

Contents

<i>List of Illustrations</i>	xiii
<i>Textual Notes</i>	xiv
Introduction	I
I. HISTORY	
1. The Actor's Part	15
Early Modern Professional Parts	15
The University Parts	24
The Restoration Part	29
Later Parts	31
Twentieth-Century Parts	38
2. The Actors	40
Casting	40
Typecasting	43
'Becoming' the Part	45
Doubling and Vizards	50
3. Rehearsing and Performing	57
The Reading	57
The Distribution of Parts	60
Learning Parts	62
Instruction	66
Rehearsal	70
Performance and the Prompter	73
Performances and Repeated Performances	75

II. INTERPRETING CUES

4. History of the Cue	83
The Cue	83
Length of Cue	88
5. Interpreting Shakespeare's Cues: Introduction	91
6. Cues and Characterization	96
Early and Inaugurating Cues	97
Transitional Cues	110
Recurring Cues	113
Conclusion	118
7. Waiting and Suddenness: The Part in Time	120
Ellipses and Plotting a Part	121
Set-Piece: Macduff	125
Cued Action	134
Set-Piece: Bertram	136
Short-Line Cues	142
Conclusion	152

III. REPEATED CUES

8. Introduction	157
9. From Crowds to Clowns	165
Crowds	165
Clowns	171
Set-Piece: Malvolio	177
10. Comi-tragic/Tragi-comic Pathos	184
Mercutio	186
11. The Battle for the Cue-Space: <i>The Merchant of Venice</i>	192
Shylock's Repetitions	193
Cues and Power	196
Cues and Comic Uncertainty	200
The Trial Scene	206
Conclusion	212
12. Tragedy	214
Tragic Bathos: <i>Romeo and Juliet</i>	214

Tragic Pathos	218
<i>Julius Caesar</i>	219
<i>Hamlet</i>	219
<i>Troilus and Cressida</i>	224
<i>Othello</i>	227
Lady Macbeth	237
13. The Cue-Space in <i>King Lear</i>	240
Gloucester	240
Poor Tom	247
Edgar and Gloucester	250
The 'Mad' Lear	255
Cordelia	258
The Final Scene	261
14. Post-Tragic Effects	266
Antony and Cleopatra	266
Imogen in <i>Cymbeline</i>	271
15. The Cue-Space in <i>The Tempest</i>	275
Cueing the Scene	275
Miranda	279
Ariel	284
Caliban (1)	288
Ferdinand	290
Antonio and Sebastian	294
Caliban (2)	296
Conclusion	305

IV. THE ACTOR WITH HIS PART

16. History	311
Interpreting Parts: Emotions	311
Playwrights and Emotions	315
Parts and Emphasis	317
Parts and Action	324
17. Dramatic Prosody	328
Introduction	328
Verse/Prose	332

Rhyme	340
Short Speech Units (Short Lines, Midline Switches)	346
18. Prosodic Switches: Pauses, Prompts, and Soliloquies	353
<i>Romeo and Juliet</i>	353
Gloucester/Richard III	358
Richard II	371
19. Midline Shifts in ‘Mature’ Shakespeare: From Actorly Instruction to ‘Virtual’ Presence	380
20. Case Studies: Five Romantic Heroines and Three Lonely Men	390
Portia	392
Rosalind	408
Olivia	415
Helena (<i>All's Well That Ends Well</i>)	422
Isabella	434
Mercutio	453
Shylock	456
Macbeth	463
<i>Notes</i>	495
<i>Bibliography</i>	519
<i>Index</i>	533