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Soggetti	Stage props - England - London - History - 17th century Theater - England - London - History - 17th century
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Acknowledgments; Table of Illustrations; Foreword: "Plays and Things"; by Ralph Alan Cohen; Introduction; 1. Bring out your dead: corpses, funerals and skulls; 2. Off with his head: crowns and the heads that wear them; 3. "Exit pursued by a bear" (The Winter's Tale, 3.3.58): Shakespeare's dramatis animalia; 4. "Come, let's away to prison" (Lear, 5.3.8); 5. "There's magic in the web of it" (Othello, 3.4.69): handkerchiefs and napkins; 6. "Come on, then, let's to bed" (Romeo and Juliet, 1.5.125); 7. "The wood began to move" (Macbeth 5.5.34): stage greenery 8. "Imaginary puissance" (Henry V, Prolog. 25): arms and armor 9. "Welcome to our table" (As You Like It, 2.7.105): tables and chairs; 10. "The first thing we do, let's kill all the lawyers" (2 Henry VI, 4.2.76): courtrooms and killings; 11. "[O]'er-read these letters / And well consider of them" (2 Henry IV, 3.1.2-3); 12. "This simulation is not as the former" (Twelfth Night, 2.5.138-39): Simulating Places and People on Stage; 13. "What, a hodge-pudding? A bag of flax?" (Merry Wives of Windsor, 5.5.151); Notes; Introduction; 1. Bring out your dead; 2. Off with his head 3. ""Exit pursued by a bear"" 4. ""Come, let's away to prison""; 5. ""There's magic in the web of it""; 6. ""Come on, then, let's to bed""; 7. ""The wood began to move""; 8. ""Imaginary puissance""; 9. ""Welcome

to our table"; 10. The first thing we do; 11. [O]er-read these letters";
12. "This simulation is not as the former"; 13. "What, a hodge-
pudding?"; Bibliography; List of Names and Terms

Sommario/riassunto

"This study provides the first comprehensive examination of every prop in Shakespeare's plays, whether mentioned in stage directions, indicated in dialogue or implied by the action. The authors delve into numerous historical documents, the business of theater in Renaissance England, and the plays themselves to explain what audiences might have seen"--
