



*The Shakespearean International Yearbook*

# THE SHAKESPEAREAN INTERNATIONAL YEARBOOK

**20: SPECIAL SECTION, *PERICLES*,  
*PRINCE OF TYRE***

Edited by  
Tom Bishop and Alexa Alice Joubin

Special Guest Editor  
Deanne Williams



# Preface

*The Shakespearean International Yearbook* surveys the present state of global Shakespeare studies, addressing issues that are fundamental to our interpretive encounter with Shakespeare's work and his time, across the whole spectrum of his literary output and across historical periods and media. This first volume of *The Shakespearean International Yearbook* since the global pandemic of COVID-19 focuses, appropriately, on *Pericles, Prince of Tyre* (ca. 1608), whose narrative of refugee suffering, familial loss, emotional distancing, people-trafficking, and eventual, joyous recovery speaks strikingly to our historical moment. The play's internationalist reach, its images of cross-cultural relations, and its Eastern Mediterranean setting also promote a reflection on the current politics of global exchange.

Despite the richness and diversity of themes that speak to us, however, *Pericles* did not fare well in performance or critical discussion after Shakespeare's time. A collaborative work by Shakespeare and, probably, George Wilkins from late in Shakespeare's career, *Pericles* was omitted from the 1623 Folio, neglected or disdained during the Restoration and succeeding centuries, and, with rare exceptions, languished at the box office. In the twentieth century, however, the play garnered renewed interest in both theatre and scholarship. A volume of essays dedicated to it, David Skeele's *Pericles: Critical Essays*, appeared in 2000. Since then, however, there has been no single collection.

In response to this lacuna, the editors for this volume's special section, Deanne Williams and Tom Bishop, have brought together a group of international contributors who present new work on the play as well as cultural and social factors that drive the current burgeoning interest in the play. Notably the special section includes a comprehensive list of productions up to 2020. This volume will thus be a key reference point for future discussion of *Pericles*, and of its place in Shakespeare's work.

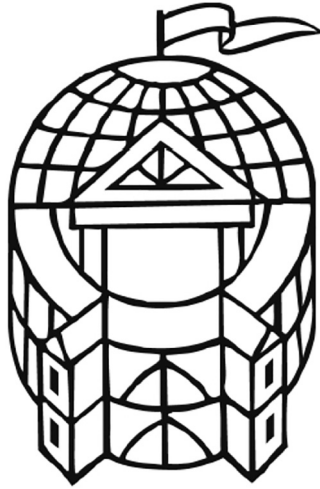
After an Introduction reviewing key aspects of the play's history, the dozen contributions to the Special Section are grouped into four trios, each with its own thematic focus. The first two trios move from discussions of

*Pericles*' place in the canon and its appropriation of ideas of the baroque and medievalism to the story's relevance to the culture of early seventeenth-century England. This sets up a strong foundation for readers to appreciate the third trio on theoretical and practical performance cues scripted within the play itself, such as its use of props, the court masque, and what *Pericles* calls "the music of the spheres." Essays in the fourth trio take us to performances of the play in modern times, including an in-depth analysis of its first known performance in North America in Massachusetts in 1920 and a survey of dance in twenty-eight productions from 1947 to 2018, focused in particular on questions of choreography and the incorporation of international dance traditions in the soldiers' dance at Pentapolis, where *Pericles* meets his future wife, Thaisa. This trio, and the Special Section, conclude with a global chronological list of known productions of *Pericles*.

In addition to its curated sections, each *Yearbook* publishes a "state of the field" review essay in keeping with the general commitment to current scholarship in international Shakespeare studies. In this volume, we feature Nicole A. Jacobs's "Intersectional Shakespeare" which covers new scholarship during the pandemic on social justice issues through the lenses of critical race theory, queer theory, disability studies, and studies of the non-human. Unfamiliar public hygiene and pedagogical practices ushered in by the global pandemic have dramatically reshaped the study of global Shakespeare in terms of its central concerns, accessibility and equity, outlook, and pedagogical implications. The publications and projects covered and assessed by Jacobs' wide-ranging analysis will be essential and invigorating resources for the next phase of teaching and research on global Shakespeare.

This volume of *The Shakespearean International Yearbook*, the twentieth of the series, will be the last to which Tom Bishop will contribute as a co-general editor, the first having been Volume 3, published in 2003. Over the two decades of his co-editorship, first with Graham Bradshaw and later with Alexa Alice Joubin, Tom Bishop and his colleagues have sought to promote discussion, scholarship, and the exchange of views on Shakespearean subjects from around the globe, and in particular to solicit new international perspectives on those discussions. Alexa Alice Joubin will continue on as General Editor. She remains dedicated to the *Shakespearean International Yearbook*'s mission of publishing new scholarship on global Shakespeare studies and fostering diverse, international voices. Forthcoming volumes will focus on global disability studies, mixed-race studies, as well as global transgender studies, among other topics.

Tom Bishop  
Alexa Alice Joubin  
General Editors



# The Shakespearean International Yearbook

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*Prince of Tyre*

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and Alexa Alice Joubin

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# The Shakespearean International Yearbook

This year publishing its twentieth volume, *The Shakespearean International Yearbook* surveys the present state of Shakespeare studies, addressing issues that are fundamental to our interpretive encounter with Shakespeare's work and his time, across the whole spectrum of his literary output. Contributions are solicited from scholars across the field, from both hemispheres of the globe. New trends are evaluated from the point of view of established scholarship, and emerging work in the field is encouraged. Each issue includes a special section under the guidance of a specialist Guest Editor, along with coverage of the current state of the field in other aspects. An essential reference tool for scholars of early modern literature and culture, this annual publication captures, from year to year, current and developing thought in Shakespeare scholarship and theater practice worldwide. There is a particular emphasis on Shakespeare studies in global contexts.

## General Editors

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