

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

## SHAKESPEARE IN STAGES

The history of Shakespearean performance is very well served at its two extremes, with a number of volumes providing a valuable historical overview of the subject and others concentrating on the performance history of a particular play. However, no individual volume provides an in-depth consideration of the stage histories of a number of plays, chosen for their particular significance within specific cultural contexts. *Shakespeare in Stages* addresses this gap. The original case studies explore significant anglophone performances of the plays, as well as ideas about 'Shakespeare', through the changing prisms of three different cultural factors that have proved influential in the way Shakespeare is staged: notions of authenticity, attitudes towards sex and gender, and questions of identity. Ranging from the sixteenth to the twenty-first centuries and examining productions of plays in Britain, the USA, Canada, Australia, and South Africa, the studies focus attention on the complex interaction between particular plays, issues, events, and periods, carefully linking changing perceptions of the meanings of Shakespeare's plays both to particular theatre practices and to specific social, cultural, and political forces.

CHRISTINE DYMKOWSKI is Professor of Drama and Theatre History at Royal Holloway, University of London.

CHRISTIE CARSON is Senior Lecturer in the English Department at Royal Holloway, University of London.

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

# SHAKESPEARE IN STAGES

*New Theatre Histories*

EDITED BY

CHRISTINE DYMKOWSKI AND  
CHRISTIE CARSON



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
 978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories  
 Edited by Christine Dymkowski and Christie Carson  
 Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
 Cambridge, New York, Melbourne, Madrid, Cape Town,  
 Singapore, São Paulo, Delhi, Mexico City

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.org](http://www.cambridge.org)  
 Information on this title: [www.cambridge.org/9781107634015](http://www.cambridge.org/9781107634015)

© Cambridge University Press 2010

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 2010  
 First paperback edition 2013

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

*Library of Congress Cataloguing in Publication data*  
 Shakespeare in stages: new theatre histories / [edited by]  
 Christine Dymkowski, Christie Carson.

p. cm.

ISBN 978-0-521-88479-2 (hardback)

1. Shakespeare, William, 1564–1616—Stage history. 2. Shakespeare, William,  
 1564–1616—Dramatic production. I. Dymkowski,  
 Christine, 1950— II. Carson, Christie. III. Title.

PR3091.S3635 2010

ISBN 978-0-521-88479-2 Hardback  
 ISBN 978-1-107-63401-5 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.

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

*In loving memory of my mother, Helen Papula Dymkowski,  
and of my grandparents, Ilja Bobak and Jan Papula,  
Stanisława Klimkowska and Władysław Dymek  
(later Dymkowski) – C.D.*

*To Lynne, Mark, Anna, and Cameron Rickards with thanks  
for all of their love, laughter, and support – C.C.*

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)*Contents*

<i>List of illustrations</i>	page ix
<i>Notes on contributors</i>	xi
<i>Acknowledgements</i>	xvi
Introduction	I
<i>Christine Dymkowski and Christie Carson</i>	
PART I NOTIONS OF AUTHENTICITY	5
1 The move indoors	7
<i>Andrew Gurr</i>	
2 Whig heroics: Shakespeare, Cibber, and the troublesome <i>King John</i>	22
<i>Elaine M. McGirr</i>	
3 <i>Coriolanus</i> and the (in)authenticities of William Poel's platform stage	37
<i>Lucy Munro</i>	
4 'A fresh advance in Shakespearean production': Tyrone Guthrie in Canada	57
<i>Neil Carson</i>	
5 Authenticity in the twenty-first century: Propeller and Shakespeare's Globe	71
<i>Abigail Rokison</i>	
PART II ATTITUDES TOWARDS SEX AND GENDER	91
6 Performing beauty on the Renaissance stage	93
<i>Farah Karim-Cooper</i>	

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

viii	<i>Contents</i>	
7	The artistic, cultural, and economic power of the actress in the age of Garrick <i>Fiona Ritchie</i>	107
8	Women writing Shakespeare's women in the nineteenth century: <i>The Winter's Tale</i> <i>Jan McDonald</i>	124
9	'Not our Olivia': Lydia Lopokova and <i>Twelfth Night</i> <i>Elizabeth Schafer</i>	144
10	<i>Measure for Measure</i> : Shakespeare's twentieth-century play <i>Christine Dymkowski</i>	164
	PART III QUESTIONS OF IDENTITY	185
11	Shakespeare and the rhetoric of scenography 1770–1825 <i>Christopher Baugh</i>	187
12	The presence of Shakespeare <i>Susan Bennett</i>	210
13	Finding local habitation: Shakespeare's <i>Dream</i> at play on the stage of contemporary Australia <i>Kate Flaherty and Penny Gay</i>	229
14	'Haply for I am black': shifting race and gender dynamics in Talawa's <i>Othello</i> <i>Lynette Goddard</i>	248
15	British directors in post-colonial South Africa <i>Brian Pearce</i>	264
	Epilogue Shakespeare's audiences as imaginative communities <i>Christie Carson</i>	277
	<i>Index</i>	293



Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)*Illustrations*

- |   |  |                |
|---|--|----------------|
| 1 | A pencil drawing of the exterior of the second Globe, by Wenceslas Hollar in the 1630s.  | <i>page</i> 15 |
| 2 | The Blackfriars, seen from Hollar's 'Long View' printed in 1644.   | 16             |
| 3 | The ground plan of a building designed by Inigo Jones, possibly modelled on the Blackfriars, with which it shares many features. The original is in the library of Worcester College, Oxford.                              | 17             |
| 4 | Tyrone Guthrie's 1953 production of <i>Richard III</i> , Stratford, Ontario. Photograph: Peter Smith. Courtesy of the Stratford Shakespeare Festival Archives.   | 67             |
| 5 | Propeller's 2006/7 production of <i>Twelfth Night</i> , presented by The Watermill Theatre and the Old Vic. Photograph: Manuel Harlen.   | 76             |
| 6 | Charlotte Cushman as Cesario/Viola and Susan Cushman as Olivia in <i>Twelfth Night</i> . Illustration by H. Anelay. <i>Illustrated London News</i> 11 July 1846, p. 29. By permission of the Shakespeare Birthplace Trust. | 152            |
| 7 | Frontispieces from <i>British Theatre</i> , ed. Elizabeth Inchbald, 25 vols., London, 1808. Courtesy of Christopher Baugh.   |                |
|   | (a) <i>Richard III</i>   | 195            |
|   | (b) <i>Hamlet</i>  | 196            |
|   | (c) <i>King Lear</i>   | 196            |
|   | (d) <i>Henry IV, Part 1</i>  | 197            |
|   | (e) <i>Romeo and Juliet</i>  | 197            |
| 8 | Mrs Siddons as Lady Macbeth. George Henry Harlow (1787–1819). By permission of The Art Archive/Garrick Club.   | 200            |

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

x

*List of illustrations*

- |    |   |     |
|----|---|-----|
| 9  | Noel Tovey's all-Indigenous production of <i>A Midsummer Night's Dream</i> , Sydney Theatre Company, in association with the Olympic Arts Festival, 1997. Photograph: Tracey Schramm. | 238 |
| 10 | Janet Suzman's 2006 South African staging of <i>Hamlet</i> . Courtesy of the Baxter Theatre.  | 273 |

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

## *Notes on contributors*

**Christopher Baugh** is Professor of Theatre at the University of Hull. As professional scenographer he has worked in Bristol, California, Oregon, Manchester, London, and with the Abbey Theatre, Dublin, winning a New York Drama Critics' Tony Award for the 'best staged play' (*The Borstal Boy*). He was resident scenographer with Mecklenburgh Opera (1987–97), winning the Prudential Award for Opera. He has written *Garrick and Louthembourg* (1990); 'Stage Design from Louthembourg to Poel', *The Cambridge History of British Theatre*, Vol. II, ed. Joseph Donohue (2004); 'Philippe de Louthembourg: Technology-driven entertainment and spectacle in the late eighteenth century', *Huntington Library Quarterly* (2007); and 'Scenography and Technology 1737–1843', *The Cambridge Companion to British Theatre, 1737–1843*, ed. J. Moody and D. O'Quinn (2007). His *Theatre, Performance and Technology: The development of scenography in the 20th century* (2005) was nominated in 2007 by the United States Institute of Theatre Technology (USITT) for a Golden Pen Award.

**Susan Bennett** is University Professor in the Department of English, University of Calgary, Canada. She is widely published in theatre studies across a variety of periods and performance genres. One of her current research projects involves an anonymous manuscript drama from the 1640s, working with an international team of scholars to explore textual, critical, and performance approaches to the play.

**Christie Carson** is a senior lecturer in the Department of English at Royal Holloway, University of London; she previously worked as an institutional research fellow in the Department of Drama and Theatre at Royal Holloway from 1996 to 2003. She is the co-editor of *The Cambridge*

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

xii

*Notes on contributors*

*King Lear* CD-ROM: *Text and Performance Archive* (2000) and the Principal Investigator of the AHRB-funded research project *Designing Shakespeare: An Audio-Visual Archive, 1960–2000*, which documents the performance history of Shakespeare in Stratford and London. She has published widely on the subject of contemporary performance and the influence of digital technology on audience interaction and research practices, including articles for *Shakespeare Survey* and *Performance Research*. Most recently she has edited *Shakespeare's Globe: A Theatrical Experiment* with Farah Karim-Cooper (Cambridge University Press, 2008).

**Neil Carson** is an emeritus professor of English at the University of Guelph, Canada. He has published books on Canadian, American, and British drama and stage history, among them an analysis of the chief source of our knowledge of Elizabethan stage practice: *A Companion to Henslowe's Diary* (Cambridge University Press, 1988, 2005). Before entering the calmer waters of academe, Professor Carson worked for some years in the professional theatre in Canada, including four seasons at the fledgling Stratford Shakespeare Festival; he played a small role in Guthrie's *Richard III*.

**Christine Dymkowski** is Professor of Drama and Theatre History in the Department of Drama and Theatre, Royal Holloway, University of London. She is the author of *Harley Granville Barker: A Preface to Modern Shakespeare* (1986), the theatre history edition of *The Tempest* in the Shakespeare in Production series (Cambridge University Press, 2000), and 'Ancient [and Modern] Gower': Presenting Shakespeare's *Pericles*, *The Narrator, the Expositor and the Prompter in European Medieval Theatre*, ed. Philip Butterworth (2007); she is also Theatre History editor of Andrew Gurr's New Variorum *Tempest* team. In addition to her work on Shakespeare, she has written numerous articles and papers on Lena Ashwell, Edith Craig, Cicely Hamilton, Susan Glaspell, Caryl Churchill, Sarah Daniels, and Timberlake Wertenbaker, as well as introductions to thirteen plays by Eugene O'Neill (1991–5).

**Kate Flaherty** is an ARC Linkage Postdoctoral Fellow in the Department of English, University of Sydney, Australia. She is currently writing her first book, *Ours as We Play It: Australia Plays Shakespeare into the New Millennium*, which examines cultural and imaginative intersections brought to light through performance of Shakespeare's plays in contemporary Australia. Her role in the collaborative research project, *Shakespeare Reloaded*, extends this focus to the context of tertiary education, exploring the history, theory, and practice of Shakespeare as a university subject.

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)*Notes on contributors*

xiii

**Penny Gay**, until her recent retirement, held a personal chair in English Literature and Drama at the University of Sydney, Australia. Her principal publications are *As She Likes It: Shakespeare's Unruly Women* (1994), *Jane Austen and the Theatre* (Cambridge University Press, 2002), *The Cambridge Introduction to Shakespeare's Comedies* (2008), and editions of *The Merchant of Venice* (1995) and *Twelfth Night* (updated edition, Cambridge University Press, 2003). She has published articles on contemporary Shakespearean performance and is currently working on a project on post-modernism in Shakespearean production, as well as pursuing interests in eighteenth-century theatre.

**Lynette Goddard** is a senior lecturer in drama and theatre at Royal Holloway, University of London. Her research interests include contemporary black British theatre, black productions of Shakespeare and other canonical playwrights, and the politics and practice of integrated casting. She has published widely on black women's theatre, including the monograph *Staging Black Feminisms: Identity, Politics, Performance* (2007) and articles in *Companion to Black British Culture* (2002), *The Cambridge Companion to the Actress* (2007), and *Contemporary Theatre Review*. She is currently working on a book about black playwriting in the first decade of the twenty-first century.

**Andrew Gurr** is Professor Emeritus at the University of Reading and former Director of Research at the Shakespeare Globe Centre, London. While at the Globe he spent twenty years chairing the committee that identified the Globe's shape and structure. His academic books include *The Shakespearean Stage 1574–1642*, now in its fourth edition, *Playgoing in Shakespeare's London*, now in its third, *The Shakespearian Playing Companies*, *The Shakespeare Company 1594–1642*, and most recently *Shakespeare's Opposites: The Admiral's Men 1594–1625*, a history of the company that performed at the Rose and the Fortune. He has edited several Renaissance plays, including Shakespeare's *Richard II*, *Henry V*, and the Quarto *Henry V* for the Cambridge Shakespeare editions, and is currently editing *The Tempest* for the New Variorum. He is a trustee of the Rose Theatre Trust.

**Farah Karim-Cooper** is Head of Courses and Research in Globe Education, oversees all research activities at Shakespeare's Globe, and chairs the Globe Architecture Research Group. She is also a visiting research fellow of King's College London and co-convenes the Globe/King's MA in Shakespearean Studies: Text and Playhouse. In addition

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

xiv

*Notes on contributors*

to articles and essays, she has written *Cosmetics in Shakespearean and Renaissance Drama* (2006) and co-edited *Shakespeare's Globe: A Theatrical Experiment* (Cambridge University Press, 2008).

**Jan McDonald**, FRSE, FRSAMD, is Professor Emerita in the Department of Theatre Studies, University of Glasgow; she also holds the posts of Honorary Professorial Research Fellow and Dean of Faculties. Her research interests are primarily in the theatre and drama of nineteenth-century British theatre, with publications on the independent stage societies of the 1890s, the Royal Court Theatre (1904–7), and the work of George Bernard Shaw and Harley Granville Barker. She has also written on contemporary Scottish women dramatists.

**Elaine M. McGirr** is a senior lecturer in English and drama at Royal Holloway, University of London. Her main area of research is the inter-connecting worlds of the stage and the page in the long eighteenth century, with a particular focus on the ways in which history, both literary and national, was rewritten and re-inscribed throughout the century. She has published on the novels of Samuel Richardson and Aphra Behn, on the process of British self-fashioning through the use and abuses of stock characters, and on the rewriting of rebellion as farce on the London stage in 1745. She has recently published *The Heroic Mode and Political Crisis, 1660–1745* (2009) and is currently researching the art and times of Colley Cibber.

**Lucy Munro** is a senior lecturer in English at Keele University. Her publications include *Children of the Queen's Revels: A Jacobean Theatre Repertory* (Cambridge University Press, 2005), editions of Shakespeare's *Pericles* and Sharpham's *The Fleer*, and essays on subjects including *Coriolanus*, female pirates, Irish tragicomedy, and children in film versions of *Richard III*. She is a contributing editor to forthcoming editions of the plays of James Shirley and Richard Brome, and her current projects include a book-length study provisionally titled *The English Archaic: Materialising the Past in Early Modern Literature and Culture*.

**Brian Pearce** teaches drama and theatre studies at Durban University of Technology and was appointed Associate Professor in 2001. He is also a research associate in both the Centre for Systems Research at Durban University of Technology and the Institute for the Study of English in Africa at Rhodes University. He was the editor of *Shakespeare in Southern Africa* from 2000 to 2008.

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

*Notes on contributors*

xv

**Fiona Ritchie** is an assistant professor of drama and theatre in the English Department at McGill University, Montreal, Canada. She has published several articles on women and Shakespeare in the eighteenth century and is currently working on a monograph on the part played by women in the process of Shakespeare's canonisation as English national poet. She is also co-editing a collection of essays on eighteenth-century Shakespeare.

**Abigail Rokison** began her career as a professional actor, training at LAMDA and working in theatre, film, and television. Following a degree with the Open University, undertaken whilst acting, she went on to take an MA in 'Shakespeare: Text and Playhouse' at the Globe Theatre/King's College London. She completed her PhD in the English faculty at Cambridge University in 2006, after which she became lecturer in English and drama in the Education Faculty in Cambridge. In November 2008 she was elected to the board of trustees of the British Shakespeare Association. She has contributed articles to the journal *Shakespeare* and transcriptions to the Malone Society Collections. Her book *Shakespearean Verse Speaking* is forthcoming with Cambridge University Press.

**Elizabeth Schafer** is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her main publications include *MsDirecting Shakespeare: Women Direct Shakespeare* and the Cambridge Shakespeare in Production volumes on *The Taming of the Shrew* and *Twelfth Night*; she is also co-author of *Ben Jonson and Theatre*. Her *Lilian Baylis: A Biography*, was shortlisted for the Theatre Book Prize 2006. Currently she is editing *The City Wit* for the online edition of the works of Richard Brome and co-editing an issue of *Contemporary Theatre Review* entitled 'Unsettling Shakespeare'.

Cambridge University Press

978-1-107-63401-5 - Shakespeare in Stages: New Theatre Histories

Edited by Christine Dymkowski and Christie Carson

Frontmatter

[More information](#)

---

## *Acknowledgements*

We are very grateful to Sarah Stanton for her constructive help and support in developing this project and to Joanne Hill for her meticulous, sensitive, and efficient copy-editing. We also thank the Departments of Drama and Theatre and of English, Royal Holloway, University of London, for research allowances that defrayed the cost of illustrations and of compilation of the index.