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Rescripting Shakespeare - Alan C. Dessen 2002-06-20
In this 2002 book, Alan Dessen examines the pluses and minuses of directors' rescripting or rewrighting of Shakespeare's playtexts.
Arden Shakespeare Third Series Complete Works - Ann Thompson 2020-10-15
This new Complete Works marks the completion of the Arden Shakespeare Third Series and includes all of Shakespeare's plays, poems and sonnets, edited by leading international scholars. New to this edition are the 'apocryphal' plays, part-written by Shakespeare: Double Falsehood, Sir Thomas More and King Edward III. The anthology is unique in giving all three extant texts of Hamlet from Shakespeare's time: the first and second Quarto texts of 1603 and 1604-5, and the first Folio text of 1623. With a simple alphabetical arrangement the Complete Works are easy to navigate. The lengthy introductions and footnotes of the individual Third Series volumes have been removed to make way for a general introduction, short individual introductions to each text, a glossary and a bibliography instead, to ensure all works are accessible in one single volume. This handsome Complete Works is ideal for readers keen to explore Shakespeare's work and for anyone building their literary library.
Shakespeareäó»s Authentic Performance Texts - Graham Watts 2015-01-30
When we pick up a copy of a Shakespeare play, we assume that we hold in our hands an original record of his writing. We don't. Present-day printings are an editor's often subjective version of the script. Around 25 percent of any

Shakespeare play will have been altered, and this creates an enormous amount of confusion. The only authentic edition of Shakespeare's works is the First Folio, published by his friends and colleagues in 1623. This volume makes the case for printing and staging the plays as set in the First Folio, which preserved actor cues that helped players understand and perform their roles. The practices of modern editors are critiqued. Also included are sections on analyzing and acting the text, how a complex character can be created using the First Folio, and a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors. In conclusion, all of the findings are applied to Measure for Measure.
The Shakespearean Stage Space - Mariko Ichikawa 2013
The Shakespearean Stage Space explores the original staging of plays by Shakespeare and his contemporaries in Renaissance playhouses.
Recovering Shakespeare's Theatrical Vocabulary - Alan C. Dessen 1995-03-23
Alan Dessen draws on stage directions from hundreds of plays (from 1425 to 1642) to investigate what a playgoer may actually have seen when watching the original production of Hamlet or Macbeth. He argues for the presence of a shared vocabulary among playwrights, players and playgoers geared to a sense of theater that is easily obscured or eclipsed today. Chapters are devoted to such things as early entrances, the sick chair, vanish effects, tomb scenes, and to the staging of places such as a forest, a shop, a study or a house.

Shakespeare's Language in Digital Media - Janelle Jenstad 2017-12-22
The authors of this book ask how digital research tools are changing the ways in which practicing editors historicize Shakespeare's language. Scholars now encounter, interpret, and disseminate Shakespeare's language through an increasing variety of digital resources, including online editions such as the Internet Shakespeare Editions (ISE), searchable lexical corpora such as the Early English Books Online-Text Creation Partnership (EEBO-TCP) or the Lexicons of Early Modern English (LEME) collections, high-quality digital facsimiles such as the Folger Shakespeare Library's Digital Image Collection, text visualization tools such as Voyant, apps for reading and editing on mobile devices, and more. What new insights do these tools offer about the ways Shakespeare's words made meaning in their own time? What kinds of historical or historicizing arguments can digital editions make about Shakespeare's language? A growing body of work in the digital humanities allows textual critics to explore new approaches to editing in digital environments, and enables language historians to ask and answer new questions about Shakespeare's words. The authors in this unique book explicitly bring together the two fields of textual criticism and language history in an exploration of the ways in which new tools are expanding our understanding of Early Modern English.

Pursuing Shakespeare's Dramaturgy - John C. Meagher 2003
This book is about Shakespeare's stagecraft. It presents examinations of the conditions under which Shakespeare worked, including limitations and opportunities offered by circumstances that affected how his plays were written. It attempts to recover more in Shakespeare's plays than is normally appreciated, and to discover previously unnoticed dramatic strategies embedded in the Shakespearean texts. The book is aimed at Shakespeare as a playwright - or, more exactly, a playmaker - of his time. It considers only the earliest texts of the plays, only the resources available when they were written, and only what can be seen in the plays in conjunctions with the evidences from the days of Shakespeare's career. It is especially concerned with what can be said about Shakespeare's intentions as he shaped his plays. There are, the book maintains, important but still inadequately appreciated dramatic designs built into the plays, and there are clever strategies that have gone unnoticed but may yet be discerned by the careful application of dramaturgical analysis. The Shakespeare studied in this book is Shakespeare the playmaker, engaged in every step of the process from the first draft of the text to the performance before a live audience. This, the author contends, is the Shakespeare that is most essential, the Shakespeare who should be known as the foundation underlying any other treatment of the plays, and the Shakespeare most exciting and rewarding to pursue.

Shakespeare by Stages - Arthur F. Kinney 2008-04-15
In this engaging text, Arthur Kinney introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater. Introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater. Focuses on the material conditions of playing and of playgoing. Covers venues, audiences, actors, society, government and regulation. Each topic is considered in relation to a selection of Shakespeare's plays. Shows students how the plays and the context in which they were produced illuminate one another.

Shakespeare Studies - Leeds Barroll 2001-10
Shakespeare Studies is an international volume published every year in hardcover, containing more than three hundred pages of essays and studies by critics from both hemispheres.

Staging Shakespeare - Lena Cowen Orlin 2007
Features twelve essays that explore the relationships between Shakespearean pedagogy, performance, and scholarship. This volume consists of four sections, entitled Acts of Recovery; Performing the Moment; Recordings; and Extensions and Explorations.

Shakespeare and Domestic Life - Sandra Clark 2018-05-31
This dictionary explores the language of domestic life found in Shakespeare's work and seeks to demonstrate the meanings he attaches to it through his uses of it in particular contexts. "Domestic life" covers a range of topics: the language of the household, clothing, food, family relationships and duties; household practices, the architecture of the home, and all that

conditions and governs the life of the home. The dictionary draws on recent cultural materialist research to provide in-depth definitions of the domestic language and life in Shakespeare's works, creating a richly rewarding and informative reference tool for upper level students and scholars.

The Shakespearean Forest - Anne Barton 2017-08-17

The Shakespearean Forest, Anne Barton's final book, uncovers the pervasive presence of woodland in early modern drama, revealing its persistent imaginative power. The collection is representative of the startling breadth of Barton's scholarship: ranging across plays by Shakespeare (including Titus Andronicus, As You Like It, Macbeth, The Two Gentlemen of Verona and Timon of Athens) and his contemporaries (including Jonson, Dekker, Lyly, Massinger and Greene), it also considers court pageants, treatises on forestry and chronicle history. Barton's incisive literary analysis characteristically pays careful attention to the practicalities of performance, and is supplemented by numerous illustrations and a bibliographical essay exploring recent scholarship in the field. Prepared for publication by Hester Lees-Jeffries, featuring a Foreword by Adrian Poole and an Afterword by Peter Holland, the book explores the forest as a source of cultural and psychological fascination, embracing and illuminating its mysteriousness.

Radical Shakespeare - Chris Fitter 2013-07-03

This book argues that Shakespeare was permanently preoccupied with the brutality, corruption, and ultimate groundlessness of the political order of his state, and that the impact of original Tudor censorship, supplemented by the relatively depoliticizing aesthetic traditions of later centuries, have together obscured the consistent subversiveness of his work. Traditionally, Shakespeare's political attitudes have been construed either as primarily conservative, or as essays in richly imaginative ambiguation, irreducible to settled viewpoints. Fitter contends that government censorship forced superficial acquiescence upon Shakespeare in establishment ideologies — monarchic, aristocratic and patriarchal — that were enunciated through rhetorical set pieces, but that Shakespeare the dramatist learned from

Shakespeare the actor a variety of creative methods for sabotaging those perspectives in performance in the public theatres. Using historical contextualizations and recuperation of original performance values, the book argues that Shakespeare emerged as a radical writer not in middle age with King Lear and Coriolanus — plays whose radicalism is becoming widely recognized — but from his outset, with Henry VI and Taming of the Shrew. Recognizing Shakespeare's allusiveness to 1590s controversies and dissident thought, and recovering the subtextual politics of Shakespeare's distinctive stagecraft reveals populist, at times even radical meaning and a substantially new, and astonishingly interventionist, Shakespeare.

Shakespeare's Visual Theatre - Frederick Kiefer 2003-09-25

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Shakespeare's Troilus and Cressida - Roger Apfelbaum 2004

Theater history and bibliography exist on the fringes of dramatic criticism, rarely influencing studies outside their fields, and even less often combined with each other. There is, however, much to be gained from a dialogue between theatrical choices and textual problems. There are nearly five hundred substantive differences between the 1609 Quarto and 1623 Folio versions of Shakespeare's Troilus and Cressida, and many more instances where editors rewrote the dialogue and stage directions. This book studies a selection of variants and emendations in Troilus and Cressida with extensive reference to the theater history of the passages, showing how production decisions can provide a valuable commentary on editorial questions.

Negotiating Shakespeare's Language in Romeo and Juliet - Lynette Hunter 2016-09-17

Through exciting and unconventional approaches, including critical/historical, printing/publishing and performance studies, this study mines Shakespeare's Romeo and Juliet to produce new insights into the early modern family, the individual, and society in the context of early modern capitalism. Inspired by recent work in cultural materialism and the material book, it also foregrounds the ways in which the contexts and the text itself become available to the reader today. The opening material on

critical/historical approaches focuses on the way that readers have frequently read and played the text to explore issues that cluster around the family, marriage, gender and sexuality. Chapter two, on the ways that actors today inhabit character and create behaviour, provides intertextual comment on acting in the early modern period, and the connections between acting and social behaviour that inform self-image and the performance of identity both then and now. The third chapter on printing/publishing approaches to the text offers a detective story about the differences between Quarto One and Quarto Two, that focuses on the curious appearance in Quarto Two of material related to the law at word, phrase, line and scene level. The next three chapters integrate a close study of the language of the play to negotiate its potential significance for the present in the areas of: Family, Marriage, Gender and Sexuality; Identity, Individualism and Humanism; and the Law, Religion and Medicine. Among the startling aspects of this book are that it: - takes the part of Juliet far more seriously than other criticism has tended to do, attributing to her agency and aspects of character that develop the part suddenly from girl to woman; - recognizes the way the play explores early modern identity, becoming a handbook for individualism and humanism in the private domestic setting of early capitalism; and - brings to light the least recognized element in the play at the moment, its demonstration of the emerging structures of state power, governance by law, the introduction of surveillance, detection and witness, and the formation of what we now call the 'subject'. The volume includes on DVD a scholarly edition with commentary of the text of Romeo & Juliet, which re-instates many of the original early modern versions of the play.

Shakespeare's Double Plays - Brett Gamboa 2018-05-03
Machine generated contents note: Introduction; 1. 'Improbable fictions: Shakespeare's plays without the plays; 2. Versatility and verisimilitude on sixteenth-century stages; 3. Doubling in The Winter's Tale; 4. Dramaturgical directives and Shakespeare's cast size; 5. Doubling in A Midsummer Night's Dream and Romeo and Juliet; 6. Where the boys aren't; 7.

Doubling in Twelfth Night and Othello; Epilogue: Ragozine and Shakespearean substitution; Appendix; Bibliography; Index.
The Comedy of Errors - William Shakespeare 2016-12-15
Shakespeare's dextrous comedy of two twin masters and two twin servants continually mistaken for one another is both farce and more than farce. The Comedy of Errors examines the interplay between personal and commercial relationships, and the breakdown of social order that follows the disruption of identity. As well as detailed on-page commentary notes, this new edition has a long, illustrated introduction exploring the play's performance and crtitical history, as well as its place in the comic tradition from Classical to modern times.
The Routledge Handbook of Shakespeare and Interface - Clifford Werier 2022-08-25
The Routledge Handbook of Shakespeare and Interface provides a ground-breaking investigation into media-specific spaces where Shakespeare is experienced. While such operations may be largely invisible to the average reader or viewer, the interface properties of books, screens, and stages profoundly mediate our cognitive engagement with Shakespeare. This volume considers contemporary debates and questions including how mobile devices mediate the experience of Shakespeare; the impact of rapidly evolving virtual reality technologies and the interface architectures which condition Shakespearean plays; and how design elements of hypertext, menus, and screen navigation operate within internet Shakespeare spaces. Charting new frontiers, this diverse collection delivers fresh insight into human–computer interaction and user-experience theory, cognitive ecology, and critical approaches such as historical phenomenology. This volume also highlights the application of media and interface design theory to questions related to the medium of the play and its crucial interface with the body and mind.
Interlinguicity, Internationality, and Shakespeare - Michael Saenger 2014-12-01
Languages have become more mobile than ever before, producing translations, transplantations, and cohabitations of all kinds. The early modern period also witnessed profound linguistic transformation, but in very different ways.

Interlinguicity, Internationality, and Shakespeare undoes the illusion that Shakespeare wrote in what we now think of as English. In a series of essays approaching Shakespeare from unique and thought-provoking perspectives, contributors from history, performance criticism, and comparative literature look at "interlinguicity," the condition of being between languages, and "internationality," the condition of being between countries. Each essay focuses on local issues, such as community identification in the Netherlands of Shakespeare's time and the appropriation of Shakespeare in German literature in the nineteenth century, to suggest that Shakespeare never wrote "in" English because English was not then, nor is it now, an intact, knowable system. Many languages existed in sixteenth-century London, and English did not have clear limits. Interlinguicity, Internationality, and Shakespeare helps to explain the hybridity that Shakespeare embraced in all his writing. Contributors include Paula Blank (College of William and Mary), Lauren Coker (Saint Louis University), Brian Gingrich (Princeton University), Alexa Huang (George Washington University), James Loehlin (University of Texas at Austin), Scott Newstok (Rhodes College), Patricia Parker (Stanford University), Elizabeth Pentland (York University), Philip Schwyzer (University of Exeter), Gary Waite (University of New Brunswick), and Robert N. Watson (University of California, Los Angeles)

Moving Shakespeare Indoors - Andrew Gurr 2014-03-06
This book examines the conditions of the original performances in seventeenth-century indoor theatres.

Stage Directions and Shakespearean Theatre - Gillian Woods 2017-12-14
What do 'stage directions' do in early modern drama? Who or what are they directing: action on the stage, or imagination via the page? Is the label 'stage direction' helpful or misleading? Do these 'directions' provide evidence of Renaissance playhouse practice? What happens when we put them at the centre of literary close readings of early modern plays? Stage Directions and Shakespearean Theatre investigates these problems through innovative research by a range of international experts. This collection of essays examines the creative possibilities of stage directions and and their implications for actors and audiences, readers and editors, historians and contemporary critics. Looking at the different ways stage directions make meaning, this volume provides new insights into a range of Renaissance plays.

Shakespearean Entrances - M. Ichikawa 2002-10-02
Shakespearean Entrances offer a systematic study of entrances and exits on the Shakespearean stage. Elizabethan playwrights and players not only routinely handled these movements but they also used them to bring about various effects. Through analyzing the surviving play-texts, the author attempts to identify the unspoken but standard rules that lay behind the minimal and conventionalized stage directions 'Enter' and 'Exit'/'Exeunt'. The findings provide means by which to recover effects and meanings that the original audience would have appreciated.

The Shakespearean International Yearbook - Professor Tom Bishop 2014-08-28
In 2002, for the second volume of this journal, Ian Lancashire reflected on the state of computing in Shakespeare. The decade since his review has seen dramatic change in the web of 'digital Shakespeares'. This issue's special section on Digital Shakespeares reflects on these developments and achievements, highlights current research in the field, and speculates on future directions.

Romeo and Juliet - William Shakespeare 2013-11-16
This major new edition of Shakespeare's greatest tragedy of love argues that that play is ultimately Juliet's. The play text is expertly edited and the on-page commentary notes discuss issues of staging, theme, meaning and Shakespeare's use of his sources to give the reader deep and engaging insights into the play. The richly illustrated introduction looks at the play's exceptionally beautiful and complex language and focuses on the figure of Juliet as being at its centre. René Weis discusses the play's critical, stage and film history, including West Side Story and Baz Luhrmann's seminal film Romeo + Juliet. This is an authoritative edition from a leading scholar, giving the reader

a penetrating and wide-ranging insight into this ever popular play.

Shakespeare's Theatre - Hugh Macrae Richmond 2004-01-01
Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time, with an explanation of their origins>

Staging in Shakespeare's Theatres - Andrew Gurr 2000
By bringing together evidence from different sources--documentary, archaeological, and the play-texts themselves--Staging Shakespeare's Theatres reconstructs the ways in which the plays were originally staged in the theaters of Shakespeare's own time, and shows how the physical possibilities and limitations of these theaters affected both the writing and the performances. The book explains the conditions under which the early playwrights and players worked, their preparation of the plays for the stage, and their rehearsal practices. It looks at the quality of evidence supplied by the surviving play-texts, and the extant to which audiences of the time differed from modern audiences; and it gives vivid examples of how Elizabethan actors made use of gestures, costumes, props, and the theater's specific design features. Stage movement is analyzed through a careful study of how exits and entrances worked on such stages. The final chapter offers a thorough examination of Hamlet as a text for performance, excitingly returning the play to its original staging at the Globe.

Theatre and Violence - John W. Frick 1999
A collection of pieces examining the theatre's role in fostering a culture enamoured of violence. Areas covered include violence as an integral part of dramatic text and performance, facets of the staging of violence, and examples of theatrical violence at the fringes of social acceptability.

Turn-taking in Shakespeare - Oliver Morgan 2019-08-21
Oxford Textual Perspectives is a series of informative and provocative studies focused upon literary texts (conceived of in the broadest sense of that term) and the technologies, cultures, and communities that produce, inform, and receive them. It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies. By engaging with the materiality of the literary text, its production, and reception history, and frequently testing and exploring the boundaries of the notion of text itself, the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well-known works. Whenever people talk to one another there are at least two things going on at once. First, and most obviously, there is an exchange of speech. Second, and slightly less obviously, there is a negotiation about how that exchange is organised—about whose turn it is to talk at any given moment. Linguists call this second, organisational level of activity 'turn-taking' and since the late 1970s it has been central to the way in which spoken interaction is understood. In spite of its obvious relevance to the study of drama, however, turn-taking has received little attention from critics and editors of Shakespeare. Turn-taking in Shakespeare offers a fresh perspective on the dramatic text by reversing the priorities of traditional literary analysis. Rather than focussing on what characters say, it focuses on when they speak. Rather than focussing on how they talk, it focuses on how they gain access to the floor. Its central argument is that the turn-taking patterns of Shakespeare's plays are a part of what Emrys Jones has called their 'basic structural shaping'—as fundamental to dialogue as rhythm is to verse. The book investigates what it means for a character to speak in or out of turn, to interrupt or overlap with a previous speaker, to pause before speaking, or to fail to speak at all. It explores how these moments are—and are not—signalled by the Shakespearean text, how best to describe and understand them, and the implications of such questions for contemporary debates about editing, rhetoric, prosody, and early modern performance practices.

The Shakespearean International Yearbook - Dr Brett D Hirsch 2014-08-28
In 2002, for the second volume of this journal, Ian Lancashire reflected on the state of computing in Shakespeare. The decade since his review has seen dramatic change in the web of 'digital Shakespeares'-experiments in editing and publishing, paradigm shifts in research and

pedagogy, new tools and methods for analyzing a growing and varied multimedia archive-all with their share of successes and failures, a veritable 'mingled yarn' of 'good and ill together.' This issue's special section on Digital Shakespeares reflects on these developments and achievements, highlights current research in the field, and speculates on future directions. The volume also includes an essay reviewing other recent work in Shakespeare studies. The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Australia, Canada, Ireland, Sweden and the US.

Arden Shakespeare Complete Works - William Shakespeare 2014-03-10 This revised edition of the Arden Shakespeare Complete Works includes the full text of Double Falsehood, which was published in the Arden Third series to critical acclaim in 2010. The play is an eighteenth century rewrite of Shakespeare's "lost" play Cardenio and as such is a fascinating testament to the original. A short introduction outlines its complex textual history and the arguments for including it within the Shakespeare canon. The Complete Works contains the texts of all Shakespeare's plays, poems and sonnets, edited by leading Shakespeare scholars for the renowned Arden series. A general introduction gives the reader an overall view of how and why Shakespeare has become such an influential cultural icon, and how perceptions of his work have changed in the intervening four centuries. The introduction summarises the known facts about the dramatist's life, his reading and use of sources, and the nature of theatrical performance during his lifetime. Brief introductions to each play, written specially for this volume by the Arden General Editors, discuss the date and contemporary context of the play, its position within Shakespeare's oeuvre, and its subsequent performance history. An extensive glossary explains vocabulary which may be unfamiliar to modern readers.

Lighting the Shakespearean Stage, 1567 - 1642 - Robert B. Graves 1999-12-08 In Lighting the Shakespearean Stage,

1567–1642,R. B. Graves examines the lighting of early modern English drama from both historical and aesthetic perspectives. He traces the contrasting traditions of sunlit amphitheaters and candlelit hall playhouses, describes the different lighting techniques, and estimates the effect of these techniques both indoors and outdoors. Graves discusses the importance of stage lighting in determining the dramatic effect, even in cases where the manipulation of light was not under the direct control of the theater artists. He devotes a chapter to the early modern lighting equipment available to English Renaissance actors and surveys theatrical lighting before the construction of permanent playhouses in London. Elizabethan stage lighting, he argues, drew on both classical and medieval precedents.

William Shakespeare: The Complete Works - William Shakespeare 2005-04-21 Presents the works of William Shakespeare, along with an analysis of the nature and authority of the early documents, a list of the canon and chronological order of composition, an essay on Shakespeare's language, and a bibliography.

Shakespeare and the Materiality of Performance - E. Lin 2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies! Drawing on a wide variety of primary sources, Lin reconstructs playgoers' typical ways of thinking and feeling and demonstrates how these culturally-trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action.

Shakespeare and the Mediterranean - International Shakespeare Association. World Congress 2004 Shakespeare's career-long fascination with the Mediterranean made the association a natural one for this first World Shakespeare Congress of the Third Millennium. The plenary lectures and selected papers in this volume represent some of the best contemporary thought and writing on Shakespeare, in the ranging plenary lectures by Jonathan Bate on Shakespeare's islands and the Muslim connection, Michael Coveney's on the late Sir John Gielgud, Robert Ellrodt's on Shakespeare's sonnets and Montaigne's essays, Stephen Orgel's on Shakespeare's own Shylock,

and Marina Warner's on Shakespeare's fairy-tale uses of magic. Also included in the volume's several sections are original pagers selected from special sessions and seminars by other distinguished writers, including Jean E. Howard, Gary Taylor, and Richard Wilson. Tom Clayton is Regents' Professor of English Language and Literature and chair of the Classical Civilization Program at the University of Minnesota. Susan Brock is Head of Library and Information Resources at the Shakespeare Birthplace Trust in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham. Vicente Fores is Associate Profe

William Shakespeare: Oxford Bibliographies Online Research Guide - David Bevington 2010-06-01

This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related. This ebook is a static version of an article from Oxford Bibliographies Online: Renaissance and Reformation, a dynamic, continuously updated, online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.oxfordbibliographies.com.

Shakespearean Inside - Marcus Nordlund 2016-12-05

The Shakespearean Inside is a study of all soliloquies and solo asides (dubbed &quote;insides&quote; for short) in Shakespeare's complete plays. The first step in the research process was the creation of the Shakespearean Inside Database (SID) where these speeches were annotated according to

variables of genuine literary interest (such as act, dramatic subgenre, probable time of composition, dramatic speech acts, selected figures of speech, and character attributes such as gender and class). Such comprehensive and detailed data makes it possible to generalize dependably about Shakespeare's authorial habits, and, by extension, to identify situations where the author departs in interesting ways from his habitual practices. The monograph uses these broad patterns and significant exceptions as a backdrop for fresh interpretations of various Shakespeare plays (from early works such as The Taming of the Shrew and The Two Gentlemen of Verona to mature tragedies like Hamlet and late plays like The Tempest and The Two Noble Kinsmen).

Speed and Flight in Shakespeare - Matthew Steggle 2022

Shakespeare's plays are fascinated by the problems of speed and flight. They are repeatedly interested in humans, spirits, and objects that move very fast; become airborne; and in some cases even travel into space. In Speed and Flight in Shakespeare, the first study of any kind on the subject, Steggle looks at how Shakespeare's language explores ideas of speed and flight, and what theatrical resources his plays use to represent these states. Shakespeare has, this book argues, an aesthetic of speed and flight. Featuring chapters on The Comedy of Errors, A Midsummer Night's Dream, Romeo and Juliet, Henry V, Macbeth and The Tempest, this study opens up a new field around the "historical phenomenology" of early modern speed. Matthew Steggle is Professor of English at the University of Bristol, UK. His research interests include early modern literature and drama, with a particular focus on "historicized performance studies", and "acoustic approaches" to early modern drama. His publications include four monographs on early modern drama; editions of plays by Shakespeare, Jonson, and Brome; and dozens of scholarly articles and book chapters. Steggle is also Co-editor of the AHRC-funded Oxford Works of John Marston project, and of the Lost Plays Database. .

Music in Shakespeare - Christopher R. Wilson 2014-02-27

With an A-Z of over 300 entries, Music in Shakespeare is the most comprehensive study of

all the musical terms found in Shakespeare's complete works. It includes a definition of each musical term in its historical and theoretical context, and explores the diverse extent of musical imagery across the full range of Shakespeare's dramatic and poetic work, as well as analysing the usage of instruments and sound effects on the Shakespearean stage. This is a comprehensive reference guide for scholars and students with interests in the thematic and allegorical relevance of music in Shakespeare, and the history of performance. Identifying all musical terms found in the Shakespeare canon,

it will also be of use to the growing number of directors and actors concerned with recovering the staging conditions of the early modern theatre.

Acting from Shakespeare's First Folio - Don Weingust 2006-09-27
æOriginalÆ Shakespearean theatrical architecture, texts and performance methodologies have become subjects of great popular, professional and academic theatrical interest. Acting from Shakespeare's First Folio: Theory, Text & Performance examines a.