

Ongoing and Out-takes, 1

Inevitably with a book dealing with such wide-ranging themes and artists of such abundance, many pages of research end up not being included. Additionally, once the publication has taken place, there is nothing surer than connections and points that would have slotted into relevant chapters come to light, are stumbled upon or are brought to one's attention. This series of posts is intended to "mop these up" and to keep the topic a-ticking over.

Even before the book had actually left the printing stage, I had arranged a trip that meant I was certain to uncover new material. My weather truncated trip to the Tulsa Archives may have been cruelly curtailed, but even then it took only minutes to come across the first new Shakespeare reference in a draft manuscript among the *Tempest* papers. In the first folder, on only the third page I perused, there was a quote from *Macbeth* "fair is foul and foul is fair".

Also at Tulsa, Christopher Rollason gave a talk which included a reference to Shakespeare in Dylan's "Ain't Talkin'" that would have fitted neatly into chapter 6: "Shakespeare in Dylan". This was from *Hamlet*, yet again: "Himself the primrose path of dalliance treads", which comes amidst Ophelia's witty retort to Laertes's hypocritical lecture to her re chastity.ⁱ I have a feeling that this is the first of many times I will have this "damn, I missed that one", feeling. Then again, the book is already long enough and many of the out-takes, although interesting make the same points as other examples already included.

Nonetheless, I do pine over the non-inclusion of certain things, as is Natural, but it is just too tempting to go on and on with more examples and illustrative parallels. Still, re-reading Shakespeare's Sonnets the other day, I was depressed to realise that in Chapter 8, "Wordplay" in the section on both artists' aural punning on "I/eye", I no longer included Sonnet 104's second line: "For as you were when first your eye I eyed". A post on "Expecting Rain" reminded me that although I quote *Hamlet*'s "country matters", I no longer talk about Dylan's "Country Pie".

Much is made, too, in out-take land, of the significance of the number 16 in Shakespeare's plays, particularly the late romances and how this could (and it was only in the 'tentative suggestion' category) be reflected in the opening of "Changing of the Guards" with its imagery that fits so neatly with Shakespeare's *The Winter's Tale* whose famous 16-year break in the middle is followed by tales of shepherds and desperate men and women.

The upshot of all this being that this series will reclaim some of the out-takes and keep track of the new connections.

In the meantime, if you have not bought the book already - then, now's the time to set that right.

Dylan & Shakespeare: The True Performing Of It [signed copies](#);
Amazon [US](#), [UK](#), [Europe](#) Also: [Foyles](#) [Waterstones](#) etc.

ⁱ <http://www.yatrarollason.info/files/DylanTulsapaper2019.pdf>