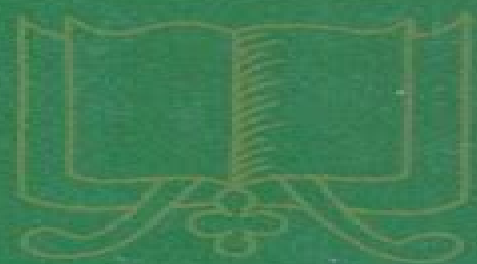


# The Shakespeare Promptbooks

A Descriptive Catalogue

CHARLES H. SHATTUCK



# Shakespeare Promptbooks A Descriptive

**William Franklin Hutson**



## **Shakespeare Promptbooks A Descriptive:**

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**Die Darstellung der weiblichen Figuren in Shakespeares frühen Komödien aus feministischer Sicht** Gabriele Buske, 2002-01-01 Pages 1 to 25 Pages 26 to 50 Pages 51 to 75 Pages 76 to 100 Pages 101 to 125 Pages 126 to 150 Pages 151 to 175 Pages 176 to 200 Pages 201 to 225 Pages 226 to 250 Pages 251 to 275 Pages 276 to 300 Pages 301 to 325 Pages 326 to 350 Pages 351 to 375 Pages 376 to 400 Pages 401 to 421

**Internationale Bibliographie der Bibliographien 1959-1988 (IBB); Personennamenregister: Band 11; Teilband 3: Pareto - Zywicki** Ursula Olejniczak, Hartmut Walravens, 2011-05-09 Keine ausführliche Beschreibung für Pareto Zywicki verfügbar

*Shakespeare Studies, volume 45* James R. Siemon, Diana E. Henderson, 2017-12-31

*Shakespeare Studies* is an annual volume featuring the work of scholars critics and cultural historians from across the globe This issue includes a Forum on the drama of the 1580s from eleven contributors a Next Gen Plenary from four contributors three articles and reviews of sixteen books

**Shakespeare's Revision of KING LEAR** Steven Urkowitz, 2014-07-14 Of the three texts of King Lear the Quarto version printed in 1608 the Folio edition of 1623 and the modern composite of these two early texts it has been assumed that both the Quarto and Folio versions are distortions of an unblemished original now lost and that only the modern text accurately approaches Shakespeare's lost original manuscript Steven Urkowitz argues to the contrary that the Quarto and Folio are simply different stages of Shakespeare's writing an early draft and a final revision and that they reveal much about his process of composition Originally published in 1980 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

**Shakespeare's Early Readers** Jean-Christophe Mayer, 2018-09-06 Who were Shakespeare's first readers and what did they think of his works Offering the first dedicated account of the ways in which Shakespeare's texts were read in the centuries during which they were originally produced Jean Christophe Mayer reconsiders the role of readers in the history of Shakespeare's rise to fame and in the history of canon formation Addressing an essential formative moment when Shakespeare became a literary dramatist this book explores six crucial fields literacy reading and life writing editing Shakespeare's text marking Shakespeare for the theatre commonplace and passing judgement Through close examination of rare material some of which has never been published before and covering both the marks left by readers in their books and early manuscript extracts of Shakespeare Mayer demonstrates how the worlds of print and performance overlapped at a time when Shakespeare offered a communal text the ownership of which was essentially undecided

*The Coriolanus Promptbooks* Charles Harlen Shattuck, American Society for Theatre Research, 1963

**The New Cambridge Bibliography**

**of English Literature: Volume 1, 600-1660** George Watson, Ian Roy Willison, 1974-08-29 More than fifty specialists have contributed to this new edition of volume 1 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

**The Hamlet of Edwin Booth** Charles Harlen Shattuck, 1969 Booth to a majority of us is Hamlet stated a reviewer in 1890 Thousands of playgoers agreed and only regretted that Shakespeare himself could not see Booth perform Booth s Hamlet became a national institution a legend He was for America the final major starring tragedian of his kind who brought two centuries of tradition to a culmination and end Charles Shattuck here presents the complete life of the Hamlet role as Booth played it from 1852 when his famous father told him he looked like Hamlet to his weary farewell matinee in Brooklyn in 1891 He relates Booth s attempt to find his acting style and establish himself as a star and observes the personal and intellectual forces which shaped his gentle and genteel conception of Hamlet The author details the emergence of Hamlet as Booth s acknowledged masterwork examines his definitive production of the play at his own theater in 1870 and traces the fortunes of Booth s hamlet as it developed matured and finally declined Whenever Booth s critics defined his Hamlet with especial acuteness Shattuck gives them room to speak and Booth himself often speaks from those who wish to realize Booth s Hamlet in the utmost possible immediacy Shattuck presents Charles Clarke s factual and interpretive record of Booth s 1870 performance scene by scene word by word every gesture expression and vocal nuance This engrossing reconstruction helps us see Booth as Hamlet and almost hear him Booth s was not the psychological Hamlet of the twentieth century The essence of his interpretation was Hamlet s resoluteness in minor matters and irresoluteness in major ones Booth conceived of him as a man of very strong intellect and very weak will but at no point insane His intention with Hamlet was not to create mystery but to dispel it to make the play crystal clear to evert hearer There was room in it for heavenly and hellish mystery but not for the mystery of abnormal behavior for the emergence of irrational drives from the subconscious Taken as a whole this volume is a fascinating study of the tastes and culture of nineteenth century America as well as a revelation of the art of a man once considered unquestionably the greatest actor upon the American stage Charles H Shattuck

JEGP, Journal of English and Germanic Philology Gustaf E. Karsten, 1967 Neues Handbuch der Literaturwissenschaft Klaus von See, 1972

**English Drama, 1660-1800** Frederick M. Link, 1976 *Choice* Julia Johnson, 1976

**A Comparative Study of the Elizabethan Staging Techniques of George Pierce Baker and William Poel** William Franklin Hutson, 1983

The Iconography of the English History Play Martha Hester Fleischer, 1974 This study investigates the emblematic significance of the stage imagery of the popular English play in the age of Shakespeare

This venture into iconography aims to demonstrate that these plays convey significance by means of visual conventions and commonplaces and that the nonverbal images so employed actually constitute a visual vocabulary current at least in this dramatic genre Drama is one of the visual arts and in production the action creates a series of visual impressions which include non verbal presentational and stage images Many stage images are stage emblems which carry culturally agreed upon moral meanings representations that carry allusions and allegories part of the language of picture **English**

**editions. English Shakespeariana, A. - Finzi** Birmingham Shakespeare Library,1971 **Guide to Reference Books,**

**Eighth Edition** Eugene Paul Sheehy,1968 **The Publishers Weekly** ,1966 **Scholarly Books in America** ,1966

**Publications of the Modern Language Association of America** ,1965-12

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