**Shakespeare in Print and Performance**

The Harry Ransom Center is a humanities research library and museum. Current exhibitions are on display in the galleries on the first floor. The Gutenberg Bible and the First Photograph are on permanent display in the lobby. The Ransom Center is free and open to the public.

**In the Gallery**

*Shakespeare in Print and Performance*

Explore the legacy of William Shakespeare at the Harry Ransom Center. This exhibition provides insight into the origins of his works, the history of their publication and performance, the manner in which the texts have been studied on the page, and the plays interpreted on the stage. The Elizabethan world of Shakespeare and his contemporaries is presented through early printed books documenting his contemporary reputation, his textual sources, and his plays. Costume and set designs, promptbooks, and other ephemera showcase the variety of ways artists have translated his plays into performance.

1. Before entering the exhibition, list a few things you already know about Shakespeare.

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2. At the start of the exhibition, you’ll find two cases about “Shakespeare and His Contemporaries.” Using specific objects in those cases, craft three statements about the context in which Shakespeare was working.

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3. In the first room of the exhibition you’ll find the wall panels about “Textual Variations in Shakespeare’s Plays.” One is on Othello and the other is on Hamlet. Select one of the two plays and discuss how the differences between the two versions altered possible interpretations of the performance.

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4. The First Folio is considered one of the most important books in English literature. Why?

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5. Just past the first folios, you’ll find the beginning of the section on Shakespeare and Performance. Edward Gordon Craig designed the Cranach Press Hamlet based on his 1911 production at the Moscow Art Theater. Craig was one of many visionaries over the last 400 years to imbue Shakespeare’s words with their own visual aesthetic. Using specific materials on the wall and in the case—covering both for the production and the publication—describe characteristics of Craig’s vision for Hamlet.

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6. Near the back corner of the exhibition you’ll find two different walls that feature Donald Wolfit’s 1946 production of King Lear and Norman Bel Geddes’ 1917 drawings for a proposed production of the same play. Compare these two concepts for the play and discuss how variations in the two styles may have affected the performances.

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7. Identify the object in this exhibition that most interests you. Describe the object and explain your connection to it.

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8. After having explored Shakespeare in Print and Performance, identify a connection between these collections and the themes of your course.

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