

William Shakespeare And Others Collaborative Plays The Rsc Shakespeare

William Shakespeare and Others

Developed in partnership with The Royal Shakespeare Company, this is the first edition for over a hundred years of the fascinatingly varied body of plays that has become known as 'The Shakespeare Apocrypha'. As a companion to their award-winning The RSC Shakespeare: Complete Works, renowned scholars Jonathan Bate and Eric Rasmussen, supported by a dynamic team of co-editors, now provide a fascinating insight into ten plays in which Shakespeare may have had a hand. A magisterial essay by Will Sharpe provides a comprehensive account of the Authorship and Attribution of each play. Combining outstanding textual scholarship with elegant writing and design, this unique collection allows us to revisit the question of what is Shakespearean. It is an indispensable book for students, teachers, performers, scholars and lovers of Shakespeare everywhere.

Shakespeare & Collaborative Writing

Shakespeare and Collaborative Writing offers a rich account of Shakespeare's artistic development in, against, and beyond collaboration. We see him afresh as a poetic innovator in continual flux, and in continual artistic debt: an author shaped by others in a collaborative network of intellectual influence and dynamic interchange, and, the book argues, one that he helped substantially to create. In considering collaboration as a practice defining almost all of his earliest works, it shows that he was particularly active in its development in the early theatre scene of his nascent career, changing our sense of his development as a creative artist quite radically. Chapters exploring collaboration via theatre history, book history, and attribution debates complement the central three chapters detailing the different phases of Shakespeare's collaborative work, which reorient our shifting sense of what it meant to him, and what he gained from it, at these other key moments of his artistic career. In reconstructing the circumstances and outcomes of his pairings with other dramatists, and scrutinizing more closely their artistic contributions, Shakespeare and Collaborative Writing reconsiders the ways in which they influenced and challenged him to adapt and experiment with his writing in ways that go beyond the features of his solo-authored canon. In undertaking a rigorous appreciation of the structures and poetics of his co-authored works, this book presents them as distinctive works of art that transform our understanding of Shakespeare the poet, dramatist, and enduring cultural icon.

Othello

In a period of ten years, Shakespeare wrote a series of tragedies that established him, by universal consent, in the front rank of the world's dramatists. Critics have praised either Hamlet or King Lear as the greatest of these; Ernst Honigmann, in the most significant edition of the play for a generation, asks: why not Othello? The third of the mature tragedies, it contains, as Honigmann persuasively demonstrates, perhaps the best plot, two of Shakespeare's most original characters, the most powerful scene in any of the plays and poetry second to none. Honigmann's cogent and closely argued introduction outlines the reasons both for a reluctance to recognise the greatness of Othello and for the case against the play. This edition sheds new light on the text of the play as we have come to know it, and on our knowledge of its early history. Honigmann examines the major critical issues, the play in performance and the relationship between reading it and seeing it. He also explores topics such as its date, sources and the conundrum of 'double time'. Honigmann's extensive knowledge illuminates this play at every turn, making this the best edition of Othello now available. Brian Vickers, Review of English Studies

The RSC Shakespeare: The Complete Works

"The text of any Shakespeare play is a living negotiable entity: scholarship and theatre practice work together to keep the plays alive and vividly present." – Greg Doran, RSC Artistic Director Emeritus
Developed in partnership with the Royal Shakespeare Company, this Complete Works of William Shakespeare combines exemplary textual scholarship with beautiful design. Curated by expert editors Sir Jonathan Bate and Professor Eric Rasmussen, the text in this collection is based on the iconic 1623 First Folio: the first and original Complete Works lovingly assembled by Shakespeare's fellow actors, and the version of Shakespeare's text preferred by many actors and directors today. This stunning revised edition goes further to present Shakespeare's plays as they were originally intended – as living theatre to be

enjoyed and performed on stage. Along with new colour photographs from a vibrant range of RSC productions, a new Stage Notes feature documenting the staging choices in 100 RSC productions showcases the myriad ways in which Shakespeare's plays can be brought to life. Now featuring the entire range of Shakespeare's plays, poems and sonnets, this edition is expanded to include both *The Passionate Pilgrim* and *A Lover's Complaint*. Along with Bate's excellent general introduction and short essays, this collection includes a range of aids to the reader such as on-page notes explaining unfamiliar terms and key facts boxes providing plot summaries and additional helpful context. A Complete Works for the 21st century, this versatile and highly collectable edition will inspire students, theatre practitioners and lovers of Shakespeare everywhere.

The Winter's Tale

One of the last plays Shakespeare penned on his own, *The Winter's Tale* is a transcendent work of death and rebirth, exploring irrational sexual jealousy, the redemptive world of nature, and the magical power of art. Under the editorial supervision of Jonathan Bate and Eric Rasmussen, two of today's most accomplished Shakespearean scholars, this Modern Library series incorporates definitive texts and authoritative notes from William Shakespeare: Complete Works. Each play includes an Introduction as well as an overview of Shakespeare's theatrical career; commentary on past and current productions based on interviews with leading directors, actors, and designers; scene-by-scene analysis; key facts about the work; a chronology of Shakespeare's life and times; and black-and-white illustrations. Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century.

Shakespeare and the Idea of Apocrypha

This book explores the methodologies and assumptions governing answers to the question 'what did Shakespeare actually write?'

Arden Shakespeare Complete Works

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.

Henry VI.

This new edition of the precursor to *Richard III* offers a fresh interpretation of the relationship between the two earliest texts--*The True Tragedy of Richard Duke of York* (octavo, 1595) and the *First Folio Henry VI Part Three* (1623)--arguing that the former is a memorially reported and original version of the play later revised for the Folio. The two therefore represent Shakespeare's early and revised conceptions of the play. Unlike all previous editions, the text here is based rigorously on the Folio, with a re-examination of the dates of composition, memorial reporting, and revision. It includes a full introduction, appendices, and commentary.

Tragedy of Titus Andronicus

Developed in partnership with The Royal Shakespeare Company, this fresh new Complete Works combines the very latest scholarship with elegant writing and design. It boasts a wealth of features that will appeal to public and academic libraries, teachers, students and lovers of Shakespeare everywhere, including: a definitive modernized edition of Shakespeare's text based on the 1623 First Folio (the first and original Complete Works lovingly assembled by Shakespeare's fellow actors and the version of Shakespeare's text preferred by many actors and directors today); thought-provoking essays on each play and a superb general introduction by Professor Jonathan Bate; jargon-free on-page notes which explain words or references unfamiliar to modern audiences; photographs of classic or unusual performances; clear, single-column page design, with plenty of space for writing notes; and, a key facts 'box' for each play which summarises the plot, major roles, language and sources. Leading the editorial team is renowned Shakespearean scholar Professor Jonathan Bate who has worked in close collaboration over many years with the artists and archivists at the RSC. His introductions and notes draw on a unique wealth of experience and resources and will help the reader to understand Shakespeare's plays as they were originally intended - as living theatre to be enjoyed and performed.

William Shakespeare

The newly revised, wonderfully authoritative First Folio of Shakespeare's Complete Works, edited by acclaimed Shakespearean scholars Jonathan Bate and Eric Rasmussen and endorsed by the world-famous Royal Shakespeare Company Combining cutting-edge textual editing, superb annotations and commentary, a readable design, and bonus features for students, theater professionals, and general readers, this landmark edition sets a new standard in Shakespearean literature for the twenty-first century and features 48 pages of new material. Edited by a brilliant team of "younger generation" Shakespearean scholars from the First Folio originally assembled by Shakespeare's own acting company, this edition of the "Complete Works" corrects centuries of errors and textual variations that have evolved since the book's publication in 1623, and includes modern glossaries designed for twenty-first-century readers and new editorial stage directions clearly distinguished from Folio directions.

William Shakespeare Complete Works Second Edition

This book discusses an exciting laboratory that has been developing the practice of theatre music composition and sound design since 1961: the Royal Shakespeare Company. Musical practices have evolved as composers and musical directors inherited from the past and innovated with new technology; different interpretations of single plays in multiple iterations have provided a picture of developing styles, genres, working practices, technologies and contexts; actor musicianship has been practiced quietly and without fuss; and the role of the sound designer has appeared and transformed the theatrical soundscape. This book moves to musical theatre to evidence a continuum between its rich interdisciplinary textures and the musicodramatic world of Shakespeare's plays, positioning the RSC as an innovative company that continually expands the creative and collaborative possibilities of the theatre.

Theatre Music and Sound at the RSC

Twenty-four of today's most prominent Shakespeare scholars discuss the best-known works in Shakespeare studies, along with some nearly forgotten classics that deserve fresh appraisal. An extensive bibliography provides a reading list of the most important works in the field. A filmography then lists the most important Shakespeare films, along with the films that influenced Shakespeare filmmakers. Interviewees include Sir Stanley Wells, Sir Jonathan Bate, Sir Brian Vickers, Ann Thompson, Virginia Mason Vaughan, George T. Wright, Lukas Erne, MacDonald P. Jackson, Peter Holland, James Shapiro, Katherine Duncan-Jones and Barbara Hodgdon.

Shakespeare Scholars in Conversation

This book investigates the complex interactions, through experiencing drama, of readers and audiences in the English Renaissance. Around 1500 an absolute majority of population was illiterate. Henry VIII's religious reformation changed this cultural structure of society. 'The Act for the Advancement of True Religion' of 1543, which prohibited the people belonging to the lower classes of society as well as women from reading the Bible, rather suggests that there already existed a number of these folks actively engaged in reading. The Act did not ban the works of Chaucer and Gower and stories of men's lives – good reading for them. The successive sovereigns' educational policies also contributed to rising literacy. This trend was speeded up by London's growing population which invited the rise of commercial playhouses since 1567. Every citizen saw on average about seven performances every year: that is, about three per cent of London's population saw a performance a day. From 1586 onwards merchants' appearance in

best-seller literature began to increase while stage representation of reading/writing scenes also increased and stimulated audiences towards reading. This was spurred by standardisation of the printing format of playbooks in the early 1580s and play-minded readers went to playbooks, eventually to create a class of playbook readers. Late in the 1590s, at last, playbooks matched with prose writings in ratio to all publications. Parts I and II of this book discuss these topics in numerical terms as much as possible and Part III discusses some monumental characteristics of contemporary readers of Chapman, Ford, Marston and Shakespeare.

Experiencing Drama in the English Renaissance

An improved, larger-format edition of the Cambridge School Shakespeare plays, extensively rewritten, expanded and produced in an attractive new design.

Teaching Shakespeare

This book tells the story of the Royal Shakespeare Company's acclaimed and influential project to transform the teaching of Shakespeare in schools. It examines their approaches to making his plays more accessible, enjoyable and relevant to young people, describing the innovative classroom practices that the Company has pioneered and locating these within a clearly articulated theory of learning. It also provides evidence of their impact on children and young people's experience of Shakespeare, drawing upon original research as well as research commissioned by the RSC itself. Authoritative but highly readable, the book is relevant to anyone with an interest in the teaching of Shakespeare, and in how a major cultural organisation can have a real impact on the education of young people from a wide range of social backgrounds. It benefits from interviews with key policy makers and practitioners from within the RSC, including their legendary voice coach, Cicely Berry, and with internationally renowned figures such as the writer and academic, Jonathan Bate; the previous artistic director of the RSC, Michael Boyd; and the celebrated playwright, Tim Crouch.

Transforming the Teaching of Shakespeare with the Royal Shakespeare Company

This is a reference text on Shakespeare's works, times, life, and afterlives. It offers stimulating and authoritative coverage of every aspect of Shakespeare and his writings, including their reinterpretation in the theatre, in criticism, and in film.

The Oxford Companion to Shakespeare

Shakespeare and Text is built on the research and experience of a leading expert on Shakespeare editing and textual studies. The first edition has proved its value as an indispensable and unique guide to its topic. It takes Shakespeare readers to the very foundation of his work, explaining how his plays first took shape in the theatre where writing was part of a larger collective enterprise. The account examines the early modern printing industry that produced the earliest surviving texts of Shakespeare's plays. It describes the roles of publisher and printer, the controls exerted through the Stationers' Company, and the technology of printing. A chapter is devoted to the book that gathered Shakespeare's plays together for the first time, the First Folio of 1623. Shakespeare and Text goes on to survey the major developments in textual studies over the past century. It builds on the recent upsurge of interest in textual theory, and deals with issues such as collaboration, the instability of the text, the relationship between theatre culture and print culture, and the book as a material object. Later chapters examine the current critical edition, explaining the procedures that transform early texts in to a very different cultural artefact, the edition in which we regularly encounter Shakespeare. The new revised edition, which builds on Jowett's research for the New Oxford Shakespeare, engages with scholarship of the past decade, work that has transformed our understanding of textual versions, has opened up the taxonomy of Shakespeare's texts, and has significantly extended the picture of Shakespeare as a co-author. A new chapter describes digital text, digital editing, and their interface with the traditional media.

Shakespeare and Text

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 and James I. The author also 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 studies.

Shakespeare's Theatre: A History

'Shakespeare, Court Dramatist' outlines the symbiotic relationship between Shakespeare and the court and shows how it affected his writing, forging plays like 'Romeo and Juliet' and 'Hamlet' into the versions we know best today.

Shakespeare, Court Dramatist

Professor Schlueter approaches this early comedy as a parody of two types of Renaissance educational fiction: the love-quest story and the test-of-friendship story, which by their combination show high-flown human ideals as incompatible with each other and with human nature. A thoroughly researched, illustrated stage history reveals changing conceptions of the play, which nevertheless often fail to come to terms with its subversive impetus. Since the first known production at David Garrick's Drury Lane Theatre, it has tempted major directors and actors, including John Philip Kemble, William Charles Macready and Charles Kean, who established a tradition of understanding which cast its shadow even on such modern productions as Denis Carey's famous staging for the Bristol Old Vic and Robin Phillips's for the Royal Shakespeare Company. This updated edition includes a new introductory section by Lucy Munro on recent stage and critical interpretations, bringing the performance history completely up to date.

The Two Gentlemen of Verona

Winner of the 2020 Alfred Fagon Award. As the 19th Century dawns in London, politicians of all parties gather to abolish the slave trade once and for all. But the price of freedom turns out to be a multi-billion pound bailout for slave owners rather than those enslaved. As morality and cunning compete amongst men thirsty for power, two women navigate their way to the true seat of political influence, challenging members of parliament who dare deny them their say. In this provocative new play by Juliet Gilkes Romero, the personal collides with the political to ask, what is the right thing to do and how much must it cost?

The Whip

Set in the heat and dust of Andalusia in seventeenth-century Spain, Cardenio is the story of a friendship betrayed, with all the elements of a thriller: disguise, dishonour and deceit. A woman is seduced, a bride is forced to the altar, and a man runs mad among the mountains of the Sierra Morena. The history of the play is every bit as thrilling, and this text is the result of a masterful act of literary archaeology by the Royal Shakespeare Company's Chief Associate Director Gregory Doran, to re-imagine a previously lost play by Shakespeare. Based on an episode in Cervantes' Don Quixote, the play known as Cardenio by Shakespeare and John Fletcher was performed at court in 1612. A copy of their collaboration has never been found; however, it is claimed that Double Falshood by Lewis Theobald is an eighteenth-century adaptation of it. Since Theobald's play misses out some crucial scenes in the plot, Doran has turned to the Cervantes original to supply the missing episodes, using the original English translation by Thomas Shelton (1612) that Fletcher and Shakespeare must themselves have read. Cardenio re-opened the Swan Theatre, Stratford-upon-Avon, as part of the Royal Shakespeare Company's fiftieth birthday season in

2011.

The Complete Works of William Shakespeare

"This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix.

Cardenio

Shakespeare and Collaborative Writing offers a rich account of Shakespeare's artistic development in, against, and beyond collaboration. In undertaking a rigorous appreciation of his co-authored works, it presents them as distinctive works of art that transform our understanding of Shakespeare the poet, dramatist, and enduring cultural icon.

How the Classics Made Shakespeare

Mastering the Revels traces the measures taken by the governments of Elizabeth I, James I, and Charles I to regulate the new phenomenon of fixed playhouses and resident playing companies in London, and to censor their plays. It focuses on the Masters of the Revels, whose primary function was to seek out theatrical entertainment for the court but whose role expanded to include oversight of the players and their playhouses. The book proceeds chronologically, tracking each of the Masters in the period--Edmund Tilney (served 1579-1610), Sir George Buc (1610-22), Sir John Astley (1622-3), and Sir Henry Herbert (1623-1642). Tilney was the first to receive a Special Commission giving him wide-ranging powers over the players. When Buc first became involved is examined here in detail, as is the parallel history of the Children of the Queen's Revels who between 1604 and 1608 staged some of the most scandalous plays of the era. Astley succeeded Buc, but soon sold the office to Herbert, who then served to the closing of the theatres. Manuscripts of plays censored by Tilney, Buc, and Herbert have survived and are examined in detail to assess their concerns. Large parts of Herbert's office-book have also survived, giving detailed insights into his professional life, including interactions with both the court and the players. It reveals the difficulties he faced negotiating recurrent popular pressure for war against Spain, resistance to Archbishop Laud's reforms of the church, and Henrietta Maria's problematic presence as a Catholic queen to Charles I.

Shakespeare and Collaborative Writing

"The Comedy of Errors" is the story of two identical twins named Antipholus who are separated following a shipwreck 25 years earlier. Antipholus of Ephesus grows up in Ephesus with his mother, while Antipholus of Syracuse grows up in Syracuse with his father. Despite a ban on travel between the two cities, their father, Egeon, travels from Syracuse to Ephesus to try and find his long lost son and wife.

Mastering the Revels

Developed by one of the world's leading theatre companies, this fantastic resource offers teachers a practical, drama-based approach to teaching and appreciating three of Shakespeare's most popular plays: Romeo and Juliet, Macbeth, and A Midsummer Night's Dream. The toolkit brings the plays alive as performance pieces, with Primary pupils undertaking drama-based explorations of the text that take them through much of the play. Teachers' notes and accompanying photocopiable worksheets offer a lesson-by-lesson teaching route through each of the three plays in turn. The schemes of work offer teachers a route through each play that has been designed to be flexible and to bolt on to what they already teach. The schemes comprise a series of lessons that can either be followed in their entirety as a stand-alone scheme of work or which can be dipped into by teachers wanting to augment their existing schemes of work.

The Comedy of Errors

This bold and compelling revisionist history tells the remarkable story of the forgotten lives and labours of Shakespeare's women editors.

The RSC Shakespeare Toolkit for Primary Teachers

Magical Transformations on the Early Modern Stage furthers the debate about the cultural work performed by representations of magic on the early modern English stage. It considers the ways in which performances of magic reflect and feed into a sense of national identity, both in the form of magic contests and in its recurrent linkage to national defence; the extent to which magic can trope other concerns, and what these might be; and how magic is staged and what the representational strategies and techniques might mean. The essays range widely over both canonical plays-Macbeth, The Tempest, The Winter's Tale, The Merry Wives of Windsor, Doctor Faustus, Bartholomew Fair-and notably less canonical ones such as The Birth of Merlin, Fedele and Fortunio, The Merry Devil of Edmonton, The Devil is an Ass, The Late Lancashire Witches and The Witch of Edmonton, putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft. Attending to the representational strategies and self-conscious intertextuality of the plays as well as to their treatment of their subject matter, the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it. At the heart of all the essays lies an interest in the transformative power of magic, but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic, but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes.

All Together

BARDE. What art thou that talkest of revenge? my lord ambassador shall once more make your Major have a check, if he punish thee for this saucy presumption. WILLIAMSON. Indeed, my lord Mayor, on the ambassador's complaint, sent me to Newgate one day, because (against my will) I took the wall of a stranger: you may do any thing; the goldsmith's wife and mine now must be at your commandment. GEORGE._The more patient fools are ye both, to suffer it._ BARDE. Suffer it! mend it thou or he, if ye can or dare. I tell thee, fellows, and she were the Mayor of London's wife, had I her once in my possession, I would keep her in spite of him that durst say nay. GEORGE._I tell thee, Lombard, these words should cost thy best cape, were I_not curbed by duty and obedience: the Mayor of London's wife!_Oh God, shall it be thus?_ DOLL. Why, Betts, am not I as dear t m husband as my lord Mayor's wife to him? and wilt thou so neglectly suffer thine own shame?ÑHands off, proud stranger! or, by him that bought me, if men's milky hearts dare not strike a stranger, yet women beat them down, ere they bear these abuses. BARDE._Mistress, I say you shall along with me._ DOLL. Touch not Doll Williamson, least she lay thee along on God's dear earth.ÑAnd you, sir [To Caveler], that allow such coarse cates to carpenters, whilst pigeons, which they pay for, must serve your dainty appetite, deliver them back to my husband again, or I'll call so many women to mine assistance as will not leave one inch untorn of thee: if our husbands must be bridled by law, and forced to bear your wrongs, their wives will be a little lawless, and soundly beat ye.

Shakespeare's 'Lady Editors'

Eminent Shakespearean scholars Jonathan Bate and Eric Rasmussen provide a fresh new edition of this classic tragedy of politics and war, honor and love-along with more than a hundred pages of exclusive features, including: - an original Introduction to Troilus and Cressida - incisive scene-by-scene synopsis and analysis with vital facts about the work - commentary on past and current productions based on interviews with leading directors, actors, and designers - photographs of key RSC productions - an overview of Shakespeare's theatrical career and chronology of his plays Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century.

Magical Transformations on the Early Modern English Stage

The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare's life, times, works, and his 400-year global legacy. In addition to the authoritative A-Z entries, it includes nearly 100 illustrations, a chronology, a guide to further reading, a thematic contents list, and special feature entries on each of Shakespeare's works. Tying in with the 400th anniversary of Shakespeare's death, this much-loved Companion has been revised and updated, reflecting developments and discoveries made in recent years and to cover the performance, interpretation, and the influence of Shakespeare's works up to the present day. First published in 2001, the online edition was revised in 2011, with updates to over 200 entries plus 16 new entries. These online updates appear in print for the

first time in this second edition, along with a further 35,000 new and revised words. These include more than 80 new entries, ranging from important performers, directors, and scholars (such as Lucy Bailey, Samuel West, and Alfredo Michel Modenessi), to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare's works, to the interpretation of Shakespeare globally, from Finland to Iraq. To make information on Shakespeare's major works easier to find, the feature entries have been grouped and placed in a centre section (fully cross-referenced from the A-Z). The thematic listing of entries - described in the press as 'an invaluable panorama of the contents' - has been updated to include all of the new entries. This edition contains a preface written by much-lauded Shakespearian actor Simon Russell Beale. Full of both entertaining trivia and scholarly detail, this authoritative Companion will delight the browser and reward students, academics, as well as anyone wanting to know more about Shakespeare.

Sir Thomas More

This is about my responsibility. Doing what is right. Being where I'm needed. I've started a job and I must finish it. I owe it to the people of Iraq. In 1926, the nation of Iraq is in its infancy, and British archaeologist Gertrude Bell is founding a museum in Baghdad. In 2006, Ghalia Hussein is attempting to reopen the museum after looting during the war. Decades apart, these two women share the same goals: to create a fresh sense of unity and nationhood, to make the world anew through the museum and its treasures. But in such unstable times, questions remain. Who is the museum for? Whose culture are we preserving? And why does it matter when people are dying? A story of treasured history, desperate choices and the remarkable Gertrude Bell. This edition of Hannah Khalil's epic new play was published to coincide with the world premiere at the RSC's The Other Place in 2019.

The History of Troilus and Cressida

\\"Authorship Companion: Cutting-edge research in attribution studies; A new perspective on the dating of Shakespeare's plays, and on his dramatic collaborations; Combines the work of senior scholars with exciting new voices; Explores the latest developments in the understanding of Shakespeare's style and methods for detecting and describing it; Covers the entire breadth of Shakespeare's writing, across the plays and the poems; A record of all early documents relevant to authorship and chronology; A survey and synthesis of past scholarship to 2016; Individual case studies combined with broader analysis of theories and methods.\"--Publisher's description.

The Oxford Companion to Shakespeare

No theatre company has been involved in such a broad range of adaptations for television and cinema as the Royal Shakespeare Company. Starting with Richard III filmed in the Shakespeare Memorial Theatre before World War One, the RSC's accomplishments continue today with highly successful live cinema broadcasts. The Wars of the Roses (BBC, 1965), Peter Brook's film of King Lear (1971), Channel 4's epic version of Nicholas Nickleby (1982) and Hamlet with David Tennant (BBC, 2009) are among their most iconic adaptations. Many other RSC productions live on as extracts in documentaries, as archival recordings, in trailers and in other fragmentary forms. Screening the Royal Shakespeare Company explores this remarkable history of collaborations between stage and screen and considers key questions about adaptation that concern all those involved in theatre, film and television. John Wyver is a broadcasting historian and the producer of RSC Live from Stratford-upon-Avon, and is uniquely well-placed to provide a vivid account of the company's television and film productions. He contributes an award-winning practitioner's insight into screen adaptation's numerous challenges and rich potential.

William Shakespeare

Rehearsing Shakespeare offers a dynamic guide to practice in rehearsals and workshops for actors, directors and trainers in a UK and global context. The book analyses the roots and development of modern-day approaches to Shakespeare and applies theory of verse analysis to practical work, ranging from the drama student to the highest professional level in major global theatres. At the heart of the book are a series of carefully tested acting exercises, worked with professional actors and drama students across the world, both in English and in translation. Featuring several case studies from the author's own work and the work of others, it explores how acting and directing relate to design and other forms of artistic collaboration during Shakespeare production. An excellent resource for students and teachers of acting and directing courses, drama and English literature students at all levels, new professional actors and professional actors undertaking the exciting task of acting and directing Shakespeare at an international

level, Rehearsing Shakespeare offers practical approaches to cutting and editing through to the core challenges of any Shakespearian play.

A Museum in Baghdad

The New Oxford Shakespeare

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