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0521368170 - Players of Shakespeare 1: Essays in Shakespearean Performance by Twelve
Players with the Royal Shakespeare Company

Edited by Philip Brockbank

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Frontmatter

[More information](#)

Contents

<i>List of illustrations</i>	vii
<i>Foreword</i>	ix
<i>Acknowledgements</i>	xi
<i>List of productions</i>	xii

Philip Brockbank – Introduction: abstracts and brief chronicles	I
Patrick Stewart – Shylock in <i>The Merchant of Venice</i>	11
Sinead Cusack – Portia in <i>The Merchant of Venice</i>	29
Donald Sinden – Malvolio in <i>Twelfth Night</i>	41
John Bowe – Orlando in <i>As You Like It</i>	67
Geoffrey Hutchings – Lavatch in <i>All's Well That Ends Well</i>	77
Brenda Bruce – Nurse in <i>Romeo and Juliet</i>	91
Tony Church – Polonius in <i>Hamlet</i>	103
Michael Pennington – Hamlet	115
Richard Pasco – Timon of Athens	129
Roger Rees – Posthumus in <i>Cymbeline</i>	139
Gemma Jones – Hermione in <i>The Winter's Tale</i>	153
David Suchet – Caliban in <i>The Tempest</i>	167

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Frontmatter

[More information](#)

Illustrations

1	Patrick Stewart as Shylock, May 1979	<i>page</i> 12
2	Shylock with the balance	26
3	Sinead Cusack as Portia, April 1981	31
4	Portia in the trial scene	38
5	Donald Sinden as Malvolio, August 1969	42
6a	Plan of stage for <i>Twelfth Night</i> , 1969	45
6b	Set by Christopher Morley for Act 1, Scene 2, 1969	45
7	Malvolio's letter	52–3
8	The folded letter	55
9	The partly unfolded letter	56
10	Malvolio reads the letter	59
11	John Bowe as Orlando and Susan Fleetwood as Rosalind, March 1980	68
12	Orlando and Rosalind	72
13	The cart bearing Hymen, Celia and Rosalind	75
14	Geoffrey Hutchings as Lavatch and Harriet Walter as Helena, November 1981	78
15	Lavatch and the Countess (Peggy Ashcroft)	86
16	Brenda Bruce as Nurse with Judy Buxton as Juliet, April 1980	92
17	Nurse comforts Romeo (Anton Lesser)	98
18	Tony Church as Polonius, August 1965	104
19	Tony Church as Polonius, June 1980	111
20	Michael Pennington as Hamlet, June 1980	116
21	Hamlet with Polonius (Tony Church)	120
22	Richard Pasco as Timon, August 1980	130
23	Timon	136
24	Roger Rees as Posthumus, April 1979	140
25	Posthumus	150

Cambridge University Press

0521368170 - *Players of Shakespeare 1: Essays in Shakespearean Performance by Twelve Players with the Royal Shakespeare Company*

Edited by Philip Brockbank

Frontmatter

[More information](#)

LIST OF ILLUSTRATIONS

26	Gemma Jones as Hermione, with Polixenes (Ray Jewers) and Leontes (Patrick Stewart), June 1981	154
27	Hermione	160
28	David Suchet as Caliban, April 1978	168
29	Caliban with Ariel (Ian Charleson), Stephano (Richard Griffith) and Trinculo (Paul Moriarty)	176

We are grateful to the following for permission to reproduce photographs: Joe Cocks Studio for Figs. 1, 2, 3, 4, 5, 6*b*, 10, 12, 13, 14, 16, 17, 18, 22, 23, 24, 25, 26, 27, 28, 29; Donald Cooper for Figs. 20 and 21; Nobby Clark for Fig. 15; the *Stratford-upon-Avon Herald* for Fig. 19; and Reg Wilson for Fig. 11.

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Frontmatter

[More information](#)

Foreword

Contributors were invited to write about roles that they had successfully realized in the theatre – and sometimes talked about in courses given at the Shakespeare Institute. They were asked not to provide a general account, whether historical or personal, of the play overall, or of the production itself, but to concentrate on the actor's work in creating a Shakespearean character on stage. The aim was not stage history of the traditional kind, nor theatrical reminiscence, but commentary illuminating the role and revealing the actor's professional disciplines. Some accounts have been written out of current experience of a production and some are retrospective.

There are no exact models for this collection, though there have been many published interviews with actors, both in periodicals and in anthologies. The historical precedent might be Mrs Siddons's 'Memorandum on the Character of Lady Macbeth' included in Campbell's *Life of Mrs Siddons*.

All contributors are, or have been, members of the Royal Shakespeare Company. A headnote to each essay offers selected details about each relevant production, with a little about the actor's Shakespearean career. The scripts have only been lightly edited and many informalities of style have been retained. References are to the *Riverside Shakespeare*, edited by G. Blakemore Evans, but the text is essentially that submitted by contributors and has miscellaneous, often modified, sources.

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[More information](#)

Acknowledgements

This book grows out of a Shakespeare Institute tradition of attentiveness to the theatre and its players. Although it is primarily the work of the actors, the Fellows of the Institute have variously contributed to its preparation and shaping. I am grateful to Tom Matheson, Robert Smallwood and Russell Jackson for assistance in planning the book, and for much advice and comment that I have tried to assimilate into the introduction. Lorna Flint provided the prefatory note to each essay and the Institute librarian, Susan Brock, solved many problems and reconstructed Malvolio's letter. Celia Charlesworth and Mavis Salmon patiently and resourcefully turned manuscripts, and some recorded talk, into typescript.

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Frontmatter

[More information](#)

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<i>Actor</i>	<i>Role</i>	<i>Play</i>	<i>Director</i>	<i>Theatre</i>	<i>Opening</i>
Sinden	Malvolio	<i>Twelfth Night</i>	Barton	RST	21 August 1969
Suchet	Caliban	<i>Tempest</i>	Williams	RST	26 April 1978
Stewart	Shylock	<i>Merchant of Venice</i>	Barton	OP	3 May 1978
Rees	Posthumus	<i>Cymbeline</i>	Jones	RST	11–17 April 1979
Bowe	Orlando	<i>As You Like It</i>	Hands	RST	27 March 1980
Bruce	Nurse	<i>Romeo and Juliet</i>	Daniels	RST	16 April 1980
Pennington	Hamlet	<i>Hamlet</i>	Barton	RST	25 June 1980
Church	Polonius	<i>Hamlet</i>	Hall	RST	19 August 1965
			Barton	RST	25 June 1980
Pasco	Timon	<i>Timon of Athens</i>	Daniels	OP	16 August 1980
Jones	Hermione	<i>Winter's Tale</i>	Eyre	RST	25 June 1981
Cusack	Portia	<i>Merchant of Venice</i>	Barton	RST	15 April 1981
Hutchings	Lavatch	<i>All's Well</i>	Nunn	RST	17 November 1981
		<i>That Ends Well</i>			

Theatres

RST The Royal Shakespeare Theatre, Stratford-upon-Avon

OP The Other Place, Stratford-upon-Avon