ADVISORY BOARD

JONATHAN BATE
MARGRETA DE GRAZIA
MICHAEL DOBSON
INGA-STINA EW BANK
R. A. FOAKES
ANDREW GURR
TERENCE HAWKES

JOHN JOWETT
A. D. NUTTALL
LENA COWEN ORLIN
RICHARD PROUDFOOT
R. L. SMALLWOOD
ANN THOMPSON
STANLEY WELLS

Assistant to the Editor PAUL EDMONDSON

1 Shakespeare and his Stage
2 Shakespearian Production
3 The Man and the Writer
4 Interpretation
5 Textual Criticism
6 The Histories
7 Style and Language
8 The Comedies
9 Hamlet
10 The Roman Plays
11 The Last Plays (with an index to Surveys 1–10)
12 The Elizabethan Theatre
13 King Lear
14 Shakespeare and his Contemporaries
15 The Poems and Music
16 Shakespeare in the Modern World
17 Shakespeare in his Own Age
18 Shakespeare Then Till Now
19 Macbeth
20 Shakespearian and Other Tragedy
21 Othello (with an index to Surveys 11–20)
22 Aspects of Shakespearian Comedy
23 Shakespeare’s Language
24 Shakespeare: Theatre Poet
25 Shakespeare’s Problem Plays
26 Shakespeare’s Jacobean Tragedies
27 Shakespeare’s Early Tragedies
28 Shakespeare and the Ideas of his Time
29 Shakespeare’s Last Plays
30 Henry IV to Hamlet
31 Shakespeare and the Classical World
(with an index to Surveys 21–30)
32 The Middle Comedies
33 King Lear
34 Characterization in Shakespeare
35 Shakespeare in the Nineteenth Century
36 Shakespeare in the Twentieth Century
37 Shakespeare’s Earlier Comedies
38 Shakespeare and History
39 Shakespeare on Film and Television
40 Current Approaches to Shakespeare through Language, Text and Theatre
41 Shakespearian Stages and Staging
(with an index to Surveys 31–40)
42 Shakespeare and the Elizabethans
43 The Tempest and After
44 Shakespeare and Politics
45 Hamlet and its Afterlife
46 Shakespeare and Sexuality
47 Playing Places for Shakespeare
48 Shakespeare and Cultural Exchange
49 Romeo and Juliet and its Afterlife
50 Shakespeare and Language
51 Shakespeare in the Eighteenth Century
(with an index to Surveys 41–50)
52 Shakespeare and the Globe
53 Shakespeare and Narrative

Aspects of Macbeth
Aspects of Othello
Aspects of Hamlet
Aspects of King Lear
Aspects of Shakespeare’s ‘Problem Plays’
Shakespeare Survey was first published in 1948. Its first eighteen volumes were edited by Allardyce Nicoll. Kenneth Muir edited volumes 19 to 33. Stanley Wells edited volumes 34 to 52.
EDITOR’S NOTE

The previous volume of *Shakespeare Survey* carried a brief note that ‘Future volumes ... will be edited by Professor Peter Holland.’ And with that characteristically modest comment Stanley Wells bowed out as Editor. He took over as Editor from Kenneth Muir with volume 34, though he had been closely associated with *Survey* prior to that. He has edited nineteen issues of the volume, amounting to many thousands of pages of comment on Shakespeare, and Shakespearians recognize the immense contribution that is represented by that work, itself only a small part of Stanley Wells’ own achievements as a Shakespeare scholar across that period. Every contributor to *Shakespeare Survey* during his editorship has valued the attention, tact, advice and, occasionally, welcome correction which he has offered them for their articles. Every member of the Advisory Board has known that he has been a model editor, valuing the Board’s support in the often difficult decisions an editor needs to make. Everybody at Cambridge University Press who has been connected with *Shakespeare Survey* in these years has found Stanley Wells always calmly unflappable and scrupulously on time with each stage of the arduous process of publication. The international community of Shakespeare scholars owes Stanley Wells an immense debt of gratitude for his years as Editor of *Shakespeare Survey*.

Volume 54, on ‘Shakespeare and Religions’, including papers from the International Shakespeare Conference held in August 2000, will be at press by the time this volume appears. The theme of Volume 55 will be ‘King Lear and its Afterlife’.

Submissions should be addressed to the Editor at The Shakespeare Institute, Church Street, Stratford-upon-Avon, Warwickshire CV37 6HP, to arrive at the latest by 1 September 2001 for Volume 55. Pressures on space are heavy; priority is given to articles related to the theme of a particular volume. Please either enclose postage (overseas, in International Reply Coupons) or send a copy you do not wish to be returned. Submissions may also be made via email attachment to p.d.holland@bham.ac.uk. All articles submitted are read by the Editor and at least one member of the Advisory Board, whose indispensable assistance the Editor gratefully acknowledges.

Unless otherwise indicated, Shakespeare quotations and references are keyed to the modern-spelling Complete Oxford Shakespeare (1986).

Review copies should be addressed to the Editor, as above. In attempting to survey the ever-increasing bulk of Shakespeare publications our reviewers inevitably have to exercise some selection. We are pleased to receive offprints of articles which help to draw our reviewers’ attention to relevant material.

P. D. H.
CONTRIBUTORS

Herbert Berry, University of Saskatchewan
Helmut Bonheim, University of Cologne
Michael Bristol, McGill University
Barbara Everett, Somerville College, Oxford
Alison Findlay, Lancaster University
David George, Urbana University
Rex Gibson, Cambridge Institute of Education
Julia Griffin, Tsuda College, Tokyo
E. A. J. Honigmann, University of Newcastle
Jill L. Levenson, Trinity College, Toronto
John Lyon, University of Bristol
Cynthia Marshall, Rhodes College, Memphis
Phyllis McBride, Texas A&M University
Ruth Morse, University of Paris 7
A. D. Nuttall, New College, Oxford
Edward Pechter, Concordia University
Adrian Poole, Trinity College, Cambridge
Eric Rasmussen, University of Nevada
Nicky Rathbone, Birmingham Shakespeare Library
Edward L. Rocklin, California State Polytechnic University
Robert Shaughnessy, Roehampton Institute, University of London
Robert Smallwood, The Shakespeare Birthplace Trust
Peter J. Smith, Nottingham Trent University
Margaret Tudeau-Clayton, University of Zürich
# CONTENTS

*List of Illustrations*  

Shakespeare’s Narremes by *Helmut Bonheim*  

Stepping Out of Narrative Line: A Bit of Word, and Horse, Play in *Venus and Adonis* by *Margaret Tudeau-Clayton*  

A ‘consummation devoutly to be wished’: The Erotics of Narration in *Venus and Adonis* by *Peter J. Smith*  

Echoes Inhabit a Garden: The Narratives of *Romeo and Juliet* by *Jill L. Levenson*  

*A Midsummer Night’s Dream*: Comedy as Apotrope of Myth by *A. D. Nuttall*  

Plutarch, Insurrection, and Dearth in *Coriolanus* by *David George*  

Shakespeare, Crossing the Rubicon by *Cynthia Marshall*  

Vernacular Criticism and the Scenes Shakespeare Never Wrote by *Michael D. Bristol*  

The Shadow of Lear’s ‘Houseless’ in Dickens by *Adrian Poole*  

Shakespearian Margins in George Eliot’s ‘working–day world’ by *John Lyon*  

In Her Father’s Library: Margaret Fuller and the Making of the American Miranda by *Phyllis McBride*  

The Magician in Love by *Julia Griffin*  

Narrative Approaches to Shakespeare: Active Storytelling in Schools by *Rex Gibson*  

Monsters, Magicians, Movies: *The Tempest* and the Final Frontier by *Ruth Morse*  

Shakespeare’s Self-Repetitions and *King John* by *E. A. J. Honigmann*  

Inside *Othello* by *Barbara Everett*  

The View of London from the North and the Playhouses in Holywell by *Herbert Berry*  

Measured Endings: How Productions from 1720 to 1929 Close Shakespeare’s Open Silences in *Measure for Measure* by *Edward L. Rocklin*  

Shakespearian Utopias by *Robert Shaughnessy*  

Shakespeare Performances in England, 1999 by *Robert Smallwood*  

Page ix  

Page 1  

Page 12  

Page 25  

Page 39  

Page 49  

Page 60  

Page 73  

Page 89  

Page 103  

Page 114  

Page 127  

Page 137  

Page 151  

Page 164  

Page 175  

Page 184  

Page 196  

Page 213  

Page 233  

Page 244
CONTENTS

Professional Shakespeare Productions in the British Isles, January–December 1998 by
Niky Rathbone 274

The Year’s Contributions to Shakespeare Studies
1 Critical Studies reviewed by Edward Pechter 287
2 Shakespeare’s Life, Times, and Stage reviewed by Alison Findlay 317
3 Editions and Textual Studies reviewed by Eric Rasmussen 331

Books Received 346
Index 347
ILLUSTRATIONS

1. Peter Bruegel (the elder), Temperantia, 1560  
   [By permission of the Museum Boijmans Van Beuningen, Rotterdam]  
   page 16

2. ‘Temperantia’ in Henry Peacham, Minerva Britannia, 1612  
   [By permission of the Syndics of Cambridge University Library]  
   page 17

3. James E. Thorold Rogers, A History of Agriculture  
   [By permission of the Folger Shakespeare Library]  
   page 65

4. W. F. Lloyd, Prices of Corn in Oxford  
   [By permission of the Folger Shakespeare Library]  
   page 66

5. The Burden copy of the view of London from the North  
   [By permission of Clive and Philip Burden, Rickmansworth, Hertfordshire]  
   page 198

6. Timon of Athens, directed by Gregory Doran for the Royal Shakespeare Company.  
   Michael Pennington as Timon, Richard McCabe as Apemantus, Act 4, Scene 3.  
   [Photo: Shakespeare Centre Library]  
   page 251

   [Photo: Keith Pattison]  
   page 253

8. Troilus and Cressida, directed by Trevor Nunn for the Royal National Theatre.  
   Dhibi Opare as Hector, Raymond Coulthard as Achilles. Act 5, Scene 6.  
   [Photo: Catherine Ashmore]  
   page 258

   [Photo: Nobby Clark]  
   page 263

10. The Tempest, directed by Jude Kelly for West Yorkshire Playhouse. Sir Ian McKellen as Prospero. Prelude to Act 1, Scene 1.  
    [Photo: Tim Smith]  
    page 266

11. The Merchant of Venice, directed by Trevor Nunn for the Royal National Theatre.  
    David Bamber as Antonio, Henry Goodman as Shylock. Act 4, Scene 1.  
    [Photo: John Haynes]  
    page 270

    [Photo: Shakespeare Centre Library]  
    page 273