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**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.

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Elizabethan actors and script writers: methods of characterization; gesture, blocking and choreography, including music, dance and fighting; actors' rhetorical interaction with audiences; and use of costumes, stage props, and make-up.

A Dictionary of Shakespeare - Stanley Wells - 2005
Gathers entries about Shakespeare's life and plays, and actors, operas, and organizations associated with his work

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Historical Dictionary of British Theatre - Darryll Grantley - 2013-10-10
This book has over 1,183 entries in the dictionary section, these being mainly on playwrights and plays, but others as well including
legislative acts and some on specific theatres, legislative acts and some technical jargon. Then there are entries on the different genres, from comedy to tragedy and everything in between. Inevitably, the chronology is quite long as it has a long period to cover and the introduction provides the necessary overview. The Historical Dictionary of British Theatre: Early Period concludes with a pretty massive bibliography. That will be of use to particularly assiduous researchers, but this book itself is a good place to start any research since it covers periods that are far less well-known and documented, and ordinary theatre-goers will also find useful information.

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**Dictionary of Shakespeare** - Louise McConnell - 2000
William Shakespeare is generally acknowledged to be the greatest writer in the English language. This new dictionary includes more than 1,500 entries that cover: his theatre and stagecraft; Elizabethan history and society; all of Shakespeare's plays and poems; his main
Dictionary of Shakespeare -

William Shakespeare is generally acknowledged to be the greatest writer in the English language. This new dictionary includes more than 1,500 entries that cover: his theatre and stagecraft; Elizabethan history and society; all of Shakespeare's plays and poems; his main characters; and terms used in critical reviews. Each of the encyclopedic entries provides a clear explanation of the term, its origins, relevance and use. Dictionary of Shakespeare has been carefully written in a non-technical way to insure that all levels of student and researcher will find the entries clear and uncomplicated. The entries help explain the terms used in Shakespeare's texts and in their execution and so provides the historical context required to give the reader a full background of the term. This sets the dictionary apart from others on the same subject that concentrate either on single plays or on the biographies of his characters. A supplement includes a map of the theatres in Elizabethan London; a chronology of Shakespeare's life and times; a chronological list of Shakespeare's plays; a chronology of English Kings and Queens from 1327-1603; a list of public playhouses; and a bibliography.
American Theatre through a map of the theatres in Elizabethan London; a chronology of Shakespeare's life and times; a chronological list of Shakespeare's plays; a chronology of English Kings and Queens from 1327-1603; a list of public playhouses; and a bibliography.

**All the Words on Stage** - Louis Scheeder - 2002
This book provides the pronunciation of every character name, geographic location, mythological reference, and any unfamiliar word in all of Shakespeare's thirty-seven plays.

The Historical Dictionary of American Theater: Beginnings covers the history of early American Theatre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on actors and actresses, directors, playwrights, producers, genres, notable plays and theatres. This book is an excellent access point for students, researchers, and anyone wanting to know more about the early American Theater.
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**Oxford Illustrated Shakespeare Dictionary** - David Crystal - 2015
Essential guidance for students and playgoers around the world. A unique dictionary to unlock the mysteries of Shakespeare's world, words and language, compiled by renowned English language expert David Crystal and Shakespearean actor and producer Ben Crystal. Over 4000 Shakespearean words clearly explained with examples from the twelve most studied and performed plays including Macbeth, Hamlet, Julius Caesar, Romeo and Juliet, and A Midsummer Night's Dream. Notes giving insights into Shakespeare's use of language, his society, and theatrical performances. Panels covering the language and conventions used in a wide range of fascinating topics including money, insults, and swearing. Full-colour illustrations of the Elizabethan's bright cosmos, sharp and vicious weapons, fashions of the day, musical lands and place names! This is the most up-to-date and accessible language reference tool which will boost your understanding and enjoyment of Shakespeare's plays.

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That Shakespeare thematized time thoroughly, almost obsessively, in his plays is well established: time is, among other things, a 'devourer' (Love's Labour's Lost), one who can untie knots (Twelfth Night), or, perhaps most famously, simply 'out of joint' (Hamlet). Yet most critical commentary on time and Shakespeare tends to incorporate little focus on time as an essential - if elusive - element of stage praxis. This book aims to fill that gap; Wagner's focus is specifically performative, asking after time as a stage phenomenon rather than a literary theme or poetic metaphor. His primary approach is phenomenological, as the book aims to describe how time operates on Shakespearean stages. Through philosophical, historiographical, dramaturgical, and performative perspectives, Wagner examines the ways in which theatrical activity generates a manifest presence of time, and he demonstrates Shakespeare’s acute awareness and manipulation of this phenomenon. Underpinning these investigations is the argument that theatrical time, and especially Shakespearean time, is rooted in temporal conflict and ‘thickness’ (the heightened sense of the present moment bearing the weight of both the past and the future). Throughout the book, Wagner traces the ways in which time transcends thematic and metaphorical functions, and forms an essential part of Shakespearean stage praxis.
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The Eloquent Shakespeare
- Gary Logan - 2012

An actor's deepest desire is to be understood. But when asked to pronounce such words as “chanson,” “phantasime,” or “quaestor,” many otherwise unflappable actors can be rendered speechless. The Eloquent Shakespeare aims to untie those tongues and help anyone speak Shakespeare's language with ease. More
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**Stage Directions and
Shakespearean Theatre**
- Gillian Woods - 2017-12-14
What do 'stage directions' do
in early modern drama? Who
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action on the stage, or
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also be of use to the growing contemporary critics. Looking at the different ways stage directions make meaning, this volume provides new insights into a range of Renaissance plays.

**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.

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Shakespeare treats sexuality in his plays and at how he relates sexuality to love. Wells shows that Shakespeare's attitude to sex developed over the course of his writing career, and devotes whole chapters to 'The Fun of Sex' - to how he raises laughter out of the matter of sex in both the language and the plotting of some of his comedies; portrayals of sexual desire; to Romeo and Juliet as the play in which Shakespeare focuses most centrally on issues relating to sex, love, and the relationship between them; to sexual jealousy, traced through four major plays; 'Sexual Experience'; and 'Whores and Saints'. A final chapter, 'Just Good Friends' examines Shakespeare's rendering of same-gender relationships.

Shakespeare, Sex, and Love
- Stanley Wells - 2010-04-08
How does Shakespeare's treatment of human sexuality relate to the sexual conventions and language of his times? Pre-eminent Shakespearean critic Stanley Wells draws on historical and anecdotal sources to present an illuminating account of sexual behaviour in Shakespeare's time, particularly in Stratford-upon-Avon and London. He demonstrates what we know or can deduce of the sex lives of Shakespeare and members of his family. He also provides a fascinating account of depictions of sexuality in the poetry of the period and suggests that at the time Shakespeare was writing most of his non-dramatic verse a group of poets catered especially for readers with homoerotic tastes. The second part of Shakespeare, Sex, - and Love focuses on the variety of ways in which actors concerned with recovering the staging conditions of the early modern theatre.
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**Actors and Acting in Shakespeare's Time** - John H. Astington - 2010-09-30

John Astington brings the acting style of the Shakespearean period to life, describing and analysing the art of the player in the English professional theatre between Richard Tarlton and Thomas Betterton. The book pays close attention to the cultural context of stage playing, the critical language used about it, and the kinds of training and professional practice employed in the theatre at various times over the course of roughly one hundred years - 1558–1660. Perfect for courses, this survey takes into account.
practice employed in the actors and their social networks, about apprenticeship and company affiliations, and about playing outside the major centre of theatre, London. Astington considers the educational tradition of playing, in schools, universities, legal inns, and choral communities, in comparison to the work of the professional players. A comprehensive biographical dictionary of all major professional players of the Shakespearean period is included as a handy reference guide.

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**Recovering Shakespeare's Theatrical Vocabulary** - Alan C. Dessen - 2006-11-23

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...
shop, a study or a house. 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.

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**Shakespeare's Demonology** - Marion Gibson - 2014-02-27

Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic...
political claims of performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, RanciÄ¨re and others.

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**Shakespeare's Theatre**  
- Peter Thomson - 2013-06-17  
Reviews of the First Edition  
`valuable and enjoyable reading for all studying Shakespeare's plays.'
reading for all studying pattern established by John Russell Brown for the excellent series (Theatre and Production Studies), he provides first an account of Shakespeare’s company, then a study of three individual plays Twelfth Night, Hamlet and Macbeth as performed by the company. Peter Thomson writes in a crisp, sharp, enlivening style. 'TLS "the best analysis yet of Elizabethan acting practices, excavated from the texts themselves rather than reconstructed on basis of one monolithic theory, and an essay on Hamlet that is a model of Critical intelligence and theatrical invention.' Yearbook of English Studies

`Synthesizes the important facts and summarizes projects with a vigorous prose style, and expertly applies his experience in both practical drama and academic teaching to his discussion.' Review of English Studies

**Shakespeare's Theatre** - Peter Thomson - 2013-06-17

Reviews of the First Edition `valuable and enjoyable

A Shakespeare Glossary - Charles Talbut Onions - 1919
Physicians, readers and scholars have long been fascinated by Shakespeare's medical language and the presence of healers, wise women and surgeons in his work. This dictionary includes entries about ailments, medical concepts, cures and, taking into account recent critical work on the early modern body, bodily functions, parts, and pathologies in Shakespeare. Shakespeare's Medical Language will provide a comprehensive guide for those needing to understand specific references in the plays, in particular, archaic diagnoses or therapies ('choleric', 'tub-fast') and words that have changed their meanings ('phlegmatic', 'urinal'); those who want to learn more about early modern medical concepts ('elements', 'humors'); and those who might have questions about the embodied experience of living in Shakespeare's England. Entries reveal what terms and concepts might mean in the context of Shakespeare's plays, and the significance that a particular disease, body part or function has in individual plays and the Shakespearean corpus at large.
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The Oxford Dictionary of Original Shakespearean Pronunciation - David Crystal - 2016-03-24
This dictionary is the first comprehensive description of Shakespearean original pronunciation (OP), enabling practitioners to deal with any queries about the pronunciation of individual words. It includes all the words in the First Folio, transcribed using IPA, and the sound files as a further aid to pronunciation. It also includes the main sources of evidence in the texts, notably all spelling variants (along with a frequency count for each variant) and all rhymes (including those occurring elsewhere in the canon, such as the Sonnets and long poems). An extensive introduction provides a full account of the aims, evidence, history, and current use of OP in relation to Shakespeare productions, as well as indicating the wider use of OP in relation to other Elizabethan and Jacobean writers, composers from the period, the King James Bible, and those involved in reconstructing heritage centres. It will be an invaluable resource for producers, directors, actors, and others wishing to mount a Shakespeare production or present Shakespeare's poetry in original pronunciation, as well as for students and academics in the fields of literary criticism and Shakespeare studies more generally.
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**Shakespeare's Theatre: A History** - Richard Dutton - 2018-01-02

Shakespeare’s Theatre: A History examines the theatre spaces used by William Shakespeare, and explores these spaces in relation to the social and political framework of the Elizabethan era. The text journeys from the performing spaces of the provincial inns, guild halls and houses of the gentry of the Bard’s early career, to the purpose-built outdoor playhouses of London, including the Globe, the Theatre, and the Curtain, and the royal courts of Elizabeth
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discusses the players for whom Shakespeare wrote, and the positioning—or dispositioning—of audience members in relation to the stage. Widely and deeply researched, this fascinating volume is the first to draw on the most recent archaeological work on the remains of the Rose and the Globe, as well as continuing publications from the Records of Early English Drama project. The book also explores the contentious view that the ‘plot’ of The Seven Deadly Sins (part II), provides unprecedented insight into the working practices of Shakespeare’s company and includes a complete and modernized version of the ‘plot’. Throughout, the author relates the practicalities of early modern playing to the evolving systems of aristocratic patronage and royal licensing within which they developed Insightful and engaging, Shakespeare’s Theatre is ideal reading for undergraduates, postgraduates, and scholars of literature and theatre.

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Prologues to Shakespeare's Theatre - Douglas Bruster - 2004-08-02
This eye-opening study draws attention to the largely neglected form of the early modern prologue. Reading the prologue in performed as well as printed contexts, Douglas Bruster and Robert Weimann take us beyond concepts of stability and autonomy in the crucial cultural functions performed by the prologue in Elizabethan England. While its most basic task is to seize the attention of a noisy audience, the prologue's more significant threshold position is used to usher spectators and actors through a rite of passage. Engaging competing claims, expectations and offerings, the prologue introduces, authorizes and, critically, straddles the worlds of the actual theatrical event and the 'counterfeit' world on stage. In this way, prologues occupy a unique and powerful position between two orders of cultural practice and perception. Close readings of prologues by Shakespeare and his contemporaries, including Marlowe, Peele and Lyly, demonstrate the prologue's role in representing both the world in the play and playing in the world. Through their detailed examination of this remarkable form and its functions, the authors provide a fascinating perspective on early modern drama, a perspective that enriches our
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**Of Human Kindness** - Paula Cohen - 2021-02-09

An award-winning scholar and teacher explores how Shakespeare’s greatest characters were built on a learned sense of empathy. While exploring Shakespeare’s plays with her students, Paula Marantz Cohen discovered that teaching and discussing his plays unlocked a surprising sense of compassion in the
students, Paula Marantz Cohen discovered that teaching and discussing his plays unlocked a surprising sense of compassion in the classroom. In this short and illuminating book, she shows how Shakespeare’s genius lay with his ability to arouse empathy, even when his characters exist in alien contexts and behave in reprehensible ways. Cohen takes her readers through a selection of Shakespeare’s most famous plays, including Hamlet, Othello, King Lear, and The Merchant of Venice, to demonstrate the ways in which Shakespeare thought deeply and clearly about how we treat “the other.” Cohen argues that only through close reading of Shakespeare can we fully appreciate his empathetic response to race, class, gender, and age. Wise, eloquent, and thoughtful, this book is a forceful argument for literature’s power to champion what is best in us.

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An award-winning scholar and teacher explores how Shakespeare’s greatest characters were built on a learned sense of empathy. While exploring Shakespeare’s plays with her

Who said "Neither a lender nor a borrower be"? Who are the star-crossed lovers? Which Shakespearean lady protests "too much"? If you have ever been stuck trying to identify a Shakespearean quote then this is the book for you! With over 3,000 quotes from single lines to quite long extracts, organized by topic and by play, this is an essential book for anyone with an interest in Shakespeare. The key word index makes it easy to use and it also includes a glossary of unfamiliar terms and a brief biography of Shakespeare. The Dictionary is easy to dip into by word or theme (love, greed, disease, war etc) or by play, and the indexes allow readers to track down a half-remembered quote easily. An ideal companion for all students, teachers or performers of Shakespeare, this Dictionary is a useful and entertaining reference work.
The Historical Dictionary of French Theater relates the history of the French theater through a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, trends, genres, concepts, and literary and historical developments that played a central role in the evolution of French theater.

Historical Dictionary of French Theater - Edward Forman - 2010-04-27

The Historical Dictionary of French Theater relates the history of the French theater through a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, trends, genres, concepts, and literary and historical developments that played a central role in the evolution of French theater.

Shakespeare's Theatres and the Effects of Performance - Farah Karim Cooper - 2015-01-05

How did Elizabethan and Jacobean acting companies create their visual and aural effects? What materials were available to them and how did they influence staging and writing? What impact did the sensations of theatre have on early modern audiences? How did the construction of the playhouses contribute to technological innovations in the theatre? What effect might these innovations have had on the writing of plays? Shakespeare's Theatres and The Effects of Performance is a landmark collection of essays by leading international scholars addressing these and other questions to create a unique and comprehensive overview of the practicalities and realities of the theatre in the early modern period.

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**Playwriting Playgoers in Shakespeare's Theater**  
Matteo A. Pangallo  
2017-08-22

Among the dramatists who wrote for the professional playhouses of early modern London was a small group of writers who were neither members of the commercial theater industry writing to make a living nor aristocratic amateurs dipping their toes in theatrical waters for social or political prestige. Instead, they were largely working- and middle-class amateurs who had learned most of what they knew about drama from being members of the audience. Using a range of familiar and lesser-known print and manuscript plays, as well as literary accounts and documentary evidence, Playwriting Playgoers in Shakespeare's Theater shows how these playgoers wrote and revised to address what they assumed to be the needs

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participatory consumers and Master of the Revels; how they understood playhouse materials and practices; and how they crafted poetry for theatrical effects. The book also situates them in the context of the period's concepts of, and attitudes toward, playgoers' participation in the activity of playmaking. Plays by playgoers such as the rogue East India Company clerk Walter Mountfort or the highwayman John Clavell invite us into the creative imaginations of spectators, revealing what certain audience members wanted to see and how they thought actors might stage it. By reading Shakespeare's theater through these playgoers' works, Matteo Pangallo contributes a new category of evidence to our understanding of the relationships between the early modern stage, its plays, and its audiences. More broadly, he shows how the rise of England's first commercialized culture industry also gave rise to the first generation of their attempts to engage with mainstream culture by writing early modern "fan fiction."

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**Early Modern Actors and Shakespeare's Theatre** - Evelyn Tribble - 2017-02-23

What skills did Shakespeare's actors bring to their craft? How do these skills differ from those of contemporary actors? Early Modern Actors and Shakespeare's Theatre: Thinking with the Body examines the 'toolkit' of the early modern player and suggests new readings of the plays of Shakespeare and his contemporaries through the lens of their many skills. Theatre is an ephemeral medium. Little remains to us of the plays of Shakespeare and his contemporaries: some printed texts, scattered documents and records, and a few scraps of description, praise, and detraction. Because most of what survives are printed playbooks, students of English theatre find it easy to forget that much of what happened on the early modern stage took place within the gaps of written language: the implicit
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Because most of what survives are printed playbooks, students of English theatre find it easy to forget that much of what happened on the early modern stage took place within the gaps of written language: the implicit or explicit calls for fights, dances, military formations, feats of physical skill, song, and clowning. Theatre historians and textual editors have often ignored or denigrated such moments, seeing them merely as extraneous amusements or signs that the text has been 'corrupted' by actors. This book argues that recapturing a positive account of the skills and expertise of the early modern players will result in a more capacious understanding of the nature of theatricality in the period.

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**Shakespeare's Ear** - Tim Rayborn - 2017-08-22
Shakespeare’s Ear presents dark and sometimes funny pieces of fact and folklore that bedevil the mostly unknown history of theater. All manner of skullduggery, from revenge to murder, from affairs to persecution, proves that the drama off-stage was just as intense as any portrayed on it. The stories include those of:

An ancient Greek writer of tragedies who dies when an eagle drops a tortoise on his head. A sixteenth-century English playwright who lives a double life as a spy and perishes horribly, stabbed above the eye. A small Parisian theater where grisly horrors unfold on stage. The gold earring that Shakespeare wears in the Chandos portrait, and its connections to bohemians and pirates of the time. Journey back to see theatrical shenanigans from the ancient Near East, explore the violent plays of ancient Greece and Rome, revel in the Elizabethan and Jacobean golden age of blood-thirsty drama, delight in the zany and subversive antics of the Commedia dell’arte, and tremble at ghostly incursions into playhouses. Here you will find many fine examples of playwrights, actors, and audiences alike being horrible to each other over the centuries.

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Historical Dictionary of Contemporary American Theater presents the plays and personages, movements and institutions, and cultural developments of the American stage from 1930 to 2010, a period of vast and almost continuous change. It covers the ever-changing history of the American theater with emphasis on major movements, persons, plays, and events. This is done through a chronology, an introductory essay, an extensive bibliography, and over 1,500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American theater.
Modern staging and directorial emphasis, challenging the relevance of traditional norms of tragedy to production of Renaissance drama. The stress shifts to plays' counter-movements to tragic tones, and to scripts' contrasting positive factors to common downbeat interpretations - such as the role of humor in "King Lear" and the significance of residual leadership in the tragedies as seen in the roles of Malcolm, Edgar, Cassio, and Octavius, as well as the broader progressions in such continuities as those within Shakespeare's Roman world from "Julius Caesar" and "Antony and Cleopatra" to "Cymbeline." It becomes apparent that the authority of the spectator in such Shakespearean titles as "What You Will" and "As You Like It" may bear meaningfully on interpretation of more plays than just the comedies.

**Shakespeare's Tragedies Reviewed** - Hugh Macrae Richmond - 2015-04
"Shakespeare's Tragedies Reviewed" explores how the recognition of spectator interests by the playwright has determined the detailed character of Shakespeare tragedies. Utilizing Shakespeare's European models and contemporaries, including Cinthio and Lope de Vega, and following forms such as Aristotle's second, more popular style of tragedy (a double ending of punishment for the evil and honor for the good), Hugh Macrae Richmond elicits radical revision of traditional interpretations of the scripts. The analysis includes a major shift in emphasis from conventionally tragic concerns to a more varied blend of tones, characterizations, and situations, designed to hold spectator interest rather than to meet neoclassical standards of coherence, focus, and progression. This reinterpretation also bears on
tragic tones, and to scripts' interests by the playwright has determined the detailed character of Shakespeare tragedies. Utilizing Shakespeare's European models and contemporaries, including Cinthio and Lope de Vega, and following forms such as Aristotle's second, more popular style of tragedy (a double ending of punishment for the evil and honor for the good), Hugh Macrae Richmond elicits radical revision of traditional interpretations of the scripts. The analysis includes a major shift in emphasis from conventionally tragic concerns to a more varied blend of tones, characterizations, and situations, designed to hold spectator interest rather than to meet neoclassical standards of coherence, focus, and progression. This reinterpretation also bears on modern staging and directorial emphasis, challenging the relevance of traditional norms of tragedy to production of Renaissance drama. The stress shifts to plays' counter-movements to contrasting positive factors to common downbeat interpretations - such as the role of humor in "King Lear" and the significance of residual leadership in the tragedies as seen in the roles of Malcolm, Edgar, Cassio, and Octavius, as well as the broader progressions in such continuities as those within Shakespeare's Roman world from "Julius Caesar" and "Antony and Cleopatra" to "Cymbeline." It becomes apparent that the authority of the spectator in such Shakespearean titles as "What You Will" and "As You Like It" may bear meaningfully on interpretation of more plays than just the comedies.

**Shakespeare and Commedia dell'Arte**
Artemis Preeshl - 2017-07-14
Shakespeare and Commedia dell'Arte examines the ongoing influence of commedia dell’arte on Shakespeare’s plays. Exploring the influence of commedia dell’arte improvisation, sight gags, and wordplay on the development
Exploring the influence of Shakespeare’s plays, Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best-known works today. Each chapter focuses on a specific play, from A Midsummer Night’s Dream to The Winter’s Tale, drawing out elements of commedia dell’arte style in the playscripts and in contemporary performance. Including contemporary directors’ notes and interviews with actors and audience members alongside Elizabethan reviews, criticism, and commentary, Shakespeare and Commedia dell’Arte presents an invaluable resource for scholars and students of Renaissance theatre.

Shakespeare and Commedia dell'Arte - Artemis Preeshl - 2017-07-14
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Pronouncing Shakespeare's Words - Dale Coye - 2016-08-03
"In this thought-provoking book, Nick de Somogyi draws on a wide range of contemporary military literature (news-letters and war-treatises, maps and manuals), to demonstrate how deeply wartime experience influenced the production and reception of Elizabethan theatre." "This book concludes with a sustained account of Hamlet, a play which both dramatizes the Elizabethan context of war-fever, and embodies in its three variant texts the war and peace that shaped its production." --Book Jacket.

Shakespeare's Theatre of War - Nick De Somogyi - 1998

Shakespeare's Books - Stuart Gillespie - 2016-02-25

Shakespeare's Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with, including classical, historical, religious and contemporary works. The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research, as well as explaining current thinking on long-recognized sources.
Shakespeare's Theatre - A Dictionary of His Stage Context

such as Plutarch, Ovid, Holinshed, Ariosto and Montaigne. Entries for all major sources include surveys of the writer's place in Shakespeare's time, detailed discussion of their relation to his work, and full bibliography. These are enhanced by sample passages from early modern England writers, together with reproductions of pages from the original texts. Now available in paperback with a new preface bringing the book up to date, this is an invaluable reference tool.

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A Dictionary of Quotations from Shakespeare - William Shakespeare - 1992
Indexes quotations under more than four hundred topics

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Stage Matters - Annalisa Castaldo - 2018-03-13
This collection features nine essays that explore how the
This collection features nine essays that explore how the material conditions of the early modern English stage shaped the theater. Topics range from the simulation of pregnant bodies by boy actors (and the effects of those simulations) to how bruises created by make-up might have been used on stage.