

Notes

Series Editors' Preface

1. Carey, Susan. *The Origin of Concepts*. Oxford: Oxford University Press, 2009. 4.
2. See Zunshine, Lisa, "What is Cognitive Cultural Studies?" *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine. Baltimore: Johns Hopkins University Press. 1.

Introduction

1. See Salomon (1993), as well as Lave (1998) S. Scribner (1984), Hutchins (1991), and Richard A. Carlson (1997). Lave has worked on math, Scribner on the dairy plant, and Hutchins on ship navigation.
2. There is a vast literature on expertise, some of which is discussed in Chapter 3. Much of the founding work on individual expertise was done through studies of chess masters; see A. D. de Groot (1946/1978; 1966).
3. The term "exogram" was coined by Merlin Donald (2001) on analogy with "engrams," or internal memory traces. As part of the "external memory field, "exograms" transform the architecture of human conscious awareness" (308).
4. For an example of the limitations of research on memory done with this population, see Robert McIver and Marie Carroll (2004). This study attempts to establish empirically the question of the transmission of the synoptic gospels, but uses contemporary undergraduates as its subject, ignoring the vast differences in enskillment and training in remembering orally received material between today and the period under study. For a recent critique of the experimental methodology in cognitive psychology, see Joseph Henrich et al. (2010).
5. For ecological studies of memory, see the overviews by Ulric Neisser (1997, 1982).

6. See *The Shakespeare Company* (2004) and *Shakespeare's Opposites* (2009) for a description of the duopoly. Knutson has challenged this view in "What's So Special about 1594?" (2010). I am grateful to Professor Knutson for sharing this work with me prior to publication.
7. See also David Kastan (2001) for an account of the perfectly ordinary business practices that in fact underlaid the activities of the printers of the quartos.
8. In other respects, Hattaway's account of the working practices of the theatre largely confirms my own.
9. Peter Thomson (1992) also argues for a minimum of group rehearsal. See also his "'Rogues and Rhetoricians: Acting Styles in Early English Drama.'" Hattaway (1982) concurs with this point. See also John Astington (2010).
10. For the second quotation, Stern cites Thomas Baldwin, *The Organization and Personnel of the Shakespearean Company* (1961), albeit with some reservations. The argument about playing in a "line" was vigorously disputed by Bernard Beckerman and by Gerald Bentley (1984). This theory has been revived by David Grote (2002).
11. On interference as a factor in forgetting, see Henry Roediger (2000), esp. pp. 153–8, and Rubin (1995).
12. For an account of the historiography used by New Historicists, see David Cressey (1991).
13. For an example of the array of cognitive approaches marshaled in Shakespearean studies, see the 2006 special issue of *College Literature* on "Cognitive Shakespeare."

1 The Stuff of Memory

1. I expand upon this point in the discussion of apprenticeship in Chapter 3.
2. Fitzpatrick put this argument forward first in "Shakespeare's Exploitation of a Two-Door Stage: Macbeth," 1995, 207–30. I am grateful to the author for allowing me to see his book *Playwright, Space, and Place in Early Modern Performance*, forthcoming from Ashgate, in manuscript form.
3. This approach to directing is predicated on a fairly traditional directorial model, based upon built sets and modernist plays. Many other approaches, such as devised theatre, would be much less directive than this model, which does, however, typify a common approach in contemporary directing.
4. Note that Mahood's contention that the door "inwards" is intended to designate primarily interior spaces is not shared by Fitzpatrick, who models the doors relationally rather than fictionally.
5. See also Elina Birmingham (2008) and A. Kingstone, et al., (2003).

6. See also Kingstone 2003: 176–80 and James Lake (2000) for an application of primary and recency effects to the plays of Shakespeare.
7. The folio divides these scenes into three, but as one character—Kent—remains on stage throughout, they can be seen to operate within the same set of spatial dynamics.
8. Quotations from *King Lear* are taken from: <http://internetshake-speare.uvic.ca/Annex/Texts/Lr/F1/default/>
9. See also A. Armstrong (2006) for a similar argument about the-matically driven claims about doubling.
10. Unless indicated otherwise, all quotations from Shakespeare’s plays are taken from *The Norton Shakespeare* (1997). Hereafter act, scene, and line numbers will be given.
11. See Fitzpatrick (2012) for a discussion of the very few exceptions, most of which occur at the beginning of the plays.
12. An exception is Stern 2009, which devotes a chapter to the plots. Her more recent argument revises her original view (2000) of the plots, which concurred with that of Bradley.
13. Greg made an exhaustive comparison of the plot and the play in *Two Elizabethan Stage Abridgements* (1923); see also Maguire’s *Shakespearean Suspect Texts* (1996) for a critique of her theory of memorial reconstruction in relationship to the play.
14. Gurr (2007) has challenged Kathman’s conclusions on the basis of the “hand” of *The Seven Deadly Sins* plot, as well as the age ascribed to some of the boy actors. “Hand C” wrote the plot, sections from *Sir Thomas More*, as well as some of the Admiral’s Men’s plots. Gurr argues that this would constitute implausible “shifts of loyalty” between the two companies on the part of the plotter, whom Gurr argues must have been a company member. Yet this argument is predicated upon the “rivalry” hypothesis that assumes an agonistic rather than a cooperative attitude between the companies. See Knutson (2001). The argument Gurr makes about the usual age of apprenticeship of boys is easily refuted by the documentary evidence compiled by Kathman (2005). Kathman’s refutation of Gurr is forthcoming in *Early Theatre* 14:2 (2011).
15. Greg (1923) meticulously compares the information available in the plot to the extant playtext. See Maguire (1996) for a critique of her view of memorial reconstruction in relation to this play.
16. Grace Ioppolo suggests that this number may be grossly underestimated, based on the very large number of dramatic manuscripts she has examined. She argues that “it is nearly impossible to distinguish which of the extant manuscripts . . . were used in the playhouse and which were not” (2006: 8).
17. The entire part is printed side by side with the relevant sections from Greene’s play in *Two Elizabethan Stage Abridgements: “The Battle of Alcazar” and “Orlando Furioso.”*

18. The question of actor training will be taken up in the following chapter.
19. See also Ann Blair (2003: 11–29) for a discussion of the historically situated nature of contemporary perceptions about managing information.
20. Situation awareness is discussed in detail in Chapter 3.
21. McConachie discusses the usefulness of Gibson’s term in relationship to spectatorship and attention (2008: 74).

2 Action and Accent: Voice, Gesture, Body, and Mind

1. Compare Smith’s essay on “Speaking What We Feel About *King Lear*” (2006), in which he discusses this passage.
2. See also Hunter, and A. Ellis (1985).
3. See Richard Dutton (1991) for an account of the relative flexibility of English censorship practices. See also Stern (2009: 234–5).
4. See also Rubin (1995), in which he argues extensively for the value of multiple constraints in aiding recall in both verbatim and gist contexts. Rowlands (1999) discusses the implications of Rubin’s work for cognitive philosophy. Erne (2003) has also argued, based upon variations between texts, that players seem to have substituted words fairly frequently.
5. Bartlett (1920); see also his book-length account (1932).
6. In a recent article, Stallybrass and Zack Lesser (2008) argue that the Q1 is the more “literary” version of the two on the basis of its use of quotation marks to signal commonplaces.
7. Gurr (1992: 100) quoted in Menzer (2004); see also Gurr (1963), which Menzer discusses on p. 40.
8. McConachie discusses the ways that Tennessee Williams writes gesture into his plays on pp. 87–92 of *Engaging Audiences*.
9. This argument seems at odds with Palfrey and Stern’s earlier contention that the parts were taught according to a rote reproductive system, as when they contend that parts were inherited with “all the gestures and emphases established” (2007: 68).
10. Kyd 1959: 1, see introduction by Phillip Edwards. All further references of the Spanish Tragedy come from this edition.

3 Social Cognition: Enskilment in the Early Modern Theatre

1. A wide selection of Ericsson’s work and work within this model can be found in *The Cambridge Handbook of Expertise and Expert Performance*.

2. In “How Old were Shakespeare’s Boy Actors?” Kathman notes that Rice is described as Heminges’ boy, but was not formally apprenticed to him (231).
3. Rutter (2007: 22). Belsey (2005) gives an extensive reading of this letter.
4. See Stern (2000) *Rehearsal*, as well as Palfrey and Stern (2007) *Shakespeare in Parts*.
5. Quotations are from *The Troublesome Raigne of Iohn King of England* (Cambridge: Chadwyck-Healey <http://lion.chadwyck.com>).
6. Belsey, in “Shakespeare’s Little Boys,” has noted this pattern in respect to Arthur and also remarks upon the relative profligacy of boys’ parts in Shakespeare’s plays.
7. See Rutter (2007).
8. References to *Edward II* come from the New Mermaids edition, which uses scene numbers rather than act divisions.
9. Although the historical Edward was fifteen, this boy is represented as much younger. It is probable, of course, that the boy playing Edward was about the same age as the historical Edward, but then as now, boys who could play younger than their age may have been valued for their versatility.
10. See Belsey (2005) for more examples of the stress on the “littleness” of Shakespeare’s boys.

Conclusion: Toward a Model of Cognitive Ecology

1. See P. Dillenbourg and D. Traum (1997), as well as the brief comparison of whiteboards and plots in Chapter 1.
2. Rhonda Knight has informed me, however, that in the most recent season the use of the whiteboard has been confined to listing songs. My thanks to Rhonda for sharing her experiences with me.
3. All female casts were also used for other productions.
4. See the accounts in appendix 2 of Gurr (2004b).

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