

## Shakespeare's Double Plays

In the first comprehensive study of how Shakespeare designed his plays to suit his playing company, Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage, and how doubling roles suited his unique sense of the dramatic. By attending closely to their dramaturgical structures, Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610, and describes how using the embedded casting patterns can enhance their thematic and theatrical potential. Drawing on historical records, dramatic theory, and contemporary performance this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement. Supported by an appendix of speculative doubling charts for plays, illustrations, and online resources, this is a major contribution to the understanding of Shakespeare's dramatic craft.

BRETT GAMBOA is Assistant Professor of English at Dartmouth College, New Hampshire. He received his MA and PhD from Harvard University. His teaching and research focus on Shakespeare's plays in performance, although he teaches courses that explore a range of artistic media, from lyric poetry to contemporary television. His essays and reviews on Shakespeare and other dramatists appear in several journals and books, and he has published performance-oriented introductions and commentaries for the 40 plays collected in *The Norton Shakespeare*. Gamboa's scholarship is informed by his work as a theatre director, having mounted productions for professional companies and on campuses, including ten plays by Shakespeare.

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*Dramatic Economy on the Early  
Modern Stage*

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Brett Gamboa

*Dartmouth College, New Hampshire*



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## Contents

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<i>List of Figures</i>	<i>page</i> vi
<i>List of Tables</i>	vii
<i>Acknowledgements</i>	viii
Introduction	1
1 'Improbable Fictions': Shakespeare's Plays <i>without</i> the Plays	21
2 Versatility and Verisimilitude on Sixteenth-Century Stages	48
3 Doubling in <i>The Winter's Tale</i>	85
4 Dramaturgical Directives and Shakespeare's Cast Size	104
5 Doubling in <i>A Midsummer Night's Dream</i> and <i>Romeo and Juliet</i>	136
6 'What, are they children?': Reconsidering Shakespeare's 'Boy' Actors	156
7 Doubling in <i>Twelfth Night</i> and <i>Othello</i>	199
Epilogue: Ragozine and Shakespearean Substitution	219
Appendix: Doubling Roles in Shakespeare's Plays	234
<i>Bibliography</i>	272
<i>Index</i>	284

## Figures

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I.1	Alec Guinness in <i>Kind Hearts and Coronets</i> (1949)	page 10
2.1	Title page and doubling plan for Ulpian Fulwell's <i>Like Will to Like</i> (1587)	68
2.2	Title page and doubling plan for Thomas Preston's <i>Cambyses</i> (1569)	73
2.3	Doubling plan for <i>The Fair Maid of the Exchange</i> (1607)	76
6.1	Mark Rylance as Cleopatra at Shakespeare's Globe (1999)	161
6.2	'The Names of the Principall Actors in all these Playes', First Folio (1623)	170
6.3	Scene from John Madden's <i>Shakespeare in Love</i> (1998)	176
6.4	Panel from the frontispiece to William Alabaster's <i>Roxana</i> (1632)	194

## Tables

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2.1	Plays with casting information, 1560–1610	<i>page</i> 59
3.1	Hypothetical doubling plan for Shakespeare's <i>The Winter's Tale</i> (c. 1610)	92
4.1	Number of actors necessary to perform Shakespeare's plays (c. 1592–1610)	108
5.1	Hypothetical doubling plan for Shakespeare's <i>A Midsummer Night's Dream</i> (c. 1595)	139
5.2	Hypothetical doubling plan for Shakespeare's <i>Romeo and Juliet</i> (c. 1595)	146
7.1	Hypothetical doubling plan for Shakespeare's <i>Twelfth Night</i> (c. 1601)	201
7.2	Hypothetical doubling plan for Shakespeare's <i>Othello</i> (c. 1604)	212
E.1	Hypothetical doubling plan for Shakespeare's <i>Measure for Measure</i> (c. 1603)	228

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... and our daughter,  
 In honour of whose birth these triumphs are,  
 Sits here like beauty's child, whom nature gat  
 For men to see and, seeing, wonder at.  
 (*Pericles*, 2.2.4–7)

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