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978-0-521-78548-8 - Looking at Shakespeare: A Visual History of Twentieth-Century Performance, Second Edition

Dennis Kennedy

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Ranging widely over productions in Britain, Europe, Japan, and North America, Kennedy gives a thorough account of the main scenographic movements of the century, investigating how the visual relates to Shakespeare on the stage.

The second edition of this acclaimed history includes a new chapter on Shakespeare performance in the 1990s, bringing the story up to date by drawing on examples from a wide international field. There are more than 20 new illustrations, some of them in color (bringing the total number of illustrations to almost 200), and previous references have been updated.

From reviews of the First Edition

“Looking at Shakespeare is brilliant. Kennedy’s analytic skills, his visual perceptiveness and ability to recreate the dynamic of performance from the static evidence of photographs mean the book moves seamlessly between productions seen and unseen ... His photographs, almost uniformly intriguing, include many unfamiliar pictures even of familiar productions ... Justifiably confident in his broad sweep of European and American production ... Kennedy is that rarest of guides, the reliable kind.”

Peter Holland, *The Times Literary Supplement*

“This is a tremendously valuable book that should appeal to a broad range of readers: historians, critics, directors, designers, anyone interested in Shakespearean production. The book demonstrates a keen aesthetic sense, a sharp critical eye, and a deep appreciation of the plays.”

Roger Freeman, *Theatre Studies*

Dennis Kennedy is the Samuel Beckett Professor of Drama and Theatre Studies in Trinity College Dublin. His books (from Cambridge) include *Granville Barker and the Dream of Theatre* (1985), which won the George Freedley Award for theatre history; *Plays by Harley Granville Barker* (1987); *Looking at Shakespeare* (1st edition, 1993), which won him the Freedley Award a second time; and a volume of essays called *Foreign Shakespeare* (1993), on contemporary performance outside of English. He is currently editing the *Oxford Encyclopedia of Theatre and Performance*, and is also a playwright.

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In memory of my father and mother

John and Gertrude Kennedy

something rich and strange

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Preface

This is a book about the relationship between scenography and international Shakespeare performance in the modern and postmodern eras. My intention is two-fold: to investigate how the visual relates to Shakespeare on the stage and transmits meaning, and to attempt to understand some of the complex cultural uses of Shakespeare in the century. The project, which I explain in the first chapter, is intimidating in its material scope and philosophic implication, and would have been impossible without considerable help. A number of designers, directors, dramaturgs, and Shakespeare translators have volunteered their conversation and insight, and I offer particular thanks to Gerhard Blashe in Vienna, Maik Hamburger in Berlin, Adam Killian in Warsaw, Ming Cho Lee in New York, Milan Lukeš in Prague, and John Barton, Bob Crowley, Chris Dyer, Pamela Howard, and Timothy O'Brien in London. Over the past seven years and more I have profited greatly from the cooperation of a humbling array of scholars, including Denis Bablet, David Bradby, John Russell Brown, Jarka Burian, Richard Allen Cave, Krystyna Duniec, R. A. Foakes, Dominique Goy-Blanquet, Wolfgang Greisenegger, Alma Law, Patrice Pavis, Lawrence Senelick, Zdeněk Stříbrný, and J. L. Styan. Wilhelm Hortmann generously gave his hospitality, his memory of postwar German Shakespeare, and his help in acquiring some difficult illustrations.

The International Theatre Institute has been a highly valuable resource. Elizabeth Burdick of the New York office helped at an early stage through an impressive library relating to international scenography, and Martha Coigny was essential in arranging some extremely difficult research visits abroad. I must also thank ITI administrators in Europe, especially Gabrielle Heller in Paris, Malgorzata Majewska-Waraszkiwicz in Warsaw, Andrea Szabadné Suján in Budapest, and Eva Vítová in Prague. In a similar vein, much of the research into pictorial resources would have been impossible without the active assistance of archivists worldwide. I owe especial gratitude to Harris Balic of the Austrian National Library, Lisa Brandt of

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the Stratford (Canada) archive, Rita Engels of the Deutsches Theater archive in Berlin, Roswitha Flatz of the Cologne Theatre Museum, Heinrich Huesmann and Eckehart Nölle of the Munich Theatre Museum, H. Konečná and Jana Patocková of the Czech National Theatre archive in Prague, Martha Mahard (formerly) of the Harvard Theatre Collection, and Niky Rathbone of the Birmingham Shakespeare Library. Marian Pringle of the Shakespeare Centre Library in Stratford (England) has been unfailing in her generosity and archival assistance.

I have also received important material assistance. The University of Pittsburgh has made substantial contributions through the Office of Research, the Faculty of Arts and Sciences, the Department of Theatre Arts, and the Western European Studies Program. The National Endowment for the Humanities awarded me a Summer Stipend and a year-long Fellowship, which permitted extended research travel; then further awarded the book a publication subsidy which has paid for much of the high cost of the illustrations, especially of the color plates. Dependent as it is on so many pictures, the book would have been impossible without the active cooperation of Cambridge University Press, especially of Sarah Stanton, who first encouraged the project and maintained support through a long wait. I also wish to acknowledge the assistance of Julie Greenblatt of the New York branch; and of Chris Lyall Grant, most excellent subeditor.

My colleagues Attilio Favorini and Henry Heymann frequently lent their sensitivity about Shakespeare and design. Cary Mazer read some early chapters and made highly useful comments. Anthony Parise has proved his friendship yet again by carefully and graciously critiquing the entire manuscript; his labors have been invaluable. Bryn Bennett and Scott Vogel have been most efficient graduate research assistants; Scott Vogel has been equally so in preparing the index. Students at the University of Pittsburgh, in graduate seminars in European avant-garde theatre and in the history of Shakespeare performance, have influenced my thinking over the years, and I particularly thank John Barnes, Jay Scott Chipman, Gregg Dion, Ellen Kelson, David Kuhns, Frazer Lively, Erica Magnus, and Eugenia Popescu-Judetz. Ann Tyrrell Kennedy has supported me in ways too deep to catalogue, from helping when my languages failed (as they did too often) to reminding me by her presence of the reason for working.

Documentation and illustrations

References in the text and notes to scenographic archives (by city name) and to books (by author's name) point to the Selected References at the end. It

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would have been confusing, however, to register all my sources there, since many are highly specialized. Only works that are referred to frequently or that have general importance to the subject are so listed; the rest are given in full in the notes. Unless otherwise stated, the translations from foreign languages are my own; so are the mistakes. Quotations from Shakespeare come from the *The Complete Works*, ed. Stanley Wells and Gary Taylor (Oxford, 1986).

The illustrations carry identifying captions: titles, dates, cities, artistic personnel, scenes depicted. The names of the director and of all the known designers are given only for the first illustration in a sequence dealing with the same production; but the photographer's name, when known, is given for each photograph. The sources of the illustrations can be found on pp. xii and xxi. Every effort has been made to identify copyright holders of illustrations and to secure permission for their reproduction. I apologize if any infringements have occurred.

The printing of the color plates for the paperbound edition has been generously subsidized by the Provost's Academic Development Fund and by the Trinity Association and Trust of Trinity College, Dublin.

Abbreviations used in captions:

D	director
Des	designer (sets and costumes by same person or team)
S	set designer
C	costume designer
L	lighting designer
P	photographer

D.K.

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Preface to second edition

For this edition I have added a new chapter on Shakespeare performance in the 1990s, closing out the century which the book chronicles. Occasionally it has been necessary to return to productions of the 1980s to fill in the story adequately; otherwise I have selected more recent examples from a wide international field. I have also made corrections to the remainder of the text, and in the notes and selected references have added the most important works relevant to the topic that have been published since the first edition.

Wilhelm Hortmann and Anthony Parise have generously read and critiqued a draft of the new chapter, and many scholars and theatre workers have helped me determine which of the hundreds of Shakespeare productions annually might be included. Discussions with John Russell Brown, Peter Holland, Wilhelm Hortmann, Pamela Howard, Ania Loomba, Kathleen McLuskie, and Brian Singleton have been particularly helpful; my students Mark Bates and Aoife Monks have made me see some issues more clearly. At Trinity College Dublin I am grateful once again to Dr Thomas Mitchell and the Provost's Academic Development Fund, which has supported the printing of the color plates. Financial and research assistance has also been received from the School of Drama, the Faculty of Arts (Letters), and the Office of Research.

D.K.

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