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Nota di contenuto	Contents; Introduction; Through the Eyes of the Property Director; "Summon up the Blood": The Stylized (or Sticky) Stuff of Violence in Three Plays by Sarah Kane; Helen's Theatrical Mechane: Props and Costumes in Euripides' Helen; A Cannonade of Weapons: Signs of Transgression in the Early Commedia dell'arte; Adding Some "PEP" ("Proto-Expressionistic Props") to the Swedish Stage: Strindberg's Property Usage and His Intima Teater; Rattle Away at Your Bin: Women, Community, and Bin Lids in Northern Irish Drama; Bearing Witness: The Noose as an Iconic Prop in African American Theatre Hawaiian Culture Propped High with Meaning: The Lei Hoaka in Victoria Nalani Kneubuhl's Emmalehua Revisiting Eva Marie Saint's White Glove: On Props, Neurons, Subtext, and Empathy; From Props to Affordances: An Ecological Approach to Theatrical Objects; "Take up the Bodies": Shakespeare's Body Parts, Babies, and Corpses; Contributors
Sommario/riassunto	Stage properties are an often-ignored aspect of theatrical productions, in part because their usage is meant to be seamlessly integrated into the performance instead of a focal point for the audience. However, a skillfully used prop can augment the action, just as a malfunctioning prop can destroy the illusion of the scene. The essays in "Theatre Symposium: Volume 18" approach the subject of stage props from

many angles, and include examinations of props in contemporary and historical productions, explorations of the cultural significance of specific props, and arguments about the

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