

Cambridge University Press

978-0-521-19335-1 - Performing Early Modern Drama Today

Edited by Pascale Aebischer and Kathryn Prince

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PERFORMING EARLY MODERN DRAMA TODAY

While much attention has been devoted to performances of Shakespeare's plays today, little has been focused on modern productions of the plays of his contemporaries, such as Marlowe, Webster and Jonson. *Performing Early Modern Drama Today* offers an overview of early modern performance, featuring chapters by academics, teachers and practitioners, incorporating a variety of approaches. The book examines modern performances in both Britain and America and includes interviews with influential directors, close analysis of particular stage and screen adaptations and detailed appendices of professional and amateur productions. Chapters examine intellectual and practical opportunities to analyse what is at stake when the plays of Shakespeare's contemporaries are performed by ours. Whether experimenting with original performance practices or contemporary theatrical and cinematic ones, productions of early modern drama offer an inspiring, sometimes unusual, always interesting perspective on the plays they interpret for modern audiences.

PASCALE AEBISCHER is Senior Lecturer in Renaissance Studies at the University of Exeter. Her passion for teaching early modern drama has resulted in the publication of *Jacobean Drama* (2010), a book dedicated to her students, who voted her 'Lecturer of the Year 2009/10'. She is the co-editor of *Remaking Shakespeare: Performance Across Media, Genre and Cultures* (2003). Her book *Shakespeare's Violated Bodies: Stage and Screen Performance* (2004) was followed by a wide range of articles in books and leading journals, including *Shakespeare Quarterly*, *Shakespeare Bulletin* and *Shakespeare Survey*. Her current interest in film adaptations of early modern plays, the subject of her next book, is evident in her recent contributions to *The Cambridge Companion to English Renaissance Tragedy* (2010), *Thomas Middleton in Context* (2011) and *Christopher Marlowe in Context* (2012).

KATHRYN PRINCE is a theatre historian at the University of Ottawa. Her project *Shakespeare and Theatrical Space*, funded by the Social Sciences and Humanities Research Council of Canada, will be

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published as a book and has generated the practice-based creative project *Measured Space*, which experiments with *Measure for Measure* in light of the contemporary theories and practices in disciplines ranging from architecture to zoo-keeping. Early modern plays performed out of their own period were also the focus of her first book, *Shakespeare in the Victorian Periodicals* (2008) as well as her second, a forthcoming performance history of *Much Ado About Nothing*, along with book chapters in *Shakespeare in the Eighteenth Century* (2012) and *Shakespeare in the Nineteenth Century* (2012), *The Working-Class Intellectual in Eighteenth- and Nineteenth-Century Britain* (2009), and two volumes of the *Dictionary of Literary Biography*.

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PASCALE AEBISCHER is Senior Lecturer in Renaissance Studies at the University of Exeter. She is the author of *Shakespeare's Violated Bodies: Stage and Screen Performance* (2004) and *Jacobean Drama* (2010). She has co-edited *Remaking Shakespeare: Performance across Media, Genres and Cultures* (2003) and has guest edited an issue of *Shakespeare Bulletin* (Winter 2011) on film adaptations of early modern drama, her current research interest. Her work in this area has been published in *Shakespeare Quarterly* (2009), *The Cambridge Companion to English Renaissance Tragedy* (2010) and *Thomas Middleton in Context* (2011). From 2013, she will be General Editor of *Shakespeare Bulletin*.

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Speaking Pictures (2010), a volume she co-edited with Virginia Mason Vaughan and Fernando Cioni.

KARIN BROWN is the manager of the Shakespeare Institute Library, University of Birmingham and previously worked as a librarian at the Shakespeare Birthplace Trust. She was involved in the Royal Shakespeare Company Complete Works publication project, contributing RSC performance histories for twenty-two plays for the single editions published from 2008 to 2011.

COEN HEIJES teaches at the University of Groningen. He completed an MA in Shakespeare Studies at the Shakespeare Institute, University of Birmingham. He also holds MAs in anthropology, accountancy and English literature, and completed his PhD thesis on the impact of history and culture on communication at the University of Nyenrode. In addition to his books on the relationship between history, culture and communication, recent publications include articles on Shakespeare, doubling, music and performance in *Cahiers Élisabéthains*, *Shakespeare Bulletin*, *Shakespeare Journal*, and *Multicultural Shakespeare*.

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FARAH KARIM-COOPER is Head of Courses and Research at Shakespeare's Globe and a Visiting Research Fellow at King's College London. She is the author of *Cosmetics in Shakespearean and Renaissance Drama* (2006) and the co-editor (with Christie Carson) of *Shakespeare's Globe: A Theatrical Experiment* (2008) and (with Tiffany Stern) of *Shakespeare's Theatres and the Effects of Performance* (2012). Other publications include 'Literary Heritage: Stratford and the Globe' (with Kate Rumbold), *Authors at Work: The Creative Environment* (2009); 'Performing Beauty on the Renaissance Stage', *Shakespeare in Stages: New Directions in Theatre History* (2009); 'Props and the Construction of History at Shakespeare's Globe', *Shakespeare and the Making of Theatre* (2010); and 'Playing, Disguise, and Identity', *Thomas Middleton in Context* (2011).

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REBECCA MCCUTCHEON is a theatre director based in London. She has directed all of angels in the architecture's productions since co-founding the company with Sarah Thom in 2001, following work at the Royal Shakespeare Company, the National Theatre and the Almeida Theatre. She is currently embarked on a practice-based PhD in site-specific performance at Royal Holloway, University of London, funded by the Arts and Humanities Research Council.

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LUCY MUNRO is Senior Lecturer in English at Keele University. She is the author of *Children of the Queen's Revels: A Jacobean Theatre Repertory* (2005) and various essays on Shakespeare and early modern drama. She is also the editor of plays by Shakespeare and Wilkins, Sharpham, Brome and Fletcher. She is currently working on editions of Thomas Dekker, John Ford and William Rowley's *The Witch of Edmonton* and James Shirley's *The Gentleman of Venice*, and is completing a study of the functions of outmoded style in early modern drama and poetry, provisionally entitled *The English Archaic: Materialising the Past in Early Modern Literature and Culture*.

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KATHRYN PRINCE is currently researching early modern and postmodern theatrical space for a book about the early modern repertory in contemporary performance, to be published at some comfortably distant point in the future. She is the author of *Shakespeare in the Victorian Periodicals* (2008) as well as chapters in *Shakespeare and Childhood* (2007), *The Working-Class Intellectual in Eighteenth- and Nineteenth-Century Britain* (2009), *Shakespeare in the Eighteenth Century* and *Shakespeare in the Nineteenth Century* (2011), and two volumes of the *Dictionary of Literary Biography*. Her biography of Dame Judi Dench and her performance history of *Much Ado About Nothing* are both forthcoming. She is a theatre historian and theoretician at the University of Ottawa. From 2013, she will be Book Reviews Editor for *Shakespeare Bulletin*.

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hold in your hands, but also in three actual births, and we dedicate this to them and to the future they represent.

PASCALE AEBISCHER
KATHRYN PRINCE



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