## Contents

<table>
<thead>
<tr>
<th>List of contributors</th>
<th>page vii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editor’s note</td>
<td>viii</td>
</tr>
</tbody>
</table>

1. Shakespeare and language: an introduction  
   *Jonathan Hope*  
   page 1

2. Shakespeare's language and the language of Shakespeare’s time  
   *Stephen Booth*  
   page 18

3. The foundations of Elizabethan language  
   *Muriel St Clare Byrne*  
   page 44

4. Shakespeare's talking animals  
   *Terence Hawkes*  
   page 68

5. Some functions of Shakespearian word-formation  
   *Vivian Salmon*  
   page 79

6. Shakespeare and the tune of the time  
   *Bridget Cusack*  
   page 101

7. Shakespeare's *Romeo and Juliet*: the places of invention  
   *Jill L. Levenson*  
   page 122

8. Shakespeare's thematic modes of speech: *Richard II* to *Henry V*  
   *Robert Hapgood*  
   page 139

9. *Hamlet* and the power of words  
   *Inga-Stina Ewbank*  
   page 151

10. The art of the comic duologue in three plays by Shakespeare  
    *Robert Wilcher*  
    page 179
## Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Hamlet’s ear</td>
<td>Philippa Berry</td>
<td>201</td>
</tr>
<tr>
<td>12</td>
<td>‘Voice potential’: language and symbolic capital in Othello</td>
<td>Lynne Magnusson</td>
<td>213</td>
</tr>
<tr>
<td>13</td>
<td>The aesthetics of mutilation in Titus Andronicus</td>
<td>Albert H. Tricomi</td>
<td>226</td>
</tr>
<tr>
<td>14</td>
<td>‘Time for such a word’: verbal echoing in Macbeth</td>
<td>George Walton Williams</td>
<td>240</td>
</tr>
<tr>
<td>15</td>
<td>Household words: Macbeth and the failure of spectacle</td>
<td>Lisa Hopkins</td>
<td>251</td>
</tr>
<tr>
<td>16</td>
<td>Late Shakespeare: style and the sexes</td>
<td>Russ McDonald</td>
<td>266</td>
</tr>
<tr>
<td></td>
<td><strong>Index</strong></td>
<td></td>
<td>290</td>
</tr>
</tbody>
</table>