Reading List: Staging Shakespeare in his Time

AMY LIDSTER

The following reading list offers a sample short course on 'Staging Shakespeare in his Time' that makes use of the materials within Cambridge Shakespeare and demonstrates just some of the resource's possibilities and research and teaching strengths. Cambridge Shakespeare – which includes the *New Cambridge Shakespeare* series, *The Early Quartos* series, the *Shakespeare in Production* series, *The Cambridge Guide to the Worlds of Shakespeare,* a new multimedia introduction on *Shakespeare's Stages,* the full back catalogue of *Shakespeare Survey,* and a host of *Cambridge Elements* and *Cambridge Companions* on Shakespearean topics – provides excellent materials for developing undergraduate and postgraduate courses about the staging and performance of Shakespeare's plays in the early modern period. As part of Cambridge Shakespeare, each of Shakespeare's texts has a main page that displays highlights from the collection, including the available Cambridge editions, Emma Smith's introduction to the text from the *Cambridge Shakespeare Guide,* relevant chapters from the multi-volume *Worlds of Shakespeare,* and linked resources from the Folger Shakespeare Library, all of which offer prompts for developing seminars, reading lists, and assignments. Both instructors and students alike can browse Cambridge Shakespeare by play to develop ideas for seminars or coursework essays, as well as use the search function within *Shakespeare Survey* to find relevant articles from its expansive back catalogue.

'Staging Shakespeare in his Time' introduces a wide range of Shakespeare's works through an emphasis on performance practices and spaces within early modern England. It is suited for undergraduate-level courses and could be developed further for postgraduate students. Each week features a core primary text that uses editions from the Cambridge Shakespeare collection and a set of secondary materials that collectively help students to explore aspects of early modern staging and performance. The arrangement of main primary texts is roughly chronological; additional works could also be considered in full or in extract alongside the core text. All materials are drawn exclusively from Cambridge Shakespeare to illustrate the richness of its resources and how useful it is for designing and developing reading lists, which can then be supplemented with materials from elsewhere.

Week 1 – *Titus Andronicus* and Staging Spaces, Props, and Costumes
Week 2 – *Richard III* and Staging History
Week 3 – *A Midsummer Night's Dream* and Staging Practices and Rehearsal
Week 4 – *Henry V* and Staging Language, Rhetoric, and Nation
Week 5 – *Twelfth Night* and Staging Gender and the Body
Week 6 – *Othello* and Staging Race
Week 7 – *King Lear* and Staging Clowns and Casting
Week 8 – *The Winter's Tale* and Staging Genre

Week 1 – *Titus Andronicus* and Staging Spaces, Props, and Costumes

Week 1 begins with one of Shakespeare's early plays, *Titus Andronicus,* which was probably written in collaboration with George Peele and first performed in about 1592. It offers a useful introduction to playhouse spaces and practices because the play comments on its own staging and use of literary sources, and can be richly supplemented with *Shakespeare's Stages,* Cambridge Shakespeare's new multimedia introduction to early modern performance spaces. Directions in the 1594 printed text of *Titus Andronicus* indicate the use of all levels of the playhouse (see Ichikawa), as well as the appearance of one of the play's sources (Ovid's *Metamorphoses*) on stage (see Oakley-Brown). *Titus Andronicus* also features in Philip Henslowe's so-called *Diary,* a manuscript account book that is one of the major sources of evidence that we have about early modern playhouse practices and repertories. Finally, an early drawing by Henry Peacham (see Escolme) appears to show several characters from the play, including Titus, Tamora, and Aaron, and is useful for considering staging questions, such as costumes and make up. When reading about the play's early modern staging, costumes, and cosmetics, consider how these choices could affect interpretations of the play and what remains unknowable to us today.

Link to the play hub for *Titus Andronicus*:
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/titus-andronicus

Link to *Shakespeare's Stages,* created by Harry McCarthy, in collaboration with Judy Bae:
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/shakespeare-s-stages

Core primary text

Titus Andronicus, edited by Alan Hughes, New Cambridge Shakespeare, 2nd edn (2006):
https://doi.org/10.1017/9780511840333

Secondary reading

Egan, Gabriel, 'Playhouses', in *The Worlds of Shakespeare: Part II – Theater,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 89-95:
https://doi.org/10.1017/9781316137062.012

Escolme, Bridget, 'Costumes', in *The Worlds of Shakespeare: Part II – Theater,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 105-12:
https://doi.org/10.1017/9781316137062.015

Hutchings, Mark, '*Titus Andronicus* and Trapdoors at the Rose and Newington Butts', *Shakespeare Survey 71: Re-Creating Shakespeare*, edited by Peter Holland (2018), 221–31: https://doi.org/10.1017/9781108557177.023

Ichikawa, Mariko, 'Stage Directions and the Stage Space', in *The Worlds of Shakespeare: Part II – Theater,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 128-34: https://doi.org/10.1017/9781316137062.019

Karim-Cooper, Farah, 'Cosmetics', in *The Worlds of Shakespeare: Part II – Theater,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 113-17: https://doi.org/10.1017/9781316137062.016

Kahn, Coppélia, 'Shakespeare's Classical Tragedies', in *The Cambridge Companion to Shakespearean Tragedy,* edited by Claire McEachern (2013), 218-39: https://doi.org/10.1017/CCO9781139095747.013

Oakley-Brown, Liz, 'Shakespeare Using Early Modern Translations', in *The Worlds of Shakespeare: Part III – Language,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 213-19: https://doi.org/10.1017/9781316137062.030

Ndiaye, Noémie, 'Shakespeare, Race, and Globalization', in *The Cambridge Companion to Shakespeare and Race,* edited by Ayanna Thompson (2021), 158-74: https://doi.org/10.1017/9781108684750.011

Week 2 – *Richard III* and Staging History

Week 2 concentrates on *Richard III,* a play that dramatizes the accession and downfall of its title character, who was king of England from 1483 to 1485. While the play was labelled a 'tragedie' when it was first printed in 1597, it later featured within the Folio's 'Histories' and has often been described as part of Shakespeare's first 'tetralogy' of English histories about the Wars of the Roses, which also includes the three parts of *Henry VI.* It was not necessarily the case, however, that Shakespeare envisaged these plays as a serial history – and it is likely that the *Henry VI* plays were collaboratively authored. Theatrical repertory practices were responsive to audience demand and dramatic sequels could not be guaranteed and sometimes did not develop linearly. *2* and *3 Henry VI* may have been written before *1 Henry VI* and performed by different theatrical companies (Pembroke's Men for the former two and Lord Strange's Men for the latter), and it is unclear which company first performed *Richard III* before the play entered the repertory of the Chamberlain's Men. This week's material focuses on staging 'history' and how a play such as *Richard III* raises questions about repertory practices, the seriality of history, and Shakespeare's emerging reputation as a dramatist of medieval English monarchical history.

Link to the play hub for *Richard III:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/king-richard-iii

Core primary text(s)

Richard III, edited by Janis Lull, New Cambridge Shakespeare, 2nd edn (2009): https://doi.org/10.1017/9780511809750

The First Quarto of King Richard III, edited by Peter Davison, New Cambridge Shakespeare: The Early Quartos (1996): https://doi.org/10.1017/9781316563908

Secondary reading

Bergeron, David M., 'Pageants, Masques, and History', in *The Cambridge Companion to Shakespeare's History Plays,* ed, by Michael Hattaway (2006), 41-56: https://doi.org/10.1017/CCOL052177277X.003

Bolam, Robyn, '*Richard II:* Shakespeare and the Languages of the Stage', in *The Cambridge Companion to Shakespeare's History Plays,* ed, by Michael Hattaway (2006), 141-57: https://doi.org/10.1017/CCOL052177277X.009

Cahill, Patricia, 'Military Technologies', in *The Worlds of Shakespeare: Part IV – Science and Technology,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 316-22: https://doi.org/10.1017/9781316137062.044

Hirota, Atsuhiko, 'History and Historiography', in *The Worlds of Shakespeare: Part VIII – High Culture,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 579-86: https://doi.org/10.1017/9781316137062.075

Lidster, Amy, 'At the Sign of the Angel: The Influence of Andrew Wise on Shakespeare in Print', *Shakespeare Survey 71: Re-Creating Shakespeare*, edited by Peter Holland (2018), 242–54: https://doi.org/10.1017/9781108557177.025

Magnusson, Lynne, 'A Play of Modals: Grammar and Potential Action in Early Shakespeare', *Shakespeare Survey 62*, edited by Peter Holland (2009): 69–80: https://doi.org/10.1017/CCOL9780521111034.006

Mayer, Jean-Christophe, 'The Decline of the Chronicle and Shakespeare's History Plays', *Shakespeare Survey 63*, edited by Peter Holland (2010): 12–23: https://doi.org/10.1017/CCOL9780521769150.003

Syme, Holger Schott, 'Three's Company: Alternative Histories of London's Theatres in the 1590s', *Shakespeare Survey 65,* edited by Peter Holland (2012), 269–89: https://doi.org/10.1017/SSO9781139170000.021

Week 3 – *A Midsummer Night's Dream* and Staging Practices and Rehearsal

Week 3 uses *A Midsummer Night's Dream* to explore early modern rehearsal and staging practices. It features a play-within-a-play, as the Mechanicals, led by Peter Quince, rehearse and later perform a play about Pyramus and Thisbe. These scenes dramatize some of the same rehearsal practices adopted by early modern actors, including the use of cue scripts, and draw attention to the range of theatrical documents linked to a single play and their 'patchwork' quality (see Stern). The only known surviving player's part, with cues, from the Elizabethan period is the part of Orlando in Robert Greene's *Orlando Furioso* (held at Dulwich College and reproduced in extract within Stern below). But plays such as *A Midsummer Night's Dream* and *Hamlet* also help us to understand rehearsal practices and theatrical delivery through their metatheatrical interests. What can we learn about these practices through the plays? To what extent does an emphasis on staging practices affect our interpretation of the plays themselves, including our understanding of popular culture and festivity, and make us rethink assumptions about plays as 'single' texts?

Link to the play hub for *A Midsummer Night's Dream:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/a-midsummer-night-s-dream

Core primary text(s)

A Midsummer Night's Dream, edited by R.A. Foakes, New Cambridge Shakespeare (2003): https://doi.org/10.1017/9780511817632

Secondary reading

Lamb, Mary Ellen, 'Introduction: Popular Culture', in *The Worlds of Shakespeare: Part VII – Popular Culture,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 483-92: https://doi.org/10.1017/9781316137062.P07

Laroque, François, 'Popular Festivity', in *The Cambridge Companion to Shakespearean Comedy,* edited by Alexander Leggatt (2006), 64-78: https://doi.org/10.1017/CCOL0521770440.005

Scott, Charlotte, '"The Story Shall Be Changed": Antique Fables and Agency in *A Midsummer Night's Dream*,' *Shakespeare Survey 73: Shakespeare and the City*, edited by Emma Smith (2020): 119–28: https://doi.org/10.1017/9781108908023.009

Smith, Bruce R. 'Introduction: Making the Scene', in *The Worlds of Shakespeare: Part XVI – Making the Scene,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 1119-29: https://doi.org/10.1017/9781316137062.Q16

Stern, Tiffany, 'Production Processes', in *The Worlds of Shakespeare: Part II – Theater,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 122-28: https://doi.org/10.1017/9781316137062.018

Stern, Tiffany, 'The Theatre of Shakespeare's London', in *The New Cambridge Companion to Shakespeare,* edited by Margreta De Grazia and Stanley Wells (2010), 45-60: https://doi.org/10.1017/CCOL9780521886321.004

Taylor, A. B., '"When Everything Seems Double": Peter Quince, the Other Playwright in *A Midsummer Night's Dream*', *Shakespeare Survey 56*, edited by Peter Holland (2003): 55–66: https://doi.org/10.1017/CCOL0521827272.004

Week 4 – *Henry V* and Staging Language, Rhetoric, and Nation

While the central dramatic focus of *Henry V* is the title character's military campaign against the French that culminates in the Battle of Agincourt, the play also centralizes questions of nation and belonging, which are reflected in the staging of language and dialect. Week 4 concentrates on the representation in speech and in printed text of different languages (English and French) and dialects (Scottish, Irish, and Welsh) and what they reveal about the transmission of texts from stage to page and the staging of other nations. The interactions of the Scottish, Irish, Welsh, and English captains highlight the diversity of Henry's 'English' army and the questions of belonging and identity that they raise: as Macmorris exclaims in response to Fluellen, 'What ish my nation? Who talks of my nation?' The play's language-learning scene dramatizes the efforts of the French Princess Katherine to understand the language of the invading monarch, within a comic, bawdy exchange with her maid. Because two substantially different versions of *Henry V* have come down to us, the representation of language, rhetoric, and nation shifts between the early quarto texts (which also lack the part of the Chorus) and the Folio text. One key question to consider is the extent to which the Chorus crafts a unified 'English' history that is qualified by the anxieties and linguistic diversity dramatized within the play itself.

Link to the play hub for *Henry V:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/king-henry-v

Core primary text(s)

King Henry V, edited by Andrew Gurr, New Cambridge Shakespeare, 2nd edn (2005): https://doi.org/10.1017/9781139836616

The First Quarto of King Henry V, edited by Andrew Gurr, New Cambridge Shakespeare: The Early Quartos (2000): https://doi.org/10.1017/9781316564004

Secondary reading

Bevington, David, 'Shakespeare's National Types', in *The Worlds of Shakespeare: Part IX – England, 1560-1650,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 674-80: https://doi.org/10.1017/9781316137062.088

Blank, Paula, 'Dialects in the Plays of Shakespeare, in *The Worlds of Shakespeare: Part III – Language,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 219-23: https://doi.org/10.1017/9781316137062.031

Cavanagh, Dermot, 'Georgic Sovereignty in Henry V', *Shakespeare Survey 63*, edited by Peter Holland (2010): 114–26: https://doi.org/10.1017/CCOL9780521769150.011

Hoenselaars, Ton, 'Foreign Languages and Foreign-Language Learning', in *The Worlds of Shakespeare: Part III – Language,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 198-205: https://doi.org/10.1017/9781316137062.028

King, Ros, "'A Lean and Hungry Look": Sight, Ekphrasis, Irony in *Julius Caesar* and *Henry V*, *Shakespeare Survey 69,* edited by Peter Holland (2016): 153–65: https://doi.org/10.1017/SSO9781316670408.013

Liebler, Naomi. "'And Is Old Double Dead?": Nation and Nostalgia in *Henry IV Part 2', Shakespeare Survey 63*, edited by Peter Holland (2010): 78–88: https://doi.org/10.1017/CCOL9780521769150.008

Magnusson, Lynne, 'Shakespeare's Language and the Rhetoric of War', in *The Cambridge Companion to Shakespeare and War,* edited by David Loewenstein and Paul Stevens (2021), 145-66: https://doi.org/10.1017/9781316998106.011

Stevens, Paul, '*Henry V* and the Pleasures of War', in *The Cambridge Companion to Shakespeare and War,* edited by David Loewenstein and Paul Stevens (2021), 221-38: https://doi.org/10.1017/9781316998106.015

Week 5 – *Twelfth Night* and Staging Gender and the Body

Shakespeare's main source for *Twelfth Night* was the prose narrative of 'Apolonius and Silla' (a version of *Gl'Ingannati* within Barnabe Riche's *Farewell to Military Profession*), and both texts feature a woman who disguises herself as a boy and falls in love with a powerful duke, whilst having to woo another woman on the duke's behalf who then falls in love with her as messenger (see Donno and Gay). Shakespeare's play centralizes questions about gender and sexual identities, which acquire another layer of interpretative significance through the use of boy actors to play women's parts on the early modern stage. Drawing on *Twelfth Night,* Week 5 concentrates on the representation of gender, sexuality, and the body to pay special attention to practices of cross-dressing and the play's dramatic resolution. Despite its double heterosexual coupling in the closing scenes, *Twelfth Night* leaves many tensions unresolved: Malvolio is ostracized, Antonio's fate after his imprisonment is undecided, and Viola/Cesario does not return to their 'woman's weeds' (5.1.257-9). As Penny Gay puts it, the play 'flirts with the possibility of same-sex love, only, apparently, to eschew it in the "real" social world of Orsino and Olivia' (2017: 25). A useful comparative study could be made with the plays of John Lyly, such as *Gallathea,* which similarly centralizes questions of desire and gender identity, but differs significantly in its resolution. To what extent does an emphasis on early modern casting and playing practices affect our understanding of the plays? Does the early modern stage prompt multiple, shifting ideas of gender and sexuality and question their fixity and constraints?

Link to the play hub for *Twelfth Night:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/twelfth-night-or-what-you-will

Core primary text(s)

Twelfth Night, edited by Elizabeth Story Donno, intro by Penny Gay, New Cambridge Shakespeare (2017): https://doi.org/10.1017/9781316411070

Secondary reading

Clare, Janet, 'The 'Complexion' of Twelfth Night', *Shakespeare Survey 58*, edited by Peter Holland (2005):199–207: https://doi.org/10.1017/CCOL0521850746.019

Guinle, Francis, 'John Lyly', in *The Worlds of Shakespeare: Part XIII – Shakespeare's Fellows,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 914-19: https://doi.org/10.1017/9781316137062.119

Hodgdon, Barbara, 'Sexual Disguise and the Theatre of Gender', in *The Cambridge Companion to Shakespearean Comedy,* edited by Alexander Leggatt (2006), 179-97: https://doi.org/10.1017/CCOL0521770440.011

Kerrigan, John, 'Secrecy and Gossip in Twelfth Night', *Shakespeare Survey 50*, edited by Stanley Wells (1997): 65–80: https://doi.org/10.1017/CCOL052159135X.006

Traister, Barbara, 'How the Body Worked', in *The Worlds of Shakespeare: Part XI – Medicine,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 777-83: https://doi.org/10.1017/9781316137062.100

Week 6 – *Othello* and Staging Race

Week 6 focuses on the staging of race in *Othello,* while also offering an opportunity to return to *Titus Andronicus* from Week 1 and its representation of the character Aaron. On early modern stages, racial differences could be signalled through the use of cosmetics (see Karim-Cooper from Week 1). In the first productions of *Othello* by the King's Men at the Globe and the Blackfriars, Richard Burbage played the title character and likely blackened his skin with 'a mixture of charred cork and oil' and possibly used black lambswool to cover his hair (Luckyj 2018: 16). Othello is described as a 'Moor' ten times in the play before his own name is given, but the play obscures his origins: the use of 'Moor' could signify inhabitants of North Africa, other parts of Africa, and indeed, beyond, or could emphasize religious identity and apply to Muslims from Africa or the Ottoman Empire (see Luckjy 2018: 16). Shakespeare's play seems to reflect a theatre and public becoming 'increasingly aware of the Islamic world', but also demonstrates the legacy of 'anti-Muslimism and Orientalist stereotyping that went back to the Crusades' (Vitkus 2016: 732; see also Barksdale-Shaw 2022). This week examines how early modern staging practices draw attention to the racialisation that featured on theatrical stages in England, including the impact of having a white actor playing Othello, and how that affects our interpretation of the play, our understanding of early modern society, and the interconnection between ideas of race and nation (Hendricks 2016; for anti-racist pedagogical principles, see Dadabhoy and Mehdizadeh 2023).

Link to play hub for *Othello:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/othello

Core primary text(s)

Othello, edited by Norman Sanders, intro by Christina Luckyj, New Cambridge Shakespeare, 3rd edn (2018): https://doi.org/10.1017/9781316416051

Othello, edited by Julie Hankey, Shakespeare in Production, 2nd edn (2005): https://doi.org/10.1017/9780511812453

Secondary reading

Barksdale-Shaw, Lisa M., '"The Moor's Abused By Some Most Villainous Knave, Some Base Notorious Knave, Some Scurvy Fellow": Legal Spaces, Racial Trauma And Shakespeare's *The Tragedy Of Othello, The Moor Of Venice*', *Shakespeare Survey 75: Othello*, edited by Emma Smith (2022): 103–21: https://doi.org/10.1017/9781009245845.008

Cohen, Stephen, 'I Am What I Am Not: Identifying with the Other in Othello', *Shakespeare Survey 64*, edited by Peter Holland (2011): 163–79: https://doi.org/10.1017/CCOL9781107011229.015

Dadabhoy, Ambereen, and Nedda Mehdizadeh. *Anti-Racist Shakespeare*. Elements in Shakespeare and Pedagogy, (2023): https://doi.org/10.1017/9781009004633

Dimmock, Matthew, 'Experimental *Othello', in The Cambridge Companion to Shakespeare and Race,* edited by Ayanna Thompson (2021), 93-107: https://doi.org/10.1017/9781108684750.007

Floyd-Wilson, Mary, 'Explaining Racial and Sexual Difference', in *The Worlds of Shakespeare: Part XI – Medicine,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 788-95: https://doi.org/10.1017/9781316137062.102

Heijes, Coen, *Shakespeare, Blackface, and Race: Different Perspectives,* Cambridge Elements in Shakespearean Performance (2020): https://doi.org/10.1017/9781108900546

Hendricks, Margo, 'Race and Nation', in *The Worlds of Shakespeare: Part IX – England, 1560-1650,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 663-68: https://doi.org/10.1017/9781316137062.086

Neill, Michael, 'The Look of Othello', *Shakespeare Survey 62*, edited by Peter Holland (2009): 104–22: https://doi.org/10.1017/CCOL9780521111034.009

Orgel, Stephen, 'Othello and the End of Comedy', *Shakespeare Survey 56,* edited by Peter Holland (2003): 105–16: https://doi.org/10.1017/CCOL0521827272.008

Sheeha, Iman. '"[A] Maid Called Barbary": Othello, Moorish Maidservants And The Black Presence In Early Modern England', *Shakespeare Survey 75: Othello*, edited by Emma Smith (2022): 89–102: https://doi.org/10.1017/9781009245845.007

Vitkus, Daniel, 'Islam', in *The Worlds of Shakespeare: Part X – Religion,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 731-38: https://doi.org/10.1017/9781316137062.095

Week 7 – *King Lear* and Staging Clowns and Casting

In *King Lear,* the part of the Fool was probably first played by Robert Armin from the King's Men, who may also have originated the parts of Feste in *Twelfth Night* and Touchstone in *As You Like It.* Week 7 draws on *King Lear* to consider casting practices, including typecasting, and specifically addresses the role of clowns and comic parts within early modern drama, which can also be used to explore the integration of social hierarchies within Shakespeare's plays (see Schalkwyk). Armin's roles seem to be 'characterized by wit and music' (Henze 2016: 948), which likely indicate his skills as a performer. In contrast, Will Kemp (clown for the Chamberlain's Men until 1599) was known for his dancing and jigs. Early modern dramatists would often write parts with specific actors in mind and the evidence of early modern plays and their surviving texts suggests a collaborative exchange between actors and dramatists, as well as the significance of practices such as typecasting and doubling. Within *King Lear,* the part of the Fool offers a witty and musical reflection on the experiences and decisions of Lear (played by Burbage): he is an 'all-licensed Fool', who is 'full of songs' (*Lear* 1.4.160, 132; see Henze 2016: 951). Because of the considerable differences between the first quarto edition of the play (1608) and the Folio text, this week also offers an opportunity to compare the two texts of *King Lear* and the ways in which the representations of its characters, especially the Fool, differ and have interpretative consequences. The Fool in the Folio text, for example, could be seen as especially critical and acerbic, a commentator on the play's action who offers a 'prophecy' at the end of Act 3 Scene 2 and is not described as wearing motley, as he is in the quarto text.

Link to the play hub for *King Lear:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/the-tragedy-of-king-lear

Core primary text(s)

The Tragedy of King Lear, edited by Jay Halio, intro by Lois Potter, New Cambridge Shakespeare, 3rd edn (2020): https://doi.org/10.1017/9781108164412

The First Quarto of King Lear, edited by Jay L. Halio, New Cambridge Shakespeare: The Early Quartos (1994): https://doi.org/10.1017/9781316563892

Secondary reading

Burrow, Colin, 'What is a Shakespearean Tragedy?', in *The Cambridge Companion to Shakespearean Tragedy,* edited by Claire McEachern (2013), 1-22: https://doi.org/10.1017/CCO9781139095747.003

Heinemann, Margot, '"Demystifying the Mystery of State": *King Lear* and the World Upside Down', *Shakespeare Survey 44* (1991), edited by Stanley Wells: 75–84: https://doi.org/10.1017/CCOL0521413567.008

Henze, Catherine A., 'Robert Armin', in *The Worlds of Shakespeare: Part XIII – Shakespeare's Fellows,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 948-53: https://doi.org/10.1017/9781316137062.126

Kathman, David, 'John Rice and the Boys of the Jacobean King's Men', *Shakespeare Survey 68*, edited by Peter Holland (2015): 247–66: https://doi.org/10.1017/CBO9781316258736.020

Milne, Drew. 'What Becomes of the Broken-Hearted: *King Lear* and the Dissociation of Sensibility', *Shakespeare Survey 55,* edited by Peter Holland (2002): 53–66: https://doi.org/10.1017/CCOL0521815878.005

Pierce, Robert B., 'Mapping *King Lear', Shakespeare Survey 62,* edited by Peter Holland (2009): 308-16: https://doi.org/10.1017/CCOL9780521111034.024

Schalkwyk, David, 'Sorts, Classes, Hierarchies', in *The Worlds of Shakespeare: Part IX – England, 1560-1650,* edited by Bruce R. Smith and in association with Katherine Rowe (2016), 618-24: https://doi.org/10.1017/9781316137062.079

Week 8 – *The Winter's Tale* and Staging Genre

Week 8 considers how Shakespeare's plays stage and incorporate different dramatic genres or 'kinds'. *The Winter's Tale* is heterogeneous: labels such as 'romance', 'tragicomedy', 'tragicomic romance', 'pastoral', and 'late play' have been applied to it. The play seems to depend upon an 'aesthetic of multiplicity' (Snyder and Curren-Aquino 2007: 2), not only in terms of its shifting settings and labyrinthine plot strands, but also in terms of its interweaving of tragic, comic, and pastoral features. It contains what is perhaps Shakespeare's most famous stage direction – 'Exit pursued by a bear' – which can be seen as a transition point within the play, after which comic and pastoral elements start to predominate, and an emphasis on music, ballads, and oral traditions accompanies its shifts in genre and the play's resolution. As David Lindley explores (2016: 138, 140), Autolycus's songs help to construct the pastoral atmosphere within Bohemia, as well as the ambivalences and unreliability of this character, and music later accompanies the climax of the play and helps to bring the statue of Hermione to life. How does *The Winter's Tale*, positioned in the Folio as the last of the 'Comedies', incorporate features of different literary genres and to what effect? How significant is the role of music within this play and how can we find out more about its songs and ballads?

Link to the play hub for *The Winter's Tale:*
https://www.cambridge.org/core/publications/collections/cambridge-shakespeare/works-of-shakespeare/the-winter-s-tale

Core primary text(s)

The Winter's Tale, edited by Susan Snyder and Deborah T. Curren-Aquino, New Cambridge Shakespeare (2007): https://doi.org/10.1017/9780511840050

Secondary reading

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