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~~Romeo and Juliet | Shakespeare's Staging~~

In celebration of the "Immortal Bard," several organizations across the U.K. and U.S. are hosting festivals, readings, exhibits, theatrical productions, and more for Shakespeare 400. To celebrate, we've curated a selection of poems, books, and resources for those who want to find out more about the Bard, his works, and his legacy, which still continues, even 400 years later.

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Shakespeare 400: Shakespeare Beyond London by BBC Radio 3 Essays published on 2016-12-19T12:37:53Z Four centuries after Shakespeare's death, young scholars share new evaluations of his work - in a series of essays recorded in front of an audience in Shakespeare's old classroom at the Guildhall in Stratford-upon-Avon.

Hamlet's challenge: "You would pluck out the heart of my mystery - " Yes, we would. If we could. We can but try; and the best way to begin, this book suggests, is to share what distinguished actors, scholars, and critics have gleaned; and thus enriched by their experience forage in the text and come to know the play personally, intimately. Again and again Mr. Rosenberg will insist that only the individual reader or actor can determine Shakespeare's design of Hamlet's character - and of the play. More, the reader, to interpret Hamlet's words and actions at the many crises, needs to double in the role of actor, imagining the character from the inside as well as observing it from the outside. So every reader is deputed by the author to be an actor-reader, invited to participate within Hamlet's mystery. The critical moments are examined, the options and ambiguities discussed, and the decisions left to individual judgment and intuition. The mysteries of other major characters are similarly approached. What terrible sin haunts Gertrude, that she never confesses? What agonies hide behind Claudius' smile? Does Ophelia truly love Hamlet? Does she choose madness? What are Polonius' masked motives, as in using his daughter for bait for Hamlet? With how much effort must Laertes repress the conscience that finally torments him? Only the actor-reader can know. And the mystery of the play itself: by what magic did Shakespeare interweave poetic language, character, and stage action to create a drama that for centuries has absorbed the attention and admiration of readers and theatre audiences on every continent in the world? The reader-actor will find out. To prepare the actor-reader for insights, Mr. Rosenberg draws on major interpretations of the play worldwide, in theatre and in criticism, wherever possible from the first known performances to the present day. He discusses evidences of Hamlet's experience in Armenia, Austria, Belgium, Bulgaria, Canada, China, Czechoslovakia, Denmark, Estonia, Finland, France, Germany, Greece, Holland, Hungary, India, Ireland, Israel, Italy, Japan, Korea, Norway, Poland, Romania, Russia, South Africa, South America, Sweden, Turkey, the United Kingdom, the United States, and Yugoslavia. Theatres from a number of these countries provided the author with videotapes of their Hamlet performances; his study of these, and of films and recordings, and of a number of modern stagings in America and abroad, deepened his sense of the play, as did interviews with actors and directors, and insights sent to him by colleagues and friends from throughout the world. Mr. Rosenberg followed one Hamlet production through rehearsals to performance, for personal experience of the staging of the play he discusses, as he did in his earlier books, *The Masks of Othello*, *The Masks of King Lear*, and *The Masks of Macbeth*. And as with the latter two studies, he came upon further illuminations of Shakespeare's art by exposing Hamlet to "naive" spectators who had never read or seen the play.

Shakespeare's Grammatical Style is the first full-scale, systematic study using an examination of Shakespeare's syntax as a key to the interpretation of his work. Dolores M. Burton presents information on the application of linguistic and statistical techniques to the description and analysis of style, and she has applied the insights and techniques of the major schools of linguistic inquiry, including those of London and Prague. Just as studies of imagery and vocabulary have aided interpretations of the plays, so an examination of the grammatical features of Shakespeare's language indicates that they, too, perform a poetic and dramatic function. For example, noun modifiers like possessives and definite articles yield insights into a speaker's point of view or subtly aid in defining the fictional world of the plays. With respect to stylistic development, Shakespeare's handling of word order moved from a concentration of dislocated sentences and clause constituents to greater emphasis on varied and frequent permutations in nominal and verbal phrases. A computer-generated concordance of function words facilitated the study of syntactic features, which included an examination of formal aspects of diction, nominal group structure, the function and frequency of relative clauses, and the classification of sentences by mood and type. Several problems associated with quantitative and linguistic studies of a full-length literary work are discussed and exemplified. Style itself is defined mathematically as a propositional function $S(A)$, and from this definition stylistic parameters are derived by correlating critical notions like fictional world, point of view, and characterization with differences in the syntax of the two plays.

Using themed performance reviews and extensive interviews with theatre professionals, this book explores how Shakespeare's 'cultural capital' has been evoked in the reinvention of a post-communist nation against a backdrop of political tensions surrounding the ascendance of Central and Eastern Europe to the European Union.

This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece, virtually all significant scholarly work during the period covered will be annotated. For other works such as Hamlet, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics.