

Love's Labour's Lost 4.3

BEROWNE ...

O, we have made a vow to study, lords,
And in that vow we have forsworn our books.
For when would you, my liege, or you, or you,
In leaden contemplation have found out 315
Such fiery numbers as the prompting eyes
Of beauty's tutors have enriched you with?
Other slow arts entirely keep the brain
And therefore, finding barren practicers,
Scarce show a harvest of their heavy toil. 320
But love, first learnèd in a lady's eyes,
Lives not alone immurèd in the brain,
But with the motion of all elements
Courses as swift as thought in every power,
And gives to every power a double power, 325
Above their functions and their offices.
It adds a precious seeing to the eye.
...
From women's eyes this doctrine I derive.
They sparkle still the right Promethean fire. 345
They are the books, the arts, the academes
That show, contain, and nourish all the world.

The Tempest 5.1

PROSPERO

You elves of hills, brooks, standing lakes, and groves,
And you that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that 45
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though you be, I have bedimmed 50
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory 55
Have I made shake, and by the spurs plucked up

The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and when I have required 60
Some heavenly music, which even now I do,

Prospero gestures with his staff.

To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound 65
I'll drown my book. *Solemn music.*

The Winter's Tale 2.3

SHEPHERD Why, boy, how is it?
SHEPHERD'S SON I would you did but see how it chafes,
how it rages, how it takes up the shore. But that's
not to the point. O, the most piteous cry of the poor 95
souls! Sometimes to see 'em, and not to see 'em.
Now the ship boring the moon with her mainmast,
and anon swallowed with yeast and froth, as you'd
thrust a cork into a hogshead. And then for the land
service, to see how the bear tore out his shoulder-bone, 100
how he cried to me for help, and said his
name was Antigonus, a nobleman. But to make an
end of the ship: to see how the sea flap-dragoned it.
But, first, how the poor souls roared and the sea
mocked them, and how the poor gentleman roared 105
and the bear mocked him, both roaring louder than
the sea or weather.

The Winter's Tale 5.3

CAMILLO She hangs about his neck. 140
If she pertain to life, let her speak too.
POLIXENES
Ay, and make it manifest where she has lived,
Or how stol'n from the dead.
PAULINA That she is living,
Were it but told you, should be hooted at 145
Like an old tale, but it appears she lives,
Though yet she speak not. Mark a little while.

Excerpts from Folger Digital Texts <http://www.folgerdigitaltexts.org/> Free,
downloadable versions of Shakespeare's plays edited by expert scholars.

‘To the great Variety of Readers...From the most able, to him that can but spell: There, you are number’d. ... [H]is wit can no more lie hid, then it can be lost. Reade him therefore; and againe and againe...’

John Heminge and Hernrie Condell, Dedicatory epistle to the First Folio:

http://internetshakespeare.uvic.ca/Library/facsimile/book/SLNSW_F1/7/?zoom=850

‘Shakespeare’s own primary concept of his plays was as stories “personated”, not as words on a page. He himself never bothered to get his playscripts into print, and more than half of them were not published until seven years after his death, in the First Folio of his plays published as a memorial to him in 1623. His fellow playwright, Francis Beaumont called the printing of plays “a second publication”; the first was their showing onstage.’

Andrew Gurr, ‘The Shakespearean Stage’ in Greenblatt et. al. (eds.) *The Norton Shakespeare*, 1997, p. 3281.

‘The copy – whether it was an authorial or theatrical manuscript of the play or an annotated printed play text – was divided up by someone in the printing house responsible for the process known as ‘casting off’. This involved estimating how much printed space manuscript or printed copy would require. It was important to judge this accurately because the distribution of copy onto pages set the compositors to work on different parts of the book at the same time. Clearly these separate bits needed to fit together’.

Emma Smith, *The Making of Shakespeare’s First Folio*, 2015, p. 144.

‘[T]he Lear of Shakespeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more inadequate to represent the horrors of the real elements, than any actor can be to represent Lear: they might more easily propose to personate the Satan of Milton upon a stage.... The greatness of Lear is not in corporal dimension, but in intellectual....It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind...

Charles Lamb, ‘On the Tragedies of Shakspeare Considered with Reference to Their Fitness for Stage Representation’, 1810. <http://www.bartleby.com/27/21.html>

‘Branding any character “unplayable” diminishes performer agency. Shakespeare wrote Cleopatra to be staged, thus regarded her as ‘playable’. Enobarbus’s assertion that Cleopatra “beggared all description” (II.2.208) highlights the limitations of language, which, juxtaposed with Cleopatra’s embodied presence in the play, implies actors’ ability to embody that which language cannot describe.’

Sophie Duncan, *Shakespeare’s Women and the Fin de Siècle*, 2016, p. 189.

‘[T]he play on the stage, expanding before an audience, is the source of all valid discovery. Shakespeare speaks, if anywhere, through his medium.’

J. L. Styan, *The Shakespeare Revolution*, 1977, p.235.

‘Actors are taught by directors, and directors are taught at universities. And if they happen not to be, it remains true that without scholarly editions neither actor nor director would have the foggiest notion of what crucial passages in the plays mean.

We rely on texts printed to be read for an argument that insists that Shakespeare did not write plays to be read.

[Lukas] Erne argues that these long plays were written both for the stage *and* for the page. Shakespeare knew they would be cut in performance, but the option was opening up, during the course of his stage career, to give the plays a double life.’

James Fenton, ‘Shakespeare Stage or Page?’ *NYRB* 51:6, 2004.

<http://www.nybooks.com/articles/2004/04/08/shakespeare-stage-or-page/>

‘Acting isn’t determined by textual meanings but uses them to fashion meanings in the fashions of contemporary behaviours’.

W. B. Worthen, ‘Shakespearean Performativity’ in Bristol and McLuskie (eds.) *Shakespeare and the Modern Theatre: The Performance of Modernity*, 2001, p. 132

‘[A] performance is not a self-contained entity...it is permeable to its context and the meanings it creates are generated through encounters with living culture.’

Ours as We Play It ... suggests that it is feasible to see Shakespeare’s plays operating in Australian culture, not as an occupier of space, but as a space of play.’

Kate Flaherty, *Ours As We Play It: Australia Plays Shakespeare*, UWAP, 2011, p. 8, 20.