Adam Matthew
Digital Resources for ASERL
Speakers

Professor Heather Hirschfeld
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Today’s Session

• Studying Shakespeare’s Globe with *Shakespeare’s Globe Archive*
  • Professor Hirschfeld discusses her Shakespeare’s Globe undergraduate class

• Demo of features within the collections
  • Original documents, discoverability, HTR, data analysis
  • Using the data for your own digital scholarship

• Offer update from Alicia

• Q&A
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Studying Shakespeare’s Globe with *Shakespeare’s Globe Archive*

Prepared by Professor Heather Hirschfeld, University of Tennessee
Hamlet Prompt Book, 2000

Hamlet
by William Shakespeare

based on the Folio edition of 1623
to be performed at the Globe Theatre May to September 2000

Archive Reference: GB 3316
SGT/THTR/SM/1/2000/Ham
The Globe Theatre: Then and Now

The Globe Theatre, detail from Wenceslas Hollar's *Long View of London* (1644)
Original Practices at the Globe Theatre

Performance photos for Twelfth Night (2012), Reproduced with kind permission of Shakespeare's Globe Archive © John Tramper and Simon Annand
Introducing the SGA assignment

Talking Shakespeare’s Globe Archive with Patrick Spottiswoode

What is your relationship with the Globe?
What is the Globe?
Give us a brief history of the reconstructed Globe.
Tell us about the construction itself.
Tell us about how the information was gathered.
What is the role of the audience at the Globe?
Why study Shakespeare and performance?

Patrick Spottiswoode, Director, Globe Education
Assignment: Act I

Category 1: Shakespeare’s Globe in Context

- Specific topics might include
- Earlier replica theatres; Sam Wannamaker biography; The Shakespeare Globe Trust; development of the project and contributions by scholars, sponsors and theatre practitioners; the sources of funding for the project; early critical questions and controversies and their associated vocabulary (e.g., authenticity, ‘original practices’, experimentation, ‘museum theatre’).

Category 2: Globe Architecture and Construction, Then and Now

- Specific topics might include
- Elizabethan (theatre) architecture and architectural theory; other early modern theatres and the geography of early modern London; archaeological and documentary evidence for stage and auditorium dimensions; the craft of timber framing; logistical difficulties of reconstruction (fire hazards, building exits); the structure of the tiring house; contemporary understandings of the relationship between architecture and audience.

Category 3: Globe Design and Decoration, Then and Now

- Specific topics might include
- Elizabethan aesthetic and iconographic principles (painting, portraiture, pageants); Elizabethan decorative arts (jewelry, miniatures); the aesthetic and iconographic principles and materials of the Globe reconstruction (for the frons scenae, for the stage, for the auditorium).
Assignment: Act I, cont.

Category 4: Materials of Performance, Then and Now

- Specific topics might include
  - Elizabethan clothing and fashion; wardrobe design for the Globe; Elizabethan cosmetics; cosmetics for the Globe; Elizabethan music; music for the Globe stage today; Elizabethan properties; props for the Globe today.

Category 5: Staging and Playing, Then and Now

- Specific topics might include
  - Elizabethan staging principles (plots, cues); experimentation, improvisation, and discovery on the Globe stage today; entrances, exits, and the pillars; actor-audience interaction at the Globe today; rehearsal process at the Globe today; the Elizabethan transvestite theatre; all-male and all-female casts at the Globe today; the Globe-to-Globe program.

Category 6: Focus on a Globe Production (e.g. Hamlet, 2000)

- Will discuss a specific performance in detail by investigating . . .
- . . . prompt books; show reports; rehearsal notes; wardrobe notes; posters; programmes; music; performance photographs; media reviews.
Assignment: Act II
Assignment: Act III

Studying Performance
Dr Farah Karim-Cooper, Director of Research, Shakespeare's Globe

"Over the last couple of decades textual and literary scholars have incorporated the study of performance into analysis of Shakespeare and early modern literature and culture. For many years, it was common for theatre historians to argue that Shakespeare did not want to be considered a literary figure, that he was not self-consciously a poet..."  Read more

Original Practices at Shakespeare’s Globe
Dr Farah Karim-Cooper, Director of Research, Shakespeare’s Globe

"When the Globe Theatre opened its doors officially in 1997, it was about to embark on a radical theatrical experiment. Its founding Artistic Director, Sir Mark Rylance, knew already that it was the most experimental theatre space in England..."  Read more
“Our revels now are . . .”
“Our revels now are . . .”
“Our revels now are . . .”
Tools to help students and researchers

Discoverability
- Document metadata
- Full-text search
- Handwritten Text Recognition
Tools to help students and researchers
To make a preserve:

*Take the fillets of veal or fowl, if you have some marrows or marrow bones, and salt, pepper and marjoram.*

Boil them in a little water to make them soft, then take the yolks of eggs and mix them well with the veal and bone marrow. Season it to your taste with salt and pepper, then pour it into a mold or pan to cool. When it is cold, take it up and set it on the table.
Tools to help students and researchers

Additional Features

▪ Essays and overviews written by consultant academics
▪ Interviews with academics, with full transcripts
▪ Interactive maps and timelines
▪ Data analysis tools

FOOD AND DRINK IN HISTORY

In the Kitchen with Ken Albala

Ken Albala lists ingredients for the recipe 'Capon in Gelatine'

What makes a cookbook a primary source and what can you learn from it?

How do manuscript and printed cookbooks bring you closer to the kitchen?

What can we learn from historic recipes?

Explore other video interviews with members of our Editorial Board here.

TRANSCRIPT

Ken Albala: Hi, I'm Ken Albala, and I teach history at the University of the Pacific, and Food History, mostly. So I'm going to be cooking today a 16th-century recipe for you from Christopher di Meglio, who cooked at the court of Ferrara in the 1500s and recorded all the banquets that he served there and the number of dishes, and all the ingredients, and had some wonderful recipes.

The Renaissance is such an interesting cuisine. It's really gone. You'll find sugar in all sorts of interesting places you would never think of it. Including the dish we're doing today, and a lot of spices, and a lot of sort of presentation pieces. And that's really what I wanted to show off in this collection of recipes, and the value of cooking from historic recipes, and why it's so much fun and delicious, and really gives you insight into the people of the past and what they liked.

So what I'm going to do today, I'm going to actually read this recipe to you to start with so you get a sense of what it involves. And, strangely, when we think of a galantin or an aspic, we usually think of the 1720s or 1730s and those horrible gelatin moulds that people did with suspended meat and vegetables and flavoured in them. And those are terrifying, I admit. And I love them because they speak of that historical period.

But the people don't realise that gelatins like the were very popular also in the 16th century. If you look at the age of Alisdair Sayer, if you look at the late Middle Ages and early Renaissance, they're also very popular, especially things with different coloured layers and different flavourings. And so that's a surprise. Gelatins come in and out of fashion. In the past, of course, they would have been made from scratch. Today we could just open a little packet. And I'll give you directions to make both of these, or make this one dish both ways. Because this way is really complicated and a little scary, and that's what I like most about it.

Well, let me read it to you. And I'm just going to translate very quickly, and I can come back and explain what's going on later. And this is to make a capon in gelatine. And it's to take a capon and the feel of four other capons. Nine, to explain, a capon is a rooster, male chicken, that has been castrated to make it grow bigger and fatter and more tender. And you can find them, actually. You can find them in the freezer section sometimes. I bought a whole stewing rooster because I think that will...
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