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THE SHAKESPEAREAN STAGE SPACE

How did Renaissance theatre create its powerful effects with so few resources? In *The Shakespearean Stage Space*, Mariko Ichikawa explores the original staging of plays by Shakespeare and his contemporaries to build a new picture of the artistry of the Renaissance stage. Dealing with problematic scenes and stage directions, Ichikawa closely examines the playing conditions in early modern playhouses to reveal the ways in which the structure of the stage was used to ensure the audibility of offstage sounds, to control the visibility of characters, to convey fictional locales, to create specific moods and atmospheres and to maintain a frequently shifting balance between fictional and theatrical realities. She argues that basic theatrical terms were used in a much broader and more flexible way than we usually assume and demonstrates that, rather than imposing limitations, the bare stage of the Shakespearean theatre offered dramatists and actors a variety of imaginative possibilities.

MARIKO ICHIKAWA is Professor of English at the University of Tohoku, Japan. Her previous publications include *Staging in Shakespeare's Theatres* (co-authored with Andrew Gurr, 2000) and *Shakespearean Entrances* (2002).

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To Andy Gurr, Alan Dessen and Ray Powell

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‘“*Maluolio within*”: Acting on the Threshold between Onstage and Offstage Spaces’, in S. P. Cerasano (ed.), *Medieval and Renaissance Drama in England*, vol. 18 (Fairleigh Dickinson University Press, 2005), pp. 123–45.

‘“*Music Within*” and “*Music Above*”’, *Shakespearean International Yearbook*, Volume 5, ed. Graham Bradshaw and Tom Bishop (Aldershot: Ashgate, 2005), pp. 314–35. Copyright © 2005, reproduced by permission of the publishers.

‘Were the Doors Open or Closed?: The Use of the Stage Doors in the Shakespearean Theatre’, *Theatre Notebook*, 60 (2006), 5–29.

‘“*Enter Brutus in his Orchard*”: Garden Scenes in Early Modern English Plays’, *Shakespearean International Yearbook*, Volume 9, ed. Graham Bradshaw, Tom Bishop and Laurence Wright (Aldershot: Ashgate, 2009), pp. 214–47. Copyright © 2009, reproduced by permission of the publishers.

‘A Special Meaning of “*Within*”’, in Frank Occhiogrosso (ed.), *Shakespeare Closely Read: A Collection of Essays* (Fairleigh Dickinson University Press, 2011), pp. 9–17.

‘Shakespearean Speeches: The Physical Reality of the Playhouse and the Fictional Reality of the Dramatic World’, in *Shakespeare and Theatre Culture: A Collection of Essays in Commemoration of the 50th Anniversary of the Founding of the Shakespeare Society of Japan* (Tokyo: Kenkyusha, 2012), pp. 180–95 [written in Japanese].

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Note on texts and old spelling; system of dating

Quotations from Shakespeare are taken from *The Norton Facsimile: The First Folio of Shakespeare*, prepared by Charlton Hinman, with a new introduction by Peter W. M. Blayney, 2nd edn (New York: W. W. Norton, 1996) and *Shakespeare's Plays in Quarto: A Facsimile Edition of Copies Mainly from the Henry E. Huntington Library*, edited by Michael J. B. Allen and Kenneth Muir (University of California Press, 1981). Folio texts are cited by the through-line numbers provided in *The Norton Facsimile*; Quarto texts are cited by signatures. Act-scene-line references are those of *The Riverside Shakespeare*, edited by G. Blakemore Evans with the assistance of J. J. M. Tobin, 2nd edn (Boston: Houghton Mifflin, 1997). For non-Shakespearean plays, I consulted the early printed texts and the surviving manuscripts (either in the original form or in facsimile). The printed texts are cited by signatures, and act-scene-line references or through-line numbers are also supplied from modern editions only when they are necessary for the discussion of the passages.

I have retained the original typographical conventions of the use of *i*, *j*, *u* and *v*, but have not preserved the long *s* or indicated ligatures. As for typeface and layout, various kinds of setting practice and strategy can be observed in early modern printed texts. The following are typical examples: the initial words of act-opening speeches are set in capitals, and the first letters are set in 2-line capitals; the initial letters of characters' names are printed in a different typeface from the rest; turn-ups and turn-downs are used for saving lines; and it is not uncommon for two very short speeches to be set in the same line. I have not preserved these and similar compositorial practices and strategies, although for the most part I have retained the original use of italic and roman type, capitalisation and punctuation. In some play texts, the majority of speeches are printed in black letter while stage directions and speech prefixes are usually set in

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roman. For these texts both black letter and roman have been transcribed as roman.

SYSTEM OF DATING

The old-style system of dating, which began the calendar year on 25 March instead of on 1 January, has been silently adjusted to the modern dating.

Editorial abbreviations

D	Duodecimo
F	Folio
MS	Manuscript
O	Octavo
Q	Quarto
r	recto (right page)
TLN	Through-line number(s)
v	verso (left page)

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