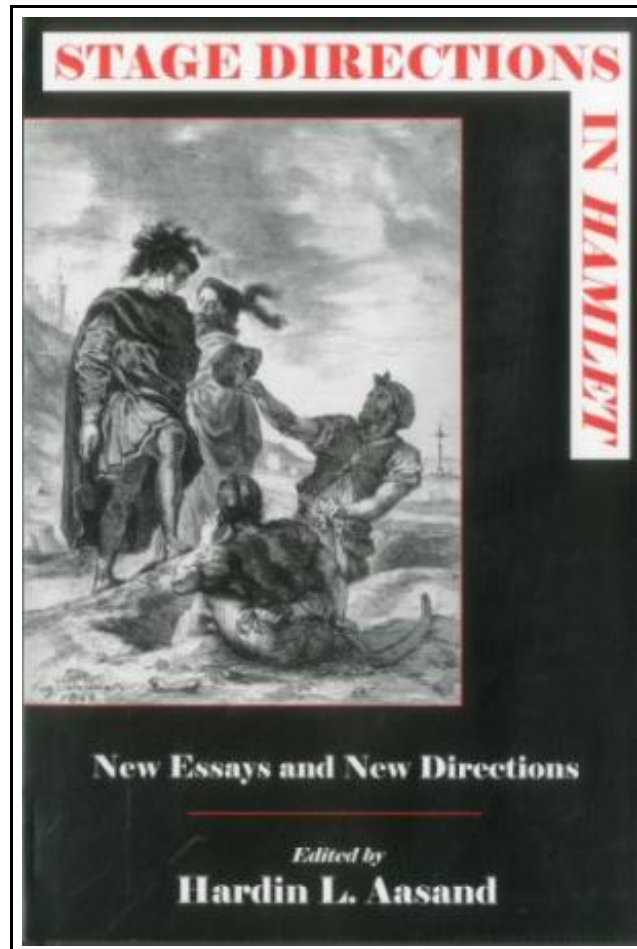


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Fairleigh Dickinson University Press, Madison, 2003. Hardback/Cloth. Book Condition: New. 1st Edition. 240pp Illustrated. [In stock in Australia, for immediate delivery] In this collection of 15 essays, stage directions inHamlet become sites of contested interpretations even as the essays individually attempt to restore the viability and spiritus motus to the staging practice. For students of Renaissance theatre, this volume is designed to further the close examination of the stage direction as reflective of Renaissance theatrical practice and to expand upon the work of Alan Dessen, Leslie Thomson, and David Bevington. For students of Shakespeare, this collection focuses onHamlet, a play that represents Shakespeare's sensitive treatment of the early modern character, a play concerned with acting and staging and achieving a dramatic coherence between action and word, a play that remains universally relevant as a study of the modern condition. For those engaged in theatrical productions, these essays present a rich record of cinematic and staged productions that are historically engaged as they interpret the staged action. For textual scholars, these essays reflect further on the vagaries of the stage direction in its variant forms withHamlet, a text that records in its three versions often distinct treatment of the same dramatic moment. Thus, the subject of stage directions inHamlet, those brief semiotic codes that are embellished by historical, theatrical, and cultural considerations, produces a rigorous response from contemporary scholars, as this collection attests. Each essay uses the textual provenance of the quartos and the folio for different ends. Scholars of Hamlet like John Meagher, Ann Thompson, and Neil Taylor, Pamela Mason, George Walton Williams, Bernice W. Kliman, James Hirsh, and James Lusardi and June Schlueter attend to the kind of historical recovery of the staged effect that Alan Dessen has professed; others such as Steven Urkowitz, Edna Boris, David Brailow, and Iska...



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