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Nota di contenuto	Why was the Globe round? / Andrew Gurr -- Guarded, unguarded, and unguardable speech in late Renaissance drama / James Hirsh -- Hearing complexity : speech, reticence, and the construction of character / Walter W. Cannon -- If this be worth your hearing : theorizing gossip on Shakespeare's stage / Jennifer Holl -- Mimetic hearing and meta-hearing in Hamlet / David Bevington -- Hearing and overhearing in The tempest / David Bevington -- Asides and multiple audiences in The merchant of Venice / Anthony Burton -- And now behold the meaning : audience, interpretation, and translation in All's well that ends well and Henry V / Kathleen Kalpin Smith -- Hearing power in Measure for measure / Bernice W. Kliman -- Hark, a word in your ear : whispers, asides, and interpretation in Troilus and Cressida / Nova Myhill -- Mutes or audience to this act : eavesdroppers in Branagh's Shakespeare films / Philippa Sheppard -- Overhearing Malvolio for pleasure or pity : the letter scene and the dark house scene in Twelfth night on stage and screen / Gayle Gaskill -- But mark his

gesture : hearing and seeing in Othello's eavesdropping scene / Erin Minear.

Sommario/riassunto

This volume examines the ways in which Shakespeare's plays are designed for hearers as well as spectators and shows how Shakespeare's stagecraft, actualized both on stage and screen, revolves around various hearing conventions such as soliloquies, asides, eavesdropping, overhearing, and stage whispers. In short, *Who Hears in Shakespeare?* enunciates Shakespeare's nuanced, powerful stagecraft of hearing. </sp>
