled beach,
 is how our minutes race towards their ends;
 each swapping places with its predecessor, seals,
 gene-messed, they lemm themselves from off the cliffs.
 that we are natefactual is only now spot-lit,
 birth's half-auspicious caul that shrouds
 crooked chromosomes – rather base, our beget-roulette.
 youth's zesty glee's a trade of helices time fixes
 on our cheeks and makes no bones about consuming
 truth and dare game nature, "free"ly we
 trot around our anthropark where even oats
 know what breeding strains means.
 so, you natefact, down, into my compositor's tray,
 dismal jism? nope: iambic pants off, mater, let's play.

65

Since brass, nor stone, nor earth, nor boundlesse sea,
But sad mortality o'erswaies their power,

E 2

How

SHAKE-SPEARES

How with this rage shall beautie hold a plea,
Whose action is no stronger then a flower?
O how shall summers huntry breath hold out,
Against the wrackfull siede of battering dayes,
When rocks impregnable are not so stout,
Nor gates of Steele so strong but time decayes?
O fearefull meditation, where alack,
Shall times best Jewell from times chest lie hid?
Or what strong hand can hold his swift foote back,
Or who his spoile or beautie can forbid?
O none, vnlesse this miracle haue might,
That in black inck my loue may still shine bright.

65 Shakespeare

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'ersways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wrackful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but time decays?
O fearful meditation! where, alack!
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O none, unless this miracle have might,
That in black ink my love may still shine bright.

65 Shakespeare x Draesner

seit strahlendes, sowie stein, wie boden, wie in mandelbrotküsten
maßloses meer, ölige sterblichkeit mit zahllosen tanks überspült
kriecht schönheit gegen diese wut ins glas des vier-buchstaben-worts
wo handlung nicht stärker ist als die wendung von chlorophyll ins
licht.

doch wie soll der honigatmende schaumbesatz des sommers aushalten
gegen den sieg der das schlachten zurückerfindenden tage?
wenn undurchdringliche häute und tore aus unleserlichen codes
unter dem ansturm der zeit nachgeben, welcher gedanke:
bis das mögliche im realen erscheint. wo könnte das klarste
zeitgezeugte sich in der eigenen zeitlichkeit bergen?
oder welche hand kann diesen huschenden lammfuß je halten?
wer diesen missbrauch hellster mischung verbieten?
keiner, außer er tritt in die macht jener wirklichkeit ein
in der, in diesen tintenstrahl-füßen, nur die eigene folie hell
scheint.

65 Shakespeare x Draesner x Cheesman

since rads, and rock, and soil, as well as fractal-shored
gross ocean, oily mortality by the countless tank engulf,
beauty crawls against this wrath inside the four-letter-word's retort,
where action is no stronger than the lightward ply of chlorophyll.
yet how should summer's nectared bubble-wrap hold out
against the siege of days that pack new battle-kill?
if impermeable skins and gates made of unreadable codes
give way to time's assault, then, what a thought:
till might be faces really is. where could what's most
self-evident, time-bred, within its very temporality hide?
or whose hand hold back this lamb's hustling hoof?
this exploit of brightest mixing, who forbid?
o, none, but he assume might to make seeming be,
so in these ink-jet feet, shine bright a lone folie.

68

THus is his cheek the map of daies out-worne,
 When beauty liu'd and dy'ed as flowers do now,
 Before these bastard signes of faire were borne,
 Or durst inhabit on a liuing brow;
 Before the goulden tresses of the dead,
 The right of sepulchers, were shorne away,
 To liue a scond life on second head,
 Ere beauties dead fleece made another gay:
 In him thofe holy antique howers are scene,
 Without all ornament, it selfe and true,
 Making no summer of an others greene,
 Robbing no ould to dresse his beauty new,
 And him as for a map doth Nature store,
 To shew faultie Art what beauty was of yore.

68 Shakespeare

Thus is his cheek the map of days outworn,
 When beauty liv'd and died as flowers do now,
 Before these bastard signs of fair were born,
 Or durst inhabit on a living brow;
 Before the golden tresses of the dead,
 The right of sepulchres, were shorn away,
 To live a second life on second head,
 Ere beauty's dead fleece made another gay:
 In him those holy antique hours are seen,
 Without all ornament, itself, and true,
 Making no summer of another's green,
 Robbing no old to dress his beauty new;
 And him as for a map doth Nature store,
 To show false Art what beauty was of yore.

68 Shakespeare x Draesner

sein gesicht: total verbrauchter tage clip
 als schönheit noch verging wie heute nur nostalgo-flip
 bevor die mischungsmendel des hellsten die retorten verließen
 und es wagten, auf lebendigen sprossen zu wachsen
 bevor das grabmalrecht gecancel't wurde, der toten
 goldener zopf, für ein zweites leben in einem
 zweiten kopf, bevor der toten hübscher schäffchencode
 andren diene, zum nachwuchslosen frohen sex:
 an ihm zeigt sich die gute alte zeit der sterblichkeit
 ganz ohne ornament, ist er er selbst, naturident
 macht keinen neuen sommer sich mit fremdem grün
 raubt keine alten leer, um frisch sich anzuziehn
 weißkittel stellen als videoclip ihn aus, unserer „mache“-
 kunst zu zeigen, was schönheit hieß im land „es war einmal“.

68 Shakespeare x Draesner x Cheesman

his face: a clip from well and truly worn-out way-back-thens,
 when beauty used to pass as only retro-fads do now,
 before the mendel-mixes of the brightest quit the glass
 and dared to grow on striplings all alive;
 before the law of graveyards, golden dreadlock of the dead,
 was snipped for the sake of second life in second head,
 before their pretty-lambkins-code was re-interpreted
 for others to enjoy sex progeny-free:
 this displays the good old days, mortality's,
 all unadorned, he's he himself, synth-natured,
 making no new summer for himself of borrowed green,
 nor cleaning out old timers to refresh his threads;
 white-coats run him through the video to show our "can-do"
 brand of art what beauty meant in "once upon a" land.