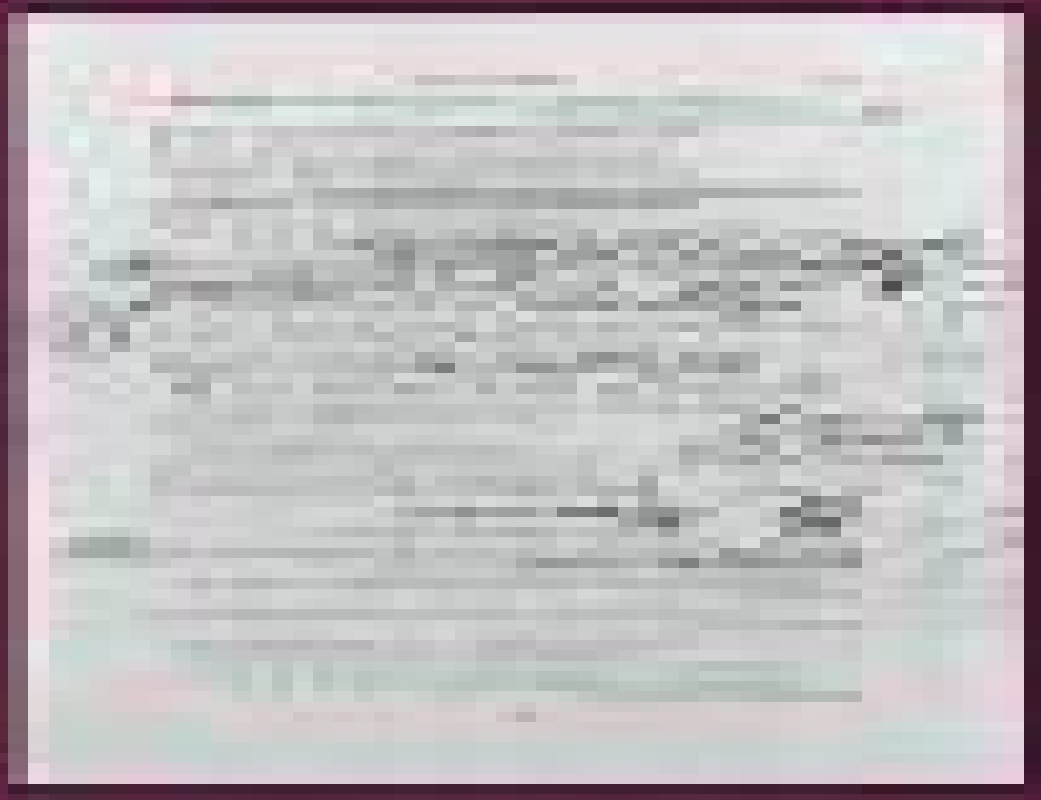
SHAKESPEARE'S SPEECH-HEADINGS



Edited by
George Walton Williams

Shakespeares Speech Headings Speaking

Jonathan Walker

Shakespeares Speech Headings Speaking:

Shakespeare's Speech-headings George Walton Williams,Shakespeare Association of America,1997 This volume contains the papers presented at the Textual Seminar of the Shakespeare Association of America held in Montreal in 1986 The topic of the seminar was Speech Headings The Bibliographer the Editor and the Critic The papers concentrate on the speech prefixes in the plays of Shakespeare and his contemporaries with particular attention to All s Well That Ends Well Coriolanus the second and third parts of Henry VI and Romeo and Juliet They also investigate plays from the Shakespeare Apocrypha and plays by later dramatists They examine the evidence provided by these little designators as it applies to the nature of the text the performance the acting companies and the audience The eight scholars whose contributions to the seminar are printed here come from England Canada and the United States Experienced in bibliographical criticism and in editorial procedures and having published over the years important material on the assigned topic or on related topics they brought to the seminar a unique depth of awareness and insight BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved A Companion to Shakespeare and Performance Barbara Hodgdon,W. B. Worthen,2008-04-15 A Companion to Shakespeare and Performance provides astate of the art engagement with the rapidly developing field ofShakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry inShakespeare and performance Raises questions about the dynamic interplay betweenShakespearean writing and the practices of contemporary performanceand performance studies Written by an international group of major scholars teachers and professional theatre makers King Henry VI Part 3 William Shakespeare,2014-09-25 In their lively and engaging edition of this sometimes neglected early play Cox and Rasmussen make a strong claim for it as a remarkable work revealing a confidence and sureness that very few earlier plays can rival They show how the young Shakespeare working closely from his chronicle sources nevertheless freely shaped his complex material to make it both theatrically effective and poetically innovative The resulting work creates in Queen Margaret one of Shakespeare s strongest female roles and is the source of the popular view of Richard Neville Earl of Warwick as kingmaker Focusing on the history of the play both in terms of both performance and criticism the editors open it to a wide and challenging variety of interpretative and editorial paradigms **Henry VI** Thomas A. Pendleton,2001 This collection of essays provides a selection of criticism on Shakespeares Henry VI Topics include feminist commentaries the principal of unity in the trilogy the tradition of illumination of the plays textual variations and anachronism and allegory **Alternative Shakespeares** Diana E. Henderson,2007-10-18 Introducing the most innovative of the new directions emerging in Shakespearean scholarship this volume identifies and explores the new the changing and the radically other possibilities for Shakespeare Studies at this current time **Shakespeare as Literary Dramatist** Lukas

Erne,2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of Romeo and Juliet Henry V and Hamlet are shown to reveal important insights into the different media for which Shakespeare designed his plays **The Merchant Of Venice** William Shakespeare,2014-09-25 The Merchant of Venice is perhaps most associated not with its titular hero Antonio but with the complex figure of the money lender Shylock The play was described as a comedy in the First Folio but its modern audiences find it more problematic to categorise The vilification of Shylock the Jew can be very uncomfortable for a post holocaust audience and debates continue as to whether Shakespeare s portrayal of this complex man is sympathetic or anti semitic John Drakakis comprehensive introduction traces the stage history of the figure of the Jew and looks boldly at twenty first century issues surrounding it He also explores other themes of the play such as father daughter relations the power of money and the forceful character of Portia to offer readers an energetic original and revelatory reading of this challenging play **Re-Constructing the Book** Maureen Bell,Shirley Chew,Simon Eliot,2019-01-15 This title was first published in 2001 Literary critics textual editors and bibliographers and historians of publishing have hitherto tended to publish their research as if in separate fields of enquiry The purpose of this volume is to bring together contributions from these fields in a dialogue rooted in the transmission of texts Arranged chronologically so as to allow the use of individual sections relevant to period literature courses the book offers students and teachers a set of essays designed to reflect these approaches and to signal their potential for fruitful integration Some of the essays answer the demand Show me what literary critics or textual editor or book historians do and how they do it and stand as examples of the different concerns methodologies and strategies employed Others draw attention to the potential of the approaches in combination *Pursuing Shakespeare's Dramaturgy* John C. Meagher,2003-09 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 Jacket Site Unscene Jonathan Walker,2017-05-15 Site Unscene The Offstage in English Renaissance Drama explores the key role of dramatic episodes that occur offstage and beyond the knowledge generating faculty of playgoers sight Does Ophelia drown Is Desdemona unfaithful to Othello Does Macbeth murder Duncan in his sleep Site Unscene considers how the drama s nonvisible and eccentric elements embellish alter and subvert visible action on the stage

Jonathan Walker demonstrates that by removing scenes from visible performance playwrights take up the nondramatic mode of storytelling in order to transcend the limits of the stage Through this technique they present dramatic action from the subjective self interested and idiosyncratic perspectives of individual characters By recovering these offstage elements Walker reveals the pervasive and formative dynamic between the onstage and offstage and between the seen and unseen in Renaissance drama Examining premodern dramatic theory Renaissance plays period amphitheaters and material texts this interdisciplinary work considers woodcuts engravings archaeology architecture rhetoric the history of the book as well as plays by Shakespeare Marlowe Kyd Ford Middleton and Webster among others It addresses readers engaged in literary criticism dramatic theory theater history and textual studies **Antony and Cleopatra** William Shakespeare,2005-07-04 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 For this second edition of Antony and Cleopatra David Bevington has included in his introductory section a thorough consideration of recent critical and stage interpretations demonstrating how the theatrical design and imagination of this play make it one of Shakespeare s most remarkable tragedies The edition is attentive throughout to the play as theatre a detailed illustrated account of the stage history is followed in the commentary by discussion of staging options offered by the text The commentary is especially full and helpful untangling many obscure words and phrases illuminating sexual puns and alerting the reader to Shakespeare s shaping of his source material in Plutarch s Lives **Shakespeare and the Middle Ages** Curtis Perry,John Watkins,2009-05-07 Shakespeare and the Middle Ages brings together a distinguished multidisciplinary group of scholars to rethink the medieval origins of modernity Shakespeare provides them with the perfect focus since his works turn back to the Middle Ages as decisively as they anticipate the modern world almost all of the histories depict events during the Hundred Years War and King John glances even further back to the thirteenth century Angevins several of the comedies tragedies and romances rest on medieval sources and there are important medieval antecedents for some of the poetic modes in which he worked as well Several of the essays reread Shakespeare by recovering aspects of his works that are derived from medieval traditions and whose significance has been obscured by the desire to read Shakespeare as the origin of the modern These essays taken cumulatively challenge the idea of any decisive break between the medieval period and early modernity by demonstrating continuities of form and imagination that clearly bridge the gap Other essays explore the ways in which Shakespeare and his contemporaries constructed or imagined relationships between past and present Attending to the way these writers thought about their relationship to the past makes it possible in turn to read against the grain of our own teleological investment in the idea of early modernity A third group of essays reads texts by Shakespeare and his contemporaries as documents participating in social cultural transformation from within This means attending to the way they themselves grapples with the

problem of change attempting to respond to new conditions and pressures while holding onto customary habits of thought and imagination Taken together the essays in this volume revisit the very idea of transition in a refreshingly non teleological way Negotiating Shakespeare's Language in Romeo and Juliet Lynette Hunter,Peter Lichtenfels,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 A Concise Companion to Shakespeare and the Text Andrew R. Murphy,2010-03-08 A Concise Companion to Shakespeare and the Text introduces the early editions editing practices and publishing history of Shakespeare s plays and poems and examines their influence on bibliographic studies as a whole The first single volume book to provide an accessible and authoritative introduction to Shakespearean bibliographic studies Includes a helpful introduction notes on Shakespeare s texts and a useful bibliography Contributors represent both leading and emerging scholars in the field Represents an unparalleled resource for both students and faculty *Editing, Performance, Texts* Jacqueline Jenkins,Julie Sanders,2014-06-24 The essays in this volume challenge current givens in medieval and early modern research around periodization and editorial practice They showcase cutting edge research practices and approaches in textual editing and in manuscript and performance studies to produce new ways of reading and

working for students and scholars **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 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 *Coriolanus* William Shakespeare,2010-01-21 A second edition of Coriolanus featuring a new introductory section by Bridget Escolme

Shakespeare, Co-author Brian Vickers,2004 No issue in Shakespeare studies is more important than determining what he wrote For over two centuries scholars have discussed the evidence that Shakespeare worked with co authors on several plays and have used a variety of methods to differentiate their contributions from his In thiswide ranging study Brian Vickers takes up and extends these discussions presenting compelling evidence that Shakespeare wrote Titus Andronicus together with George Peele Timon of Athens with Thomas Middleton Pericles with George Wilkins and Henry VIII and The Two Noble Kinsmen with JohnFletcher In Part One Vickers reviews the standard processes of co authorship as they can be reconstructed from documents connected with the Elizabethan stage and shows that every major and most minor dramatists in the Elizabethan Jacobean and Caroline theatres collaborated in getting plays written andstaged This is combined with a survey of the types of methodology used since the early nineteenth century to identify co authorship and a critical evaluation of some stylometric techniques Part Two is devoted to detailed analyses of the five collaborative plays discussing every significant

case made for and against Shakespeare s co authorship Synthesizing two centuries of discussion Vickers reveals a solidly based scholarly tradition building on and extending previous work identifying the co authors contributions in increasing detail The range and quantity of close verbal analysis brought together in Shakespeare Co Author present a compelling case to counter those conservators of Shakespeare who maintain that he is the sole author of his plays *Coriolanus* Lee Bliss,2010-01-21 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 This second edition of Coriolanus edited by Lee Bliss provides a thorough reconsideration of what was probably Shakespeare s last tragedy In the introduction Bliss situates the play within its contemporary social and political contexts and pays particular attention to Shakespeare s manipulation of his primary source in Plutarch s Lives The edition is alert to the play s theatrical potential while the stage history also attends to the politics of performance from the 1680s onwards including European productions following the Second World War A new introductory section by Bridget Escolme accounts for recent theatrical productions as well as scholarly criticism of the last decade with particular emphasis on gender and politics

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