

SHAKESPEARE SURVEY

73

Shakespeare and the City

## SHAKESPEARE SURVEY ADVISORY BOARD

JONATHAN BATE  
 MARGRETA DE GRAZIA  
 MICHAEL DOBSON  
 TON HOENSELAARS  
 PETER HOLLAND  
 RUSSELL JACKSON  
 JOHN JOWETT  
 LUCY MUNRO

CLAUDIA OLK  
 LENA COWEN ORLIN  
 REIKO OYA  
 SIMON PALFREY  
 RICHARD PROUDFOOT  
 ANN THOMPSON  
 STANLEY WELLS

*Assistants to the Editor* LAURA JAYNE WRIGHT AND SARA MARIE WESTH

- |  |  |
|--|--|
| (1) <i>Shakespeare and his Stage</i>   | (39) <i>Shakespeare on Film and Television</i>                                     |
| (2) <i>Shakespearian Production</i>  | (40) <i>Current Approaches to Shakespeare through Language, Text and Theatre</i>   |
| (3) <i>The Man and the Writer</i>  | (41) <i>Shakespearian Stages and Staging (with an index to Surveys 31–40)</i>      |
| (4) <i>Interpretation</i>  | (42) <i>Shakespeare and the Elizabethans</i>                                       |
| (5) <i>Textual Criticism</i>   | (43) <i>The Tempest and After</i>  |
| (6) <i>The Histories</i>   | (44) <i>Shakespeare and Politics</i>   |
| (7) <i>Style and Language</i>  | (45) <i>Hamlet and its Afterlife</i>   |
| (8) <i>The Comedies</i>  | (46) <i>Shakespeare and Sexuality</i>  |
| (9) <i>Hamlet</i>  | (47) <i>Playing Places for Shakespeare</i>   |
| (10) <i>The Roman Plays</i>  | (48) <i>Shakespeare and Cultural Exchange</i>                                      |
| (11) <i>The Last Plays (with an index to Surveys 1–10)</i>                       | (49) <i>Romeo and Juliet and its Afterlife</i>                                     |
| (12) <i>The Elizabethan Theatre</i>  | (50) <i>Shakespeare and Language</i>   |
| (13) <i>King Lear</i>  | (51) <i>Shakespeare in the Eighteenth Century (with an index to Surveys 41–50)</i> |
| (14) <i>Shakespeare and his Contemporaries</i>                                   | (52) <i>Shakespeare and the Globe</i>  |
| (15) <i>The Poems and Music</i>  | (53) <i>Shakespeare and Narrative</i>  |
| (16) <i>Shakespeare in the Modern World</i>                                      | (54) <i>Shakespeare and Religions</i>  |
| (17) <i>Shakespeare in his Own Age</i>   | (55) <i>King Lear and its Afterlife</i>  |
| (18) <i>Shakespeare Then Till Now</i>  | (56) <i>Shakespeare and Comedy</i>   |
| (19) <i>Macbeth</i>  | (57) <i>Macbeth and its Afterlife</i>  |
| (20) <i>Shakespearian and Other Tragedy</i>                                      | (58) <i>Writing About Shakespeare</i>  |
| (21) <i>Othello (with an index to Surveys 11–20)</i>                             | (59) <i>Editing Shakespeare</i>  |
| (22) <i>Aspects of Shakespearian Comedy</i>                                      | (60) <i>Theatres for Shakespeare</i>   |
| (23) <i>Shakespeare's Language</i>   | (61) <i>Shakespeare, Sound and Screen</i>  |
| (24) <i>Shakespeare: Theatre Poet</i>  | (62) <i>Close Encounters with Shakespeare's Text</i>                               |
| (25) <i>Shakespeare's Problem Plays</i>  | (63) <i>Shakespeare's English Histories and their Afterlives</i>                   |
| (26) <i>Shakespeare's Jacobean Tragedies</i>                                     | (64) <i>Shakespeare as Cultural Catalyst</i>                                       |
| (27) <i>Shakespeare's Early Tragedies</i>  | (65) <i>A Midsummer Night's Dream</i>  |
| (28) <i>Shakespeare and the Ideas of his Time</i>                                | (66) <i>Working with Shakespeare</i>   |
| (29) <i>Shakespeare's Last Plays</i>   | (67) <i>Shakespeare's Collaborative Work</i>                                       |
| (30) <i>Henry IV to Hamlet</i>   | (68) <i>Shakespeare, Origins and Originality</i>                                   |
| (31) <i>Shakespeare and the Classical World (with an index to Surveys 21–30)</i> | (69) <i>Shakespeare and Rome</i>   |
| (32) <i>The Middle Comedies</i>  | (70) <i>Creating Shakespeare</i>   |
| (33) <i>King Lear</i>  | (71) <i>Re-Creating Shakespeare</i>  |
| (34) <i>Characterization in Shakespeare</i>                                      | (72) <i>Shakespeare and War</i>  |
| (35) <i>Shakespeare in the Nineteenth Century</i>                                | (73) <i>Shakespeare and the City</i>   |
| (36) <i>Shakespeare in the Twentieth Century</i>                                 |  |
| (37) <i>Shakespeare's Earlier Comedies</i>                                       |  |
| (38) <i>Shakespeare and History</i>  |  |

*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

---

73

## Shakespeare and the City

EDITED BY  
EMMA SMITH



**CAMBRIDGE**  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,  
New Delhi – 110025, India

79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of  
education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781108830539](http://www.cambridge.org/9781108830539)

DOI: 10.1017/9781108908023

© Cambridge University Press 2020

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 2020

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

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

ISBN 978-1-108-83053-9 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 publication  
and does not guarantee that any content on such websites is, or will remain,  
accurate or appropriate.

## EDITOR'S NOTE

---

*Shakespeare Survey* 73 has as its theme 'Shakespeare and the City', with articles on ancient, early modern and contemporary cityscapes. Volume 74 has as its theme 'Shakespeare and Education': submissions by 1 September 2020. We are actively seeking submissions for volume 75, on *Othello* (submissions by 1 September 2021); contact the editor if you would like to discuss a potential contribution. There is limited space in each volume for articles that are not on the theme; these can be submitted for consideration at any point in the year. Please send any correspondence, including submissions, as email attachments to [emma.smith@hertford.ox.ac.uk](mailto:emma.smith@hertford.ox.ac.uk). All submissions are read by me as editor and at least one member of the Advisory Board. We warmly encourage both early-career and more senior scholars to consider *Survey* as a venue for their work.

Part of *Survey*'s distinctiveness is its reviews. Review copies, including article offprints, should be addressed to the Editor at Hertford College, Oxford OX1 3BW; our reviewers inevitably have to exercise some selection about what they cover. I would like to take this opportunity to thank Stephen Purcell, Paul Prescott and Charlotte Scott for their service to *Survey*, and to welcome our new reviewers: Lois Potter and Peter Kirwan (theatre) and Jane Kingsley Smith (critical studies).

EMMA SMITH

## CONTRIBUTORS

---

GEMMA KATE ALLRED, *University of Neuchâtel*  
MICHAEL CORDNER, *University of York*  
NANDINI DAS, *University of Oxford*  
LARS ENGLE, *The University of Tulsa*  
RUSSELL JACKSON, *University of Birmingham*  
PETER KIRWAN, *University of Nottingham*  
ALICE LEONARD, *University of Warwick*  
MIRIAM LEUNG CHE LAU, *College of Professional and Continuing Education, The Hong Kong Polytechnic University*  
CHI-FANG SOPHIA LI, *National Sun Yat-sen University, Taiwan*  
NICHOLAS LUKE, *The University of Hong Kong*  
HARRY R. MCCARTHY, *University of Exeter*  
KAREN NEWMAN, *Brown University*  
PAUL PRESCOTT, *University of Warwick*  
STEPHEN PURCELL, *University of Warwick*  
NEIL RHODES, *University of St Andrews*  
CHARLOTTE SCOTT, *Goldsmiths College, University of London*  
JAMES SHAW, *University of Oxford*  
PETER J. SMITH, *Nottingham Trent University*  
JENNIE M. VOTAVA, *Allegheny College*

## CONTENTS

<i>List of Illustrations</i>	<i>page</i>
KAREN NEWMAN	Continental Shakespeare 1
NANDINI DAS	The Stranger at the Door: Belonging in Shakespeare's Ephesus 10
ALICE LEONARD	City Origins, Lost Identities and Print Errors in <i>The Comedy of Errors</i> 21
HARRY R. MCCARTHY	The Circulation of Youthful Energy on the Early Modern London Stage: Migration, Intertheatricality and 'Growing to Common Players' 43
CHI-FANG SOPHIA LI	In Conversation with Shakespeare in Jacobean London: Social Insanity and Its Taming Schools in <i>1&amp;2 Honest Whore</i> 63
LARS ENGLE	Hearing Voices: Signal versus Urban Noise in <i>Coriolanus</i> and <i>Augustine's Confessions</i> 79
MIRIAM LEUNG CHE LAU	Caesar and Lear in Hong Kong: Appropriating Shakespeare to Express the Inexpressible 93
<hr/>	
NEIL RHODES	Before We Sleep: <i>Macbeth</i> and the Curtain Lecture 107
CHARLOTTE SCOTT	'The Story Shall Be Changed': Antique Fables and Agency in <i>A Midsummer Night's Dream</i> 119
NICHOLAS LUKE	A Lawful Magic: New Worlds of Precedent in <i>Mabo</i> and <i>The Winter's Tale</i> 129
MICHAEL CORDNER	'Cabined, Cribbed, Confined': Advice to Actors and the Priorities of Shakespearian Scholarship 145
PETER J. SMITH	'What Country, Friends, Is This?': Tim Supple's <i>Twelfth Night</i> Revisited 161
JENNIE M. VOTAVA	Through a Glass Darkly: Sophie Okonedo's Margaret as Racial Other in <i>The Hollow Crown: The Wars of the Roses</i> 170
GEMMA KATE ALLRED	'Who's There?': Britain's Twenty-First-Century Obsession with Celebrity <i>Hamlet</i> (2008–2018) 184
STEPHEN PURCELL	Shakespeare Performances in England, 2019 <i>London Productions</i> 203
PAUL PRESCOTT	<i>Productions Outside London</i> 223
JAMES SHAW	Professional Shakespeare Productions in the British Isles, January–December 2018 240

## CONTENTS

The Year's Contributions to Shakespeare Studies	252
1 Critical Studies <i>reviewed by</i> CHARLOTTE SCOTT	252
2 Shakespeare in Performance <i>reviewed by</i> RUSSELL JACKSON	266
3 Editions and Textual Studies <i>reviewed by</i> PETER KIRWAN	277
Abstracts of Articles in <i>Shakespeare Survey 73</i>	289
<i>Index</i>	292



## ILLUSTRATIONS

- 
- |   |        |
|---|--------|
| 1. a and b. <i>A Catalogue of such Bookes as have Beene published, and (by authority) printed in English</i> (1622). Ashm.1057(14), signature D4 recto (Fig. 1a) and verso (Fig. 1b). By permission of The Bodleian Libraries, University of Oxford.  | page 4 |
| 2. First Folio, STC 22273 Fo. 1 no. 54, from the Folger Shakespeare Library, p. 99, showing the manuscript addition of 'E' to 'S.Drom.' at the top of the page. By permission of the Folger Shakespeare Library.  | 26     |
| 3. STC 22274 Fo. 2 no. 20, Second Folio, from the Folger Shakespeare Library, p. 86, showing Lewis Theobald's addition 'of Syracuse' to correct 'Antipholis, Erotos'. By permission of the Folger Shakespeare Library.  | 27     |
| 4. Arch. G. c.9. Second Folio, Bodleian Library, University of Oxford, p. 88, showing manuscript addition 'of Syracuse' next to 'Enter Antipolis Erotos'. By permission of the Bodleian Library.  | 28     |
| 5. Arch. G. c.9. Second Folio, Bodleian Library, University of Oxford, p. 99, showing the rather confusing list of roles. By permission of the Bodleian Library.  | 29     |
| 6. Smock Alley Promptbook, Third Folio, at Folger Shakespeare Library (Prompt 3d Folio Com. Err. Smock Alley), p. 91, showing a manuscript intervention which exits Antipholus of Syracuse and exchanges him for Antipholus of Ephesus, with addition of 'Anti: of E'. By permission of the Folger Shakespeare Library.   | 33     |
| 7. Smock Alley Promptbook, Third Folio, at Folger Shakespeare Library (Prompt 3d Folio Com. Err. Smock Alley), p. 100, showing manuscript changes which attempt to switch the two Dromios' dialogue. See the speech prefix 'S.Dro' is written over with an 'E', whilst hovering near 'E. D.' is a large manuscript 'S:'. By permission of the Folger Shakespeare Library. | 35     |
| 8. Alexander Pope's <i>The Works of Shakespear</i> , 6 vols. (London, 1725), vol. 1, p. 449, showing the printing slip 'E.Dro.' for 'E.Ant.' at the line 'Thou drunken slave, I sent thee for a rope; / And told thee to what purpose, and what end.' Courtesy of the Robert D. Farber University Archives & Special Collections Department, Brandeis University.         | 39     |
| 9. Migrations of actors who began as boys, 1595–1609.   | 51     |
| 10. Migrations of actors who began as boys, 1610–1624.  | 52     |
| 11. Migrations of actors who began as boys, 1625–1639.  | 53     |
| 12. <i>Richard II</i> , 3.1, Almeida Theatre, directed by Joe Hill-Gibbins. Saskia Reeves as Bushy, Martins Imhangbe as Bagot and Leo Bill as Bolingbroke. Photograph by Marc Brenner.  | 204    |
| 13. <i>Richard II</i> , 1.1, Sam Wanamaker Playhouse, directed by Adjoa Andoh and Lynette Linton. Ayesha Dharker as Aumerle, Adjoa Andoh as Richard II, and Leila Farzad as Queen. Photograph by Ingrid Pollard.  | 208    |

## LIST OF ILLUSTRATIONS

- |  |     |
|--|-----|
| 14. <i>Henry V</i> , Shakespeare's Globe, Globe Theatre, directed by Sarah Bedi and Federay Holmes. Sarah Amankwah as Henry V. Photograph by Tristram Kenton.  | 210 |
| 15. <i>A Midsummer Night's Dream</i> , 2.1, Bridge Theatre, directed by Nicholas Hytner. David Moorst as Puck and Gwendoline Christie as Titania. Photograph by Manuel Harlan. Manuel Harlan / Arenapal. | 215 |
| 16. <i>A Midsummer Night's Dream</i> , 3.1, Regent's Park Open Air Theatre, directed by Dominic Hill. Susan Wokoma as Bottom, Amber James as Titania, and the company. Photograph by Jane Hobson.        | 219 |
| 17. <i>As You Like It</i> , Public Acts, Queen's Theatre Hornchurch, directed by Douglas Rintoul. Beth Hinton-Lever as Jaques, and the company. Photograph by Camilla Greenwell.                         | 221 |
| 18. The interior of Shakespeare's Rose Theatre, York. Pre-set for <i>Henry V</i> , directed by Gemma Fairlie. Photograph by Paul Prescott.   | 224 |
| 19. <i>Timon of Athens</i> , The Swan Theatre, directed by Simon Godwin. Kathryn Hunter as Timon, Debbie Korley (third from right) as Alcibiades, and the company. Photograph by Simon Annand.           | 231 |
| 20. <i>As You Like It</i> , Royal Shakespeare Theatre, directed by Kimberley Sykes. The transition to Arden. Photograph by Topher McGrillis.   | 233 |
| 21. <i>The Taming of the Shrew</i> , Royal Shakespeare Theatre, directed by Justin Audibert. Joseph Arkley as Kate, Claire Price as Petruchia. Photograph by Ikin Yum.                                   | 235 |
| 22. <i>Measure for Measure</i> , Royal Shakespeare Theatre, directed by Gregory Doran. Sandy Grierson as Angelo, Lucy Phelps as Isabella. Photograph by Helen Maybanks.                                  | 237 |