

Cambridge University Press

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

Edited by Christine Dymkowski and Christie Carson

Table of Contents

[More information](#)*Contents*

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

Cambridge University Press

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

Edited by Christine Dymkowski and Christie Carson

Table of Contents

[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