

## SHAKESPEARE IN PRODUCTION

### TROILUS AND CRESSIDA

This edition is the first to offer a detailed account of the theatrical treatment of *Troilus and Cressida* on the British and North American stages from its first revivals at the beginning of the twentieth century to the present. The illustrated introduction also briefly traces the play from its earliest printings and adaptation in the seventeenth century through its period of theatrical neglect in the eighteenth and nineteenth centuries and notes some important Continental productions. Frances A. Shirley gives an overview of the conceptions behind the important revivals, and responses to those revivals, as well as noting the critical trends that helped shape a great variety of more recent theatrical approaches.

The authoritative New Cambridge Shakespeare text, edited by Anthony B. Dawson, is accompanied by detailed commentary on stage business, actors' interpretations, specific use of settings and properties, and substantial textual alterations. The introduction also shows the close ties between theatre and the political, social and cultural contexts of productions. This edition will be useful to students of Shakespeare in performance and to those intrigued by the rise in popularity and change in reputation of what is still considered one of Shakespeare's less well-known plays.

FRANCES A. SHIRLEY is Professor of English Emerita, Wheaton College, Norton, MA. Her publications include *Shakespeare's Use of Off-Stage Sounds, Swearing and Perjury in Shakespeare's Plays*, an edition of Webster's *The Devil's Law-Case* and a collection of critical essays on *King John* and *Henry VIII*.

## SHAKESPEARE IN PRODUCTION

SERIES EDITORS: J. S. BRATTON AND JULIE HANKEY

This series offers students and researchers the fullest possible stage histories of individual Shakespearean texts. In each volume a substantial introduction presents a conceptual overview of the play, marking out the major stages of its representation and reception. The commentary, presented alongside the New Cambridge Shakespeare edition of the text itself, offers detailed, line-by-line evidence for the overview presented in the introduction, making the volume a flexible tool for further research. The editors have selected interesting and vivid evocations of settings, acting and stage presentation, and range widely in time and space.

## ALREADY PUBLISHED

- A Midsummer Night's Dream*, edited by Trevor R. Griffiths  
*Much Ado About Nothing*, edited by John F. Cox  
*Antony and Cleopatra*, edited by Richard Madelaine  
*Hamlet*, edited by Robert Hapgood  
*The Tempest*, edited by Christine Dymkowski  
*King Henry V*, edited by Emma Smith  
*The Merchant of Venice*, edited by Charles Edelman  
*Romeo and Juliet*, edited by James N. Loehlin  
*Macbeth*, edited by John Wilders  
*The Taming of the Shrew*, edited by Elizabeth Schafer  
*As You Like It*, edited by Cynthia Marshall  
*Othello*, edited by Julie Hankey

## FORTHCOMING VOLUMES

- Twelfth Night*, edited by Elizabeth Schafer

Cambridge University Press  
978-0-521-79684-2 — Troilus and Cressida  
William Shakespeare, Edited by Frances A. Shirley  
Frontmatter  
[More Information](#)

---

# TROILUS AND CRESSIDA



EDITED BY  
FRANCES A. SHIRLEY



*Professor Emerita,  
Wheaton College, Norton, Massachusetts, USA*



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
978-0-521-79684-2 — Troilus and Cressida  
William Shakespeare, Edited by Frances A. Shirley  
Frontmatter  
[More Information](#)

CAMBRIDGE  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi - 110025, India  
103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.  
It furthers the University's mission by disseminating knowledge in the pursuit of  
education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521796842](http://www.cambridge.org/9780521796842)

© Cambridge University Press 2005

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 2005

*A catalogue record for this publication is available from the British Library*

ISBN 978-0-521-79255-4 Hardback  
ISBN 978-0-521-79684-2 Paperback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to in  
this publication, and does not guarantee that any content on such websites is,  
or will remain, accurate or appropriate.

## CONTENTS

List of illustrations	<i>page</i> vi
Series editors' preface	viii
Acknowledgements	x
Editor's note	xi
List of abbreviations	xii
List of productions	xiv
Introduction	i
List of characters	88
<i>Troilus and Cressida</i>	89
Bibliography	242
Index	250

## ILLUSTRATIONS

- 1 Death of Hector in Frank Birch's Marlowe Society production, Everyman Theatre, 1922. Courtesy of the Victoria and Albert Museum. *page 15*
- 2 Cassandra appears at the Trojan Council in B. Iden Payne's production, Shakespeare Memorial Theatre, 1936. Photographer Ernest Daniels. By permission of the Shakespeare Centre Library. *page 22*
- 3 Helen's cocktail party in Michael Macowan's production, London Mask Theatre, 1938. Photographer Angus McBean. By permission of the Harvard Theatre Collection, copyright owner. *page 26*
- 4 Ajax and Thersites, with Achilles, Patroclus and Myrmidons in Anthony Quayle's production, Shakespeare Memorial Theatre, 1948. Photographer Angus McBean. By permission of the Harvard Theatre Collection, copyright owner. *page 29*
- 5 Cassandra visits the Trojan Council in Glen Byam Shaw's production, Shakespeare Memorial Theatre, 1954. Photographer Angus McBean. Copyright Royal Shakespeare Company. *page 32*
- 6 Coral Browne as Helen in Tyrone Guthrie's Old Vic production American Tour, 1957. Photograph courtesy of the Billy Rose Theatre Collection, The New York Public Library for the Performing Arts, Astor, Lennox and Tilden Foundation. *page 35*
- 7 Achilles, Patroclus and the Greek commanders in Peter Hall and John Barton's 'Sandpit' production, 1960–62. Photographer Angus McBean. By permission of the Harvard Theatre Collection, copyright owner. *page 38*
- 8 Cressida among the Greeks in Jack Landau's American Shakespeare Festival production, Stratford, Connecticut, 1961. Billy Rose Theatre Collection, The New York Public Library for the Performing Arts, Astor, Lennox and Tilden Foundation. *page 41*
- 9 Ajax, Thersites, Achilles and Patroclus in Michael Langham's Stratford Festival of Canada production, 1963. Billy Rose Theatre Collection, The New York Public Library for the Performing Arts, Astor, Lennox and Tilden Foundation. *page 45*

Cambridge University Press  
978-0-521-79684-2 — Troilus and Cressida  
William Shakespeare, Edited by Frances A. Shirley  
Frontmatter  
[More Information](#)

---

*List of illustrations* vii

- 10 Achilles, Patroclus and Thersites in John Barton's Royal Shakespeare Company Production, 1969. Photographer Reg Wilson. Copyright Royal Shakespeare Company. *page 49*
- 11 Pandarus and Cressida in Howard Davies' Royal Shakespeare Company Production, 1985. Joe Cocks Studio Collection. Copyright Shakespeare Birthplace Trust. *page 62*
- 12 Ajax and Thersites in Kenneth Albers' Oregon Shakespeare Festival Production, 2001. Photographer David Cooper. *page 82*

## SERIES EDITORS' PREFACE

It is no longer necessary to stress that the text of a play is only its starting-point, and that only in production is its potential realized and capable of being appreciated fully. Since the coming-of-age of Theatre Studies as an academic discipline, we now understand that even Shakespeare is only one collaborator in the creation and infinite recreation of his play upon the stage. And just as we now agree that no play is complete until it is produced, so we have become interested in the way in which plays often produced – and pre-eminently the plays of the national Bard, William Shakespeare – acquire a life history of their own, after they leave the hands of their first maker.

Since the eighteenth century Shakespeare has become a cultural construct: sometimes the guarantor of nationhood, heritage, and the status quo, sometimes seized and transformed to be its critic and antidote. This latter role has been particularly evident in countries where Shakespeare has to be translated. The irony is that while his status as national icon grows in the English-speaking world, his language is both lost and renewed, so that for good or ill, Shakespeare can be made to seem more urgently 'relevant' than in England or America, and may become the one dissenting voice that the censors mistake as harmless.

'Shakespeare in Production' gives the reader, the student and the scholar a comprehensive dossier of materials – eye-witness accounts, contemporary criticism, promptbook marginalia, stage business, cuts, additions, and rewritings – from which to construct an understanding of the many meanings that the plays have carried down the ages and across the world. These materials are organized alongside the New Cambridge Shakespeare text of the play, line by line and scene by scene, while a substantial introduction in each volume offers a guide to their interpretation. One may trace an argument about, for example, the many ways of playing Queen Gertrude, or the political transmutations of the text of *Henry V*; or take a scene, an act, or a whole play, and work out how it has succeeded or failed in presentation over four hundred years.

For, despite our insistence that the plays are endlessly made and remade by history, Shakespeare is not a blank, scribbled upon by the age. Theatre history charts changes, but also registers something in spite of those changes. Some productions work and others do not. Two interpretations may be entirely different, and yet both will bring the play to life. Why? Without setting out to give absolute answers, the history of a play in the theatre can often show where the



Cambridge University Press  
978-0-521-79684-2 — Troilus and Cressida  
William Shakespeare, Edited by Frances A. Shirley  
Frontmatter  
[More Information](#)

---

*Series editors' preface* ix

energy and shape of it lie, what has made it tick, through many permutations. In this way theatre history can find common ground with literary criticism. Both will find suggestive directions in the introductions to these volumes, while the commentaries provide raw material for readers to recreate the living experience of theatre, and become their own eye-witness.

*J. S. Bratton*  
*Julie Hankey*

## ACKNOWLEDGEMENTS

Research for this edition has been made possible by generous help from the librarians and staffs of many institutions, including the British Library, the Westminster Reference Library, The Library of Congress, Harvard's Houghton Library, The Boston Public Library, The Yale University Library, The New York Public Library, and the Wheaton College Library. I have been assisted in innumerable ways by Georgianna Ziegler and her staff at the Folger Shakespeare Library; Niky Rathbone and her staff at the Birmingham Central Library (The Birmingham Shakespeare Library); Annette Fern and Kathleen Coleman at the Harvard Theatre Collection; Marion Pringle, Karen Brown, Helen Hargest and the staff of the Shakespeare Centre Library; Janet Birkett and others at the British Theatre Museum; Sarah Cuthill, Keeper, University of Bristol Theatre Collection; Richard Mangan, Administrator of the Raymond Mander and Joe Michensen Theatre Collection; and Louise Ray, Archivist of the Royal National Theatre. Theatres and their publicity departments have also provided information about promptbooks and production photographs. They include The Royal Shakespeare Theatre, The Royal National Theatre, Trinity Repertory Company, Amy Richard at The Oregon Shakespeare Festival and Ellen Charendoff at The Stratford Festival Canada. Edward Brubaker has furnished many insights on productions of the Oregon Shakespeare Festival. Jill Levenson, Robert Ormsby and especially M. J. Kidnie have made accessible details and opinions about the 2003 Stratford Canada production that I did not have a chance to visit. Sister Agnes Fleck provided notes and a tape of a Terry Hands discussion. During the whole process, I have been grateful to the series editors, J. S. Bratton and Julie Hankey, for their guidance and patience, and to Sarah Stanton of the Cambridge University Press for her continuing assistance.

Finally, I am most appreciative of the permissions given by the copyright owners of the illustrations.

Cambridge University Press  
978-0-521-79684-2 — Troilus and Cressida  
William Shakespeare, Edited by Frances A. Shirley  
Frontmatter  
[More Information](#)

---

## EDITOR'S NOTE

I have silently corrected occasional misprints in quotations from newspaper articles, especially some reprinted on the Internet. Where details of costumes, sets and stage business have come from three or more reviews, a promptbook or production videotape, or, in the case of many Stratford, London and North American revivals I have seen since 1956, the sort of notes Arthur Colby Sprague taught me to keep, I have not footnoted extensively, but merely mentioned the company and date, especially in the commentary to the text.

The play text used is The New Cambridge Shakespeare *Troilus and Cressida*, edited by Anthony B. Dawson, Cambridge University Press, 2003.

## ABBREVIATIONS

ASF	American Shakespeare Festival
BBC	British Broadcasting Company
<i>BET</i>	<i>Boston Evening Transcript</i>
BOV	Bristol Old Vic
BR	Birmingham Repertory Company
CF	Cambridge Festival
<i>CSM</i>	<i>Christian Science Monitor</i>
<i>DM</i>	<i>Daily Mail</i> , London
<i>DT</i>	<i>Daily Telegraph</i> , London
<i>FT</i>	<i>Financial Times</i> , London
FTG	Folger Library Theatre Group
GC	Glasgow Citizens' Theatre
<i>Gdn</i>	<i>Guardian</i>
HSSR	Harvard Summer School Repertory
<i>ILN</i>	<i>Illustrated London News</i>
<i>In</i>	<i>The Independent</i> , London
LM	London Mask Theatre
<i>LT</i>	<i>The Times</i> , London
MS	Marlowe Society
NAO	National Arts Centre Ottawa
<i>NS</i>	<i>New Statesman</i>
NT	Royal National Theatre
<i>NYEP</i>	<i>New York Evening Post</i>
<i>NYHT</i>	<i>New York Herald Tribune</i>
<i>NYS</i>	<i>New York Sun</i>
NYSF	New York Shakespeare Festival
NYTh	National Youth Theatre
<i>NYT</i>	<i>New York Times</i>
OA	Open Air Theatre, Regent's Park
<i>Obs</i>	<i>Observer</i> , London
OSF	Oregon Shakespeare Festival
OX	Oxford Stage Company
OV	Old Vic
<i>PI</i>	<i>Plays International</i>

*List of abbreviations*    xiii

<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
<i>PP</i>	<i>Plays and Players</i>
RSC	Royal Shakespeare Company
RST	Royal Shakespeare Theatre
SCL	Shakespeare Centre Library
SFC	Stratford Festival Canada
SMT	Shakespeare Memorial Theatre
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SR</i>	<i>Saturday Review of Literature</i>
<i>SS</i>	<i>Shakespeare Survey</i>
<i>ST</i>	<i>Sunday Telegraph</i> , London
<i>St</i>	<i>The Standard</i> , London
<i>SuT</i>	<i>Sunday Times</i> , London
<i>TA</i>	<i>Theatre Arts</i>
<i>TLS</i>	<i>Times Literary Supplement</i>
TR	Trinity Repertory Company, Providence
<i>TS</i>	<i>Theatre Survey</i>
<i>TW</i>	<i>Theatre World</i>
YR	Yale Repertory Theatre

Note

Journal references appear in an abbreviated form in the text, but can be found in full in the bibliography. References to newspaper and periodical reviews are found only in footnotes and the commentary.

## PRODUCTIONS

The following is a selective chronological list of productions of *Troilus and Cressida* in English. Where amateur or semi-professional productions are noted, they were either pioneering or considered important enough for substantive reviews in major newspapers. All productions between 1679 and 1733 are of the Dryden adaptation. The first name after the title of the company is the producer or director (early producers were the equivalent of today's directors). Where principal actors are listed, 'T' stands for Troilus, 'C' for Cressida, 'P' for Pandarus, 'U' for Ulysses, 'TH' for Thersites, 'A' for Achilles, and 'H' for Hector. SMT represents The Shakespeare Memorial Theatre and its company. It became the Royal Shakespeare Company (RSC) in 1961, and RST stands for their main Stratford theatre. All locations are in Great Britain, most often in London, unless otherwise indicated by company name or the notation of a city.

A chronology that includes many Continental revivals, but omits some of the British and American productions listed below, can be found on the Theatre for a New Audience web site <http://www.tfana.org/2001/troilus/chronprt.htm> as of this writing.

### Theatrical productions

Date(s)	Company/Director; Principal actors	Venue(s)
1602?	Lord Chamberlain's Men?	Globe or Inns of Court?
1679	Duke's Men/Davenant; Betterton T, Leigh P, Underhill TH	Dorset Garden
1697	Betterton P, Wilks T, Quin H	Lincoln's Inn Fields
1709	Betterton TH, Wilks T, Quin H	Drury Lane
1720	Quin H, Leigh A	Lincoln's Inn Fields
1723	Quin TH, Hippisley P	Lincoln's Inn Fields
1733	Quin TH, Hippisley P, Ryan T	Covent Garden

Date(s)	Company / Director; Principal actors	Venue(s)
1907	Charles Fry TH, Lewis Casson T	Great Queen Street
1912, 1913	Elizabethan Stage Society/William Poel; Edith Evans C, Elspeth Keith TH, Robert Speaight U	King's Hall; Stratford
1916	Yale Shakespeare Association/E. M. Woolley	Hyperion, New Haven, CT
1922	Marlowe Society/Frank Birch	Cambridge; Everyman
1923	Old Vic/Robert Atkins; Ion Swinley T, D. Hay Petrie TH	Old Vic
1927	Rockford College	Rockford, IL
1928	Norwich Players/Nugent Monck	Maddermarket
1932	Cambridge Festival/Frank Birch; Anthony Quayle H	Arts Theatre
1932	Players Theatre/Henry Herbert; Otis Skinner TH, Edith Barrett C, Eugene Powers P	Moss's Broadway Theatre, NY
1934	Carnegie Institute of Technology/B. Iden Payne	Little Theatre, Pittsburgh, PA
1936	SMT/B. Iden Payne; Donald Wolfit U, Randle Ayrton P, Pamela Brown C	SMT
1936	York Settlement Community Players/Kenneth Muir	Harrogate Festival Opera House
1938	London Mask/Michael Macowan; Robert Speaight U, Max Adrian P, Robert Harris T, Ruth Lodge C	Westminster
1938	Oxford University Dramatic Society/Neville Coghill	Exeter College Garden
1940	Marlowe Society Cambridge Revels/George Rylands	Cambridge Arts Theatre
1941	Princeton Theatre Intime	Princeton, NJ

xvi *List of productions*

Date(s)	Company / Director; Principal actors	Venue(s)
1941	Civic Theatre/Leon Askin; Murray Sheehan P	Washington, DC
1946	Open Air Theatre/Robert Atkins	Regent's Park
1948	Marlowe Society/George Rylands	ADC Theatre, Cambridge
1948	SMT/Anthony Quayle; Paul Scofield T, Noel Willman P	SMT
1948	Norwich Players/Nugent Monck	Maddermarket
1948, 1950	Brattle Theatre Company/Jerry Kilty U, Thayer David P	Cambridge, MA
1953	Oxford University Dramatic Society/Merlin Thomas	St John's College Gardens; Paris
1953	Antioch Area Theatre/Arthur Lithgow; Elias Rabb T	Yellow Springs, OH
1954	SMT/Glen Byam Shaw; Anthony Quayle P, Laurence Harvey T, Leo McKern U, Keith Michell A	SMT
1954	University of Colorado/J. H. Crouch	Boulder, CO
1954	Marlowe Society/George Rylands	Cambridge
1955	Portsmouth Southern Shakespeare Players	St. Peter's Hall
1955	Sloane School	Sloane School
1956-7	Old Vic/Tyrone Guthrie; Paul Rogers P, John Neville T, TH, Rosemary Harris C, Jeremy Brett T	Old Vic; US tour
1956	Marlowe Society/John Barton, George Rylands	Cambridge Arts
1958	Oregon Shakespeare Festival/James Sandoe	Ashland, OR
1958	Youth Theatre/Michael Croft	Lyric, Hammersmith; Moray House, Edinburgh



*List of productions* xvii

Date(s)	Company / Director; Principal actors	Venue(s)
1960, 1962	SMT-RSC/Peter Hall, John Barton; Denholm Elliott T, Ian Holm T, Dorothy Tutin C, Max Adrian P, Michael Hordern P, Peter O'Toole TH, Gordon Gostelow TH	SMT; Edinburgh Lyceum; Aldwych
1961	American Shakespeare Festival/Jack Landau; Carrie Nye C, Ted van Greithuysen T	Stratford, CT
1961	Richmond Shakespeare Society	Terrace Garden; Fulham Open Air; George Inn
1963	Birmingham Rep/John Harrison; Derek Jacobi T, Arthur Pentlow TH, Philip Voss A	Repertory Theatre
1963	Stratford Festival Canada/Michael Langham; John Colicos H, William Hutt P, Eric Christmas TH, Peter Donat T	Festival Theatre Stratford, Ont.
1964	Marlowe Society/Robin Midgley	Cambridge Arts
1964	Victoria University Drama Club	Wellington, N.Z.
1965	National Youth Theatre/Michael Croft	Old Vic
1965	APA Repertory/Richard Watts, Jr	Phoenix, NY
1965	N. Y. Shakespeare Festival/Joseph Papp	Delacorte, Central Park, NY
1966	Nottingham Theatre Club	Hutchinson St.
1968	University of Michigan, Ann Arbor	Lydia Mendelssohn Theatre, MI
1968	Guildhall School of Music and Drama/Edward Argent	Guildhall School
1968-9	RSC/John Barton; Norman Rodway TH, Michael Williams T, Helen Mirren C, David Waller P, Alan Howard A, Patrick Stewart H, Sebastian Shaw U	RST; Aldwych,
1969	John Fernald Company/John Fernald	Rochester, MI
1969	Great Lakes Shakespeare Festival/Lawrence Carra	Lakewood, OH

xviii *List of productions*

Date(s)	Company / Director; Principal actors	Venue(s)
1970	Princeton Repertory/Arthur Lithgow, Tom Brenner	McCarter, Princeton, NJ
1970	Champlain Shakespeare Festival/James J. Thesing	Burlington, VT
1971	Belgrade Coventry	Studio Theatre
1971	Royal Academy of Dramatic Art	Vanbrugh Theatre
1971	Trinity Square Repertory/Adrian Hall; Richard Kneeland U	Providence, RI
1971	Yale Repertory	New Haven, CT
1972	Oregon Shakespeare Festival/Jerry Turner	Bowmer Theatre, Ashland, OR
1972	Olney Theatre/Ellie Chamberlain	Olney, MD
1972	Bristol Old Vic/Howard Davies; Anna Calder-Marshall C	Theatre Royal
1972	New Jersey Shakespeare Festival	Madison, NJ
1973	NY Shakespeare Festival/David Schweitzer	Lincoln Center, NY
1973	Marlowe Society/Richard Cottrell	Cambridge Arts; Nuffield, Southampton
1973	Merseyside Unity Theatre/Jerry Dawson	Liverpool Everyman
1973	Glasgow Citizens'/Philip Prowse; Mike Gwilym A	Citizens' Theatre
1976	Yale Repertory/Alvin Epstein; Jeremy Geidt P	New Haven, CT
1976	Old Globe Theatre Co./Edward Payson; John Doolin U, Sandy McCallom T, Pamela Payton-Wright C	San Diego, CA
1976	National Theatre/Elijah Moshinsky; Robert Eddison P, Denis Quilley H, Philip Locke U	Young Vic

*List of productions* xix

Date(s)	Company / Director; Principal actors	Venue(s)
1976-7	RSC/John Barton, Barry Kyle; Mike Gwilym T, Tony Church U, Michael Pennington H, Robin Ellis A, David Waller P, Francesca Annis C	RST; Aldwych
1977	Round House Downstairs/Ronald Hayman	Roundhouse, Chalk Farm
1978	National Arts Center/John Wood; Edward Atienza U, Erik Donkin P	Ottawa, Ont.
1978	The Changing Space	New York
1979	Bristol Old Vic/Richard Cotrell	Edinburgh Festival; Theatre Royal
1980	New York Theatre Ensemble	East 4th Street, NY
1981	Oxford University Dramatic Society	Oxford Playhouse; Cambridge Arts
1981	RSC/Terry Hands; David Suchet A, Tony Church P, Joe Melia TH, Carol Royle C	Aldwych
1983	Manchester Umbrella	Bretton Hall College
1983	Folger Library Theatre Group/John Neville-Andrews	Washington, DC
1984	Oregon Shakespeare Festival/Richard E. T. White	Ashland, OR
1984	Utah Shakespeare Festival/Libby Appel	Cedar City, UT
1985-6	RSC/Howard Davies; Anton Lesser T, Juliet Stevenson C, Peter Jeffries U, Alan Rickman A, Alun Armstrong TH	RST; Barbican
1987	Stratford Festival Canada/David William	Avon Theatre, Stratford, Ont.
1987	National Youth Theatre/Matthew Francis	Christ Church, Spitalfields
1987	Chicago Shakespeare Rep/Barbara Gaines	Ruth Page Theatre, Chicago, IL

xx *List of productions*

Date(s)	Company / Director; Principal actors	Venue(s)
1988	Berkley Shakespeare Festival/Michael Addison	Hinkle Park, Berkley, CA
1990	Yale Repertory/Andrei Belgrader; John Turturro TH, Ethyl Eichelberger P, Bill Camp T, Cindy Katz C	New Haven, CT
1990-1	RSC/Sam Mendes; Norman Rodway P, Simon Russell Beale TH, Ralph Fiennes T, Patterson Joseph T, David Troughton H	Swan; Barbican Pit
1992	Shakespeare Company/Bill Alexander	Washington, DC
1992	Shakespeare and Company/Dennis Krausnick	The Mount, Lennox, MA
1993	Contact-Tara Arts Co./Jatinder Verma	Manchester; Stockport
1995	London Theatre Base	Diorama, Camden Town
1995	New York Shakespeare Festival/Mark Wing-Davey	Delacorte, NY
1996	RSC/Ian Judge; Joseph Fiennes T, Philip Quast A, Clive Francis P	RST
1996	Georgia Shakespeare Festival/Tom Markus	Atlanta, GA
1997	Colorado Shakespeare Festival/Tom Markus	Boulder, CO
1997	Wisconsin Shakespeare Festival/Thomas Collins	Platteville, WI
1998	Open Air Theatre/Alan Strachan	Regent's Park
1998-9	RSC/Michael Boyd; Jayne Ashbourne C, Darrell D'Silva A, Alistair Petrie H, William Houston T	Pit; Tour (UK, US), Swan
1999	National Theatre/Trevor Nunn; David Bamber P, Sophie Okonedo C, Peter de Jersey T, Dhobe Oparei H	Olivier
1999	Alabama Shakespeare Festival/Kent Gash	Montgomery, AL
1999	Utah Shakespeare Festival/Paul Barnes	Cedar City, UT

*List of productions* xxi

Date(s)	Company / Director; Principal actors	Venue(s)
1999	Washington Shakespeare Co./Joe Banno	Arlington, VA
1999–2000	Oxford Stage Co./Dominic Dromgoole; Matt Lucas TH	Oxford Theatre; Tour; Old Vic
2000	Playhouse/Peter Bogdanov	Sydney, Australia
2001	Theatre for a New Audience/Peter Hall	American Place, NY
2001	Oregon Shakespeare Festival/Kenneth Albers	Ashland, OR
2003	Tobacco Factory/Andrew Hilton; Lisa Kay C, Ian Barritt P, Andrew Kaye U, Jamie Ballard TH	Bristol
2003	Stratford Festival Canada/Richard Monette; Bernard Hopkins P, Claire Jullien C, Peter Donaldson, U	Tom Patterson Theatre, Stratford, Ont.
2004	Publick Theatre/Steve Barkhimer	Boston, MA

**Radio, television and recordings**

1935	BBC Radio/Val Gielgud; Ion Swinley H, Angela Baddeley C
1955	BBC TV/George Rylands, Douglas Allen; Frank Pettingell P, Walter Hudd U, Richard Wordsworth TH
1966	BBC TV/Michael Croft, Bernard Hepton, Paul Hill
1981–2	BBC Shakespeare Plays Series/Jonathan Miller; Anton Lesser T, Charles Gray P, 'The Incredible Orlando' TH, Suzanne Burden C
1948	Marlowe Society audio recording/George Rylands
1961	Caedmon audio recording/Howard Sackler
1981	BBC/Audio Forum recording
1998	Arkangel/Clive Brill; Norman Rodway P, David Troughton TH, Julia Ford C, Ian Pepperell T