

SHAKESPEARE SURVEY

71

Re-Creating Shakespeare

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Shakespeare Survey: A Sixty-Year Cumulative Index

Aspects of *Macbeth*

Aspects of *Othello*

Aspects of *Hamlet*

Aspects of *King Lear*

Aspects of Shakespeare's 'Problem Plays'

SHAKESPEARE SURVEY

71

Re-Creating Shakespeare

Articles from the World Shakespeare Congress, 2016

EDITED BY

PETER HOLLAND



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EDITOR'S NOTE

This volume of *Shakespeare Survey*, like its predecessor (volume 70), is made up, almost entirely, of articles derived from papers given at the World Shakespeare Congress, held in Stratford-upon-Avon and London in August 2016. Volume 70 focused on 'Creating Shakespeare' and this one focuses on 'Re-Creating Shakespeare', echoing the Congress's title, 'Creating and Re-Creating Shakespeare', though it might be arguable whether some pieces could belong in either volume. I am grateful to Peter Holbrook, then Chair of the International Shakespeare Association, and Nick Walton, its Executive Director, together with all the members of the team, for their tireless labours in organizing the Congress.

Unless otherwise indicated, Shakespeare quotations and references are keyed to *The Complete Works*, ed. Stanley Wells, Gary Taylor, John Jowett and William Montgomery, second edition (Oxford, 2005).

Volume 72 'Shakespeare and War' will be at press by the time this volume appears. The theme of Volume 73 will be 'Shakespeare and the City'. This title covers a wide range of topics including, for example, Shakespeare's representation of cities such as London, Venice, Rome and Athens; the impact on Shakespeare of living and working in London; the history of Shakespeare production in cities world-wide; and many other possibilities. *Shakespeare Survey 74* will be on 'Shakespeare and Education', the topic of the International Shakespeare Conference to be held in 2020. The theme for *Survey 75* will be 'Othello'.

Submissions should be addressed to the Editor at The Shakespeare Institute, Church Street, Stratford-upon-Avon, Warwickshire CV37 6HP, to arrive at the latest by 1 September 2019 for volume 73, of 2020 for volume 74 and of 2021 for volume 75. Pressures on space are heavy and priority is given to articles related to the theme of a particular volume. Submissions may also be made as e-mail attachments to emma.smith@hertford.ox.ac.uk. All articles submitted are read by the Editor and at least one member of the Advisory Board.

Review copies should be addressed to the Editor as above. In attempting to survey the ever-increasing bulk of Shakespeare publications, our reviewers inevitably have to exercise some selection. We are pleased to receive offprints of articles which help to draw our reviewers' attention to relevant material.

This is my 19th and last volume as Editor for *Shakespeare Survey*, a role I took on with *Shakespeare Survey 53*. I 'inherited' *Survey* from Stanley Wells and hand over now to Emma Smith. The list of people to whom I owe thanks over these years is too long to allow for naming. Let me place them, therefore, into groups. My thanks to all the members of the Advisory Board who have been so unfailingly helpful and supportive; to the many graduate students who have been my outstanding Assistant Editors both at the Shakespeare Institute and at the University of Notre Dame; to all the contributors to these volumes, especially our overburdened reviewers, for their brilliance; and to the extraordinary people at Cambridge University Press who have been involved in the production of these many thousands of pages, especially the eagle-eyed copy-editors.

One person cannot remain unnamed, someone whose name and role do not appear in any of the volumes' prelims, as far as I can see, but whose influence on the success of *Shakespeare Survey* for decades has been greater than anyone else's. Throughout my time as Editor, the person at Cambridge University Press

EDITOR'S NOTE

responsible for *Shakespeare Survey* has been Sarah Stanton and she continues to be so, even though retired from the Press. At a time when the world of publishing seems to mean that people move jobs every few years, her long involvement in the publishing of Shakespeare studies is simply extraordinary. Sarah is, as a result, more learned in the field than 99 per cent of Shakespeare academics and, when it comes to all the myriad details of the processes of assembling and publishing *Shakespeare Survey*, she is, quite simply, the perfect publisher. My deepest thanks to Sarah for ensuring the pleasures of editing *Shakespeare Survey* so far outweighed the pains for, lo, these many years.

PETER HOLLAND

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