This is the beginning of an exploration of aspects of ghosting in Shakespearean performance. In spite of the title, I should make clear now that it will have nothing to do with ghosts in Shakespeare's plays. Nor am I going to be concerned with the cultural hauntings by Shakespeare, the Derridean hauntology. Instead, I am interested in the textualizing of the performer's body and voice and the consequential modes of haunting that the performer may choose to create and those that are conjured into presence unwillingly. It will take me from the ghost seen in a performance that never happened through to the ghostliness of the ghosting of actors and, finally, to the representation of ghosts in the audience at another performance that never took place. Each problematizes how performance ghosting functions.

**Ghosting and photography**

In the Musée d’Orsay in March 2011, at an exhibition of Pre-Raphaelite photography, I encountered an image, a photograph by Julia Margaret Cameron taken in 1872, showing ‘King Lear Allotting his Kingdom to his Three Daughters’ (Figure 11.1). Cameron took a number of photos of scenes and/or characters from Shakespeare. There are images of Isabella and Mariana, as one might expect, even if, on occasion, one Isabella can be confused with another (from Keats) or Shakespeare's Mariana becomes at times difficult to tell apart from Tennyson’s. Cameron also produced images of Ophelia ranging from the fairly mad to the rather surprisingly modern, the last identified by Cameron as ‘Ophelia Study No.2.’ More startlingly there is a superb image identified by Cameron as ‘Iago, Study from an Italian’ (Figure 11.2) (and I note the repetition of study in the title), taken in 1867 using as her model probably Angelo Colarossi, who
also posed for, among others, Edwin Austin Abbey, Jean-Léon Gérôme, Lord Leighton, John Singer Sargent and George Frederic Watts, who painted him as the Prodigal Son. There is some debate as to whether it is indeed Angelo Colarossi or an Alessandro Colarossi, otherwise unknown, perhaps Angelo Senior’s brother (the whole argument not helped by the fact that photographs apparently of Angelo Colarossi some years later show him with a great moustache, and a number of the paintings of him similarly show facial hair, as in the very visible moustache in Millais’s famous painting *The Boyhood of Raleigh* painted in 1870, three years after Cameron’s photograph). The identity of the body ghosted in an image is crucial to my concerns and the imprecision of identity is as intriguing as the certainty.

Cameron’s titles are not accidents or later impositions but are her inscriptions on the plates or elsewhere in the production, framing and