

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

REPRESENTING SHAKESPEAREAN TRAGEDY

Reiko Oya explores theatrical expressions of Shakespearean tragedy in Georgian London and the relations between the representative players of the time – David Garrick, John Philip Kemble and his sister Sarah Siddons, and Edmund Kean – and their close circle of friends. The book begins by analysing the tragic emotion that Garrick conveyed through his performance of *King Lear*, and the responses to it from such critics as Samuel Johnson and Elizabeth Montagu. The second chapter examines the concept of sublimity in Kemble and Siddons's interpretations of *Macbeth*, and compares their legendary 1794 staging of the tragedy with parallel attempts at sublime expression in the works of Joshua Reynolds and Edmund Burke. The final chapter studies the disparity between the literary and the theatrical *Hamlet* in Kean's impersonation and William Hazlitt's response to it, before examining two offshoots of the tragedy: Samuel Taylor Coleridge's *Remorse* and John Keats's *Otho the Great*. With subjects ranging from Shakespearean promptbooks to paintings and the poetics of Romanticism, the book offers fascinating insights into the exchange of ideas and inspirations among the cultural luminaries who surrounded the Georgian London stage.

REIKO OYA is Associate Professor in the Faculty of Business and Commerce at Keio University, Japan. This is her first book.

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean

Reiko Oya

Frontmatter

[More information](#)

REPRESENTING SHAKESPEAREAN TRAGEDY

Garrick, the Kembles, and Kean

By

REIKO OYA



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.orgInformation on this title: www.cambridge.org/9780521879859

© Reiko Oya 2007

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 2007

Printed in the United Kingdom at the University Press, Cambridge

*A catalogue record for this publication is available from the British Library**Library of Congress Cataloging in Publication Data**Oya, Reiko, 1965–*

Representing Shakespearean tragedy : Garrick, the Kembles, and Kean / by Reiko Oya.

p. cm.

Includes bibliographical references and index.

ISBN-13: 978-0-521-87985-9 (hardback)

ISBN-10: 0-521-87985-X (hardback)

1. Shakespeare, William, 1564–1616 – Stage history – England – London. 2. Shakespeare, William, 1564–1616 – Stage history – 1625–1800. 3. Shakespeare, William, 1564–1616 – Stage history – 1800–1950. 4. Garrick, David, 1717–1779 – Performances. 5. Kemble, John Philip, 1757–1823 – Performances. 6. Siddons, Sarah, 1755–1831 – Performances. 7. Kean, Edmund, 1787–1833 – Performances. 8. Dramatic criticism – England – London – History. I. Title.

PR3106.O93 2007

792.9'5–dc22 2007016471

ISBN 978-0-521-87985-9 hardback

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

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

*To Ann and Akiko
'like twin-stars shall shine'*

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)*Contents*

<i>Acknowledgements</i>	page viii
<i>List of illustrations</i>	x
<i>Note on references</i>	xii
Introduction: Garrick's prologue	I
1 Winding up 'th'untuned and jarring senses': Garrick, <i>King Lear</i> and contemporary theatrical/literary criticism	8
1 Adaptation and impersonation: Garrick's <i>King Lear</i>	8
2 The mad monarch and critical reason: periodical writers	19
3 Resisting Garrick: Samuel Johnson on Shakespeare	28
4 Confrontation and evasion: Elizabeth Montagu's Bluestocking viewpoint	37
5 The use of (hyper)criticism: Garrick's postscripts	46
2 'Who dares do more': Kemble, Siddons and the question of sublimity in <i>Macbeth</i>	59
1 Encountering a stage ghost: Sir Roger, Mr Partridge and Sir Joshua	59
2 Kemble, Siddons and <i>Macbeth</i>	67
3 Materialising the immaterial: the 1794 performance	77
4 'Ask Reynolds': the way to paint tragedy	84
5 Punch and the madman: the theatrical career of Edmund Burke	108
3 'Speak the speech, I pray you': Kean, <i>Hamlet</i> and the Romantic 'playwrights'	122
1 Several mirrors up to nature: Reynolds and Johnson, Blake and Hazlitt	122
2 Readers' <i>Hamlet</i> , actors' <i>Hamlet</i>	131
3 In the theatre of remorse: Coleridge, his friend and his tragedy	146
4 Fables of identity: Keats, Kean and <i>Otho the Great</i>	161
Conclusion: Kean's farewell	185
<i>Notes</i>	191
<i>Bibliography</i>	215
<i>Index</i>	238

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

Acknowledgements

The work has passed through several stages and at each I have incurred debts, which I now take pleasure in acknowledging. Ann Thompson, my supervisor at King's College London, watched over this book from start to finish and guided me with wisdom and kindness at many turns, putting her encyclopaedic knowledge at my disposal. Akiko Kusunoki inspired my interest in Shakespeare and taught me more than she probably realised through conversations over many a lunch at the British Library as well as through her excellent publications. Michael Dobson and Thomas Healy examined my PhD dissertation and kindly suggested the possibility of putting together a monograph out of it.

My profound indebtedness to the Midgleys must be registered here. My good friend Nick Midgley, psychoanalyst, braved both a very early draft and the final version of my dissertation and believed in the book. His father, the theatre director Robin Midgley, commented insightfully on the final manuscript and patiently and politely noted errors.

Many people have commented helpfully and critically on the manuscript. Yuji Kaneko, one of the earliest instigators of this project, read the whole piece with rigour and generosity. I have appreciated advice about particular chapters from Yeeyon Im, Nahoko Miyamoto Alvey and David Shea. Matthew Hanley provided a much-needed additional pair of sharp eyes to check part of the manuscript during the final stages. Bibliographer Noriko Sumimoto helped me to gain access to the splendid Shakespeare collection of Meisei University Library and to make arrangements for reproduction of some of the figures.

I should also like to thank Akihiro Yamada, whose lofty academic standards are an inspiration in themselves, John Thompson, who helped me to develop some key ideas underlying my discussion, and my teachers at Tokyo University, George Hughes, Susumu Kawanishi, Atsuhiko Narita and Yuichi Takamatsu in particular, who together have constituted my rock. The passing of Yasunari Takahashi and Hiroshi Izubuchi is mourned

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)*Acknowledgements*

ix

with special poignancy. Their erudition and dedication to literary criticism have inspired generations of researchers, myself included.

Keio University, Tokyo, has been generous in support of this project through a Keio Gijuku research grant (2001) and sabbatical extension grant (2002), which enabled me to complete the dissertation on which the current book is based, as well as through a grant from the Keio Gijuku Fukuzawa Memorial Fund for Advancement of Education and Research (2007). An early version of part of chapter 1 ('Poetic justice and madness') was read at the annual conference of The Shakespeare Society, Japan, in October 2000.

Cambridge University Press has given all that an author can hope for in the way of encouragement and support. I must particularly mention Sarah Stanton for her unfailingly sagacious advice and generosity to this clumsy first-time author, Rebecca Jones and Rosina Di Marzo for their expert supervision of the production process, and my copy-editor Libby Willis for her numerous improvements to my text. My anonymous CUP readers also merit special recognition. Their acute, insightful comments enabled me to restructure the thesis with more coherence.

My parents and my sister have been my most loyal supporters throughout this project, and to them I owe my dearest thanks.

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)*Illustrations*

- | | |
|---|---------------|
| 1 Benjamin Wilson, <i>David Garrick as King Lear</i> . Engraved by James McArdeU. By permission of the Folger Shakespeare Library. | <i>page</i> 9 |
| 2 Francis Hayman, <i>King Lear</i> (Charles Jennen's 1770 edition of <i>King Lear</i>). Engraved by Ravenel. Courtesy of Meisei University Library, Tokyo. | 17 |
| 3 Thomas Beach, <i>Kemble and Siddons in Macbeth</i> . The Art Archive/Garrick Club. | 60 |
| 4 Henry Fuseli, <i>Lady Macbeth Seizing the Daggers</i> . © Tate, London 2006. | 80 |
| 5 Joshua Reynolds, <i>Count Ugolino and His Children</i> . The Sackville Collection (The National Trust), (c) NTPL/Brian Tremain. | 85 |
| 6 Joshua Reynolds, <i>Puck (Robin Goodfellow)</i> . Engraved by Luigi Schiavonetti. © Copyright the Trustees of The British Museum. | 89 |
| 7 Henry Fuseli, <i>Robin Goodfellow-Puck</i> . By permission of the Folger Shakespeare Library. | 90 |
| 8 Joshua Reynolds, <i>The Death of Cardinal Beaufort</i> . Engraved by S. W. Reynolds. © Copyright the Trustees of The British Museum. | 91 |
| 9 Henry Fuseli, <i>The Nightmare</i> . Founders Society Purchase with funds from Mr and Mrs Bert L. Smokler and Mr and Mrs Lawrence A. Fleischman. Photograph © 2005 The Detroit Institute of Arts. | 94 |

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

<i>List of illustrations</i>		xi
10	[François Boitard], <i>Henry VI Part 2</i> (Nicholas Rowe's 1709 edition of Shakespeare). Engraved by Elijah Kirkall (?). Courtesy of Meisei University Library, Tokyo.	95
11	H. François Gravelot, <i>Henry VI Part 2</i> (Thomas Hanmer's 1744 edition of Shakespeare). Courtesy of Meisei University Library, Tokyo.	96
12	Henry Fuseli, <i>The Death of Cardinal Beaufort</i> . Engraved by Moses Haughton. © Copyright the Trustees of The British Museum.	97
13	Joshua Reynolds, <i>The Death of Cardinal Beaufort</i> . Engraved by Caroline Watson. © Copyright the Trustees of The British Museum.	98
14	Joshua Reynolds, <i>Macbeth and the Witches</i> . Engraved by Robert Thew. © Copyright the Trustees of The British Museum.	99
15	[François Boitard], <i>Macbeth</i> (Nicholas Rowe's 1709 edition of Shakespeare). Engraved by Elijah Kirkall (?). Courtesy of Meisei University Library, Tokyo.	100
16	Henry Fuseli, <i>Macbeth Consulting the Vision of an Armed Head</i> . By permission of the Folger Shakespeare Library.	102
17	Joshua Reynolds, <i>Sarah Siddons as the Tragic Muse</i> . Courtesy of the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California.	104
18	Michelangelo, <i>Isaiah</i> . Alinari Archive, Florence.	106
19	Daniel Maclise, <i>The Play Scene in Hamlet exhibited 1842</i> . © Tate, London 2006.	123
20	John Constable, <i>The Cenotaph</i> . Photograph © The National Gallery, London.	187

Cambridge University Press

978-0-521-87985-9 - Representing Shakespearean Tragedy: Garrick, the Kembles, and Kean
Reiko Oya

Frontmatter

[More information](#)

Note on references

References to Shakespearean editions, acting versions and adaptations are keyed to the abbreviations listed in section 1 of the Bibliography. For ease of consultation Shakespearean quotations are followed by line reference to *The Arden Shakespeare Complete Works*, general editors Richard Proudfoot, Ann Thompson and David Kastan, 2nd edn (London: Arden Shakespeare, 2001). Exceptions are cited individually in the notes. All quotations follow the typography and orthography of the sources from which they are taken.