

# The Shakespeare Promptbooks

A Descriptive Catalogue

CHARLES H. SLATTACK

Shakespeare

# Shakespeare Promptbooks A Descriptive

**William Shakespeare**



## **Shakespeare Promptbooks A Descriptive:**

**The Shakespeare Promptbooks** Charles Harlen Shattuck,1965      **Shakespeare Survey** Stanley Wells,2002-11-28

The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      *Error in Shakespeare* Alice Leonard,2020-01-27 The traditional view of Shakespeare s mastery of the English language is alive and well today This is an effect of the eighteenth century canonisation of his works and subsequently Shakespeare has come to be perceived as the owner of the vernacular These entrenched attitudes prevent us from seeing the actual substance of the text and the various types of error that it contains and even constitute it This book argues that we need to attend to error to interpret Shakespeare s disputed material text political dramatic interventions and famous literariness The consequences of ignoring error are especially significant in the study of Shakespeare as he mobilises the rebellious marginal and digressive potential of error in the creation of literary drama      **The Arden Research Handbook of Shakespeare and Textual Studies** Lukas

Erne,2021-03-25 The Arden Research Handbook of Shakespeare and Textual Studies is a wide ranging authoritative guide to research on Shakespeare and textual studies by an international team of leading scholars It contains chapters on all the major areas of current research notably the Shakespeare manuscripts the printed text and paratext in Shakespeare s early playbooks and poetry books Shakespeare s place in the early modern book trade Shakespeare s early readers users and collectors the constitution and evolution of the Shakespeare canon from the sixteenth to the twenty first century Shakespeare s editors from the eighteenth to the twenty first century and the modern editorial reproduction of Shakespeare The Handbook also devotes separate chapters to new directions and developments in research in the field specifically in the areas of digital editing and of authorship attribution methodologies In addition the Companion contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Textual Studies is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field an essential companion for all those interested in Shakespeare and textual studies      **The Oxford Shakespeare: The**

**History of King Lear: The 1608 Quarto** William Shakespeare,2000-10-26 King Lear widely considered Shakespeare s most deeply moving passionately expressed and intellectually ambitious play has almost always been edited from the revised version printed in the First Folio of 1623 with additions from the quarto of 1608 Acting on recent discoveries this volume presents the first full scholarly edition to be based firmly on the quarto now recognized as the base text from which all others derive A thorough attractively written introduction suggests how the work grew slowly in Shakespeare s imagination fed by years of reading thinking and experience as a practical dramatist Analysis of the great range of literary and other sources from which he shaped the tragedy and of its critical and theatrical history indicates that the play felt as shocking and original

to early audiences as it does now. Its challenges have often been evaded notably in Nahum Tate's notorious adaptation. During the twentieth century, however, deeper understanding of the conventions of Shakespeare's theatre restored confidence in the theatrical viability of his original text while the play has also generated a remarkable range of offshoots in film, television, the visual arts, music, and literature. The commentary to this edition offers detailed help in understanding the language and dramaturgy in relation to the theatres in which *King Lear* was first performed. Additional sections reprint the early ballad ignored by all modern editors which was among its earliest derivatives and provide additional guides to understanding and appreciating one of the greatest masterworks of Western civilization.

*The Oxford Shakespeare: The History of King Lear*  
 William Shakespeare, 2001-01-04 The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers: a new modern spelling text based on the Quarto text of 1608; on-page commentary and notes explain meaning, staging, allusions, and much else; detailed introduction considers composition, sources, performances, and changing critical attitudes to the play; illustrated with production photographs and related art; includes The Ballad of King Lear and related offshoots; full index to introduction and commentary; durable sewn binding for lasting use. Not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship. Times Literary Supplement. ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

*Cymbeline*  
 William Shakespeare, 2005-03-10 The New Cambridge Shakespeare appeals to students worldwide for its up-to-date scholarship and emphasis on performance. The series features line-by-line commentaries and textual notes on the plays and poems. Introductions are regularly refreshed with accounts of new critical stage and screen interpretations. Edited and introduced by Martin Butler, this first New Cambridge Shakespeare edition of *Cymbeline* takes full account of the critical and historical scholarship produced in the late twentieth century. It foregrounds the romance tragicomedy and Jacobean stagecraft that shape the play and offers a refreshingly unsentimental reading of the heroine Innogen. Butler pays greater attention than his predecessors to the politics of 1610, especially to questions of British union and nationhood. He also offers a lively account of *Cymbeline*'s stage history from 1610 to the present day. The text has been edited from the 1623 Folio and features a detailed commentary on its linguistic and historical features.

*Lives of Shakespearian Actors, Part III, Volume 3*  
 Gail Marshall, Tetsuo Kishi, Richard Foulkes, Julia Swindells, Robert Sawyer, David Francis Taylor, 2024-05-17 Features actors who were significant in their development of new and innovative ways of performing Shakespeare. This title contains extracts from diaries, memoirs, private letters, and obituaries that present a contemporary account of their acting achievements and personal lives.

All's Well that Ends Well J. L. Styan, 1984 Usually classified as a problem comedy, *All's Well that Ends Well*

is a psychologically disturbing presentation of an aggressive designing woman and a reluctant husband wooed by trickery In her introduction Susan Snyder makes the play s clashing ideologies of class and gender newly accessible and offers a fully reconsidered annotated text for both readers and actors **Shakespeare in Parts** Simon Palfrey, Tiffany Stern, 2007-09-27 Shakespeare s drama originally circulated in the form of the individual actor s part containing only a single character s speeches and brief cues This unique collaboration of original theatre history with exciting literary criticism captures anew Shakespeare s development as a writer showing how scripting and acting work together to produce characters of unprecedented immediacy **Hamlet** Anthony Dawson, 1995 In this illuminating study Anthony Dawson surveys the stage history of Hamlet from its appearance in Shakespeare s time to the efflorescence of new and challenging productions in our own He vividly re creates more than a dozen representative performances across three centuries Bringing together theatre history and the interests of cultural criticism and performance theory Dawson traces the Anglo American acting tradition and provides a succinct account of the interpretative problems associated with texts character design and the production of meaning The final chapters extend the analysis to a number of film versions notably those of Olivier Kozintsev and Zeffirelli as well as to several important European stage productions **Antony and Cleopatra** William Shakespeare, 1998-09-24 Antony and Cleopatra has the strangest stage history of any of Shakespeare s major tragedies Richard Madelaine explains how the play s challenging complexity has at different times inhibited or promoted its success on the stage and accounts for the remarkable resurgence of performances in the last twenty years Madelaine provides the only detailed extensive and up to date history of the play on stage and screen in and beyond Britain His introduction and commentary examine the ways in which cultural factors have shaped the performance of the play and how actors have tackled the main parts in particular the exotic eroticism of Cleopatra In the process he reveals not only the rich plurality of possible readings of the play but also changing attitudes to Shakespeare **Macbeth** Bernice W. Kliman, 1995 In this book the author examines 13 major productions of Macbeth on stage and screen inviting the reader to contemplate and compare directors and actors choices for what is arguably Shakespeare s most compelling play **Much Ado about Nothing** William Shakespeare, 1997 This 1998 edition of Much Ado About Nothing focuses wholly on the play in performance John Cox investigates major issues and trends in the production of this popular work analysing successive reinterpretations of the play in relation to their cultural and ideological contexts Gender issues are central to the study which highlights in striking ways the changing constructions of womanhood in performances from Shakespeare s time to the present A commentary alongside the New Cambridge Shakespeare edition of the text recreates in lively detail interpretations of each passage in a variety of British American Canadian and other productions including film and television versions A full introduction also examines the problematic relation of dark and comic elements in a wide range of performances An essential resource for students teachers actors and directors this is an illuminating book for all theatregoers **The Masks of Antony and Cleopatra** Marvin

Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction

*Hamlet* Hardin Aasand, 2022-11-03 *Hamlet* is one of Shakespeare's four great tragedies studied and performed around the world This new volume in Shakespeare The Critical Tradition increases our knowledge of how Shakespeare's plays were received and understood by critics editors and general readers It traces the course of *Hamlet* criticism from the earliest items of recorded criticism to the latter half of the Victorian period The focus of the documentary material is from the late 18th century to the late 19th century Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century The introduction constitutes an important chapter of literary history tracing the entire critical career of *Hamlet* from the beginnings to the present day The volume features criticism from leading literary figures such as Henry James Anna Jameson Victor Hugo Thomas Carlyle Samuel Taylor Coleridge and Mary Cowden Clarke The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

*Dramatic Character in the English Romantic Age* Joseph W. Donohue Jr., 2015-03-08 This was the age of the star For the first time in the history of the theater the playwright took second place to the actor the interpretation of the role assumed primary importance in assessing a performance It was Mr Kean's *Hamlet* first and Mr Shakespeare's second What effects did this highly subjective interpretive emphasis have on the drama Where did it originate and how did it evolve These questions are considered at length in the author's analysis of the nature of Romanticism itself as revealed in essays novels criticism and by the actors themselves The Jacobean origins of this revolutionary period are reviewed followed by a close scrutiny of the critical writing of such contemporary thinkers as Hazlitt Coleridge Shelley and Keats This entirely new concept provides an important link between the practical theater and the contemporary philosophical thought of the time Originally published in 1970 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

*Documents of Performance in Early Modern England* Tiffany Stern, 2009-09-17 As well as play makers and poets playwrights of the early modern period were known as play patchers because their texts were made from separate documents This book is the first to consider all the papers created by authors and theatres by the time of the opening performance recovering types of script not previously

known to have existed With chapters on plot scenarios arguments playbills prologues and epilogues songs staged scrolls backstage plots and parts it shows how textually distinct production was from any single unified book And as performance documents were easily lost relegated or reused the story of a play s patchy creation also becomes the story of its co authorship cuts revisions and additions Using a large body of fresh evidence Documents of Performance in Early Modern England brings a wholly new reading to printed and manuscript playbooks of the Shakespearean period redefining what a play and what a playwright actually is

**Theatre and Performing Arts Collections** Lee Ash,2019-10-19 Here is an exciting book that provides detailed descriptions of dozens of the most important and unique collections of theatricana in the United States and Canada In Theatre and Performing Arts Collections distinguished theatre specialists librarians and curators describe the unique possessions of the best and largest collections in theatre and performing arts Each chapter provides detailed descriptions of the collections as well as important notes about their history information that is not available in any other source

**Shakespeare / Text** Claire M. L. Bourne,2021-07-29 Shakespeare Text sets new agendas for the study and use of the Shakespearean text Written by 20 leading experts on textual matters each chapter challenges a single entrenched binary such as book theatre source adaptation text paratext canon apocrypha sense nonsense extant ephemeral material digital and original copy that has come to both define and limit the way we read analyze teach perform and edit Shakespeare today Drawing on methods from book history bibliography editorial theory library science the digital humanities theatre studies and literary criticism the collection as a whole proposes that our understanding of Shakespeare and early modern drama more broadly changes radically when either or approaches to the Shakespearean text are reconfigured The chapters in Shakespeare Text make strong cases for challenging received wisdom and offer new portable methods of treating the text in its myriad instantiations that will be useful to scholars editors theatre practitioners teachers and librarians

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