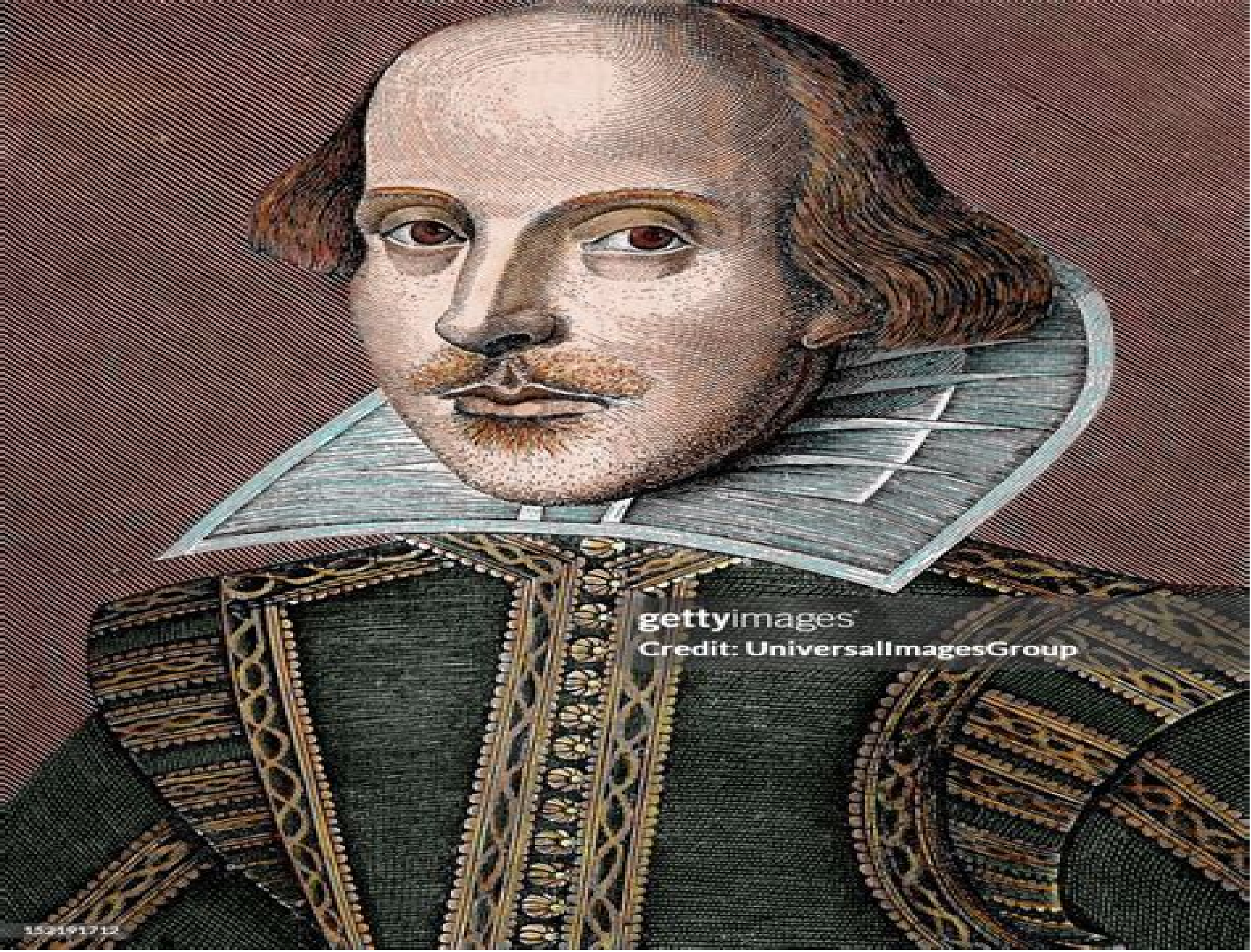




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Shakespeare In The Nineteenth Century

Gail Marshall



Shakespeare In The Nineteenth Century:

The Globalization of Shakespeare in the Nineteenth Century Krystyna Kujawińska-Courtney, John Moore Mercer, 2003
These essays show how Shakespeare as a cultural commodity was imported appropriated and exploited in countries around the world in the 19th century Essays are grouped by the type of appropriation they emphasize translations and adaptations performances and theater scholarship and criticism or inspirations for visual arts and creative writing **Shakespeare in the Nineteenth Century** Gail Marshall, 2012-02-16 An illustrated collection of new essays with valuable reference material on the performance and reception of Shakespeare's plays *Shakespeare in the Nineteenth Century* Nicolas Barker, 2005

Shakespeare Survey, 2002 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the books have published the best international scholarship in English and many of the essays have become classics of Shakespeare criticism **Shakespeare's Women and the Fin de Siècle** Sophie Duncan, 2016-12-01 Shakespeare's Women and the Fin de Siècle illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them By bringing together fin de siècle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de siècle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses' movements between Shakespeare and fin de siècle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de siècle repertory Performances including Ellen Terry's Lady Macbeth Madge Kendal's Rosalind and Lillie Langtry's Cleopatra illuminate fin de siècle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings Aestheticism the suicide craze and the rise of metropolitan department stores If as previous studies have shown Shakespeare was everywhere in Victorian culture Sophie Duncan explores the surprising ways in which late Victorian culture from Dracula to pornography and from Ruskin to the suffragettes inflected Shakespeare Via a wealth of unpublished archival material Duncan reveals women's creative networks at the fin de siècle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de siècle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw Increasingly actresses' creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses From a Salome-esque Juliet to a feminist Paulina fin de siècle actresses created cultural legacies which Shakespeare in performance still negotiates today **Shakespearean Objects in the Royal Collection, 1714-1939** Kirsten Tambling, 2025-09-22 The British royal collection includes nearly 2 000 objects with a connection to Shakespeare What stories do these objects tell of the relationship between the man often described as Britain's national poet and Britain's royal family Royal collecting of Shakespeare did not really begin until 1714 and has therefore broadly tracked the development and entrenchment of the Hanoverian and latterly the Saxe-Coburg-Gotha royal family Not entirely

coincidentally this period also saw a general increase in public interest in objects associated with Shakespeare's life and biography often to the detriment of Shakespeare's works a development partially spearheaded by the Shakespeare Jubilee masterminded by the actor David Garrick at Stratford upon Avon in 1769 The histories of specific works of art in the royal collection from Thomas Gainsborough's painting of Mary Robinson to a collection of relic objects relating to Herne's Oak and Shakespeare's mulberry tree reveal how royal engagement with Shakespearean objects between 1714 and 1939 contributed to the development of a new constitutional settlement between the monarchy and its subjects under George IV Queen Victoria and George V and Queen Mary During this period objects relating to Shakespeare increasingly regarded by the royal family as nostalgic souvenirs from a fantastical national past were useful tools in shoring up these ideas and in yoking the fortunes of the British monarchy to a new vision of shared national history **The Shakespearean World** Jill L

Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare's world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists The Shakespearean International Yearbook Professor Tom

Bishop, Professor Alexa Huang, Dr Brett D Hirsch, Professor Hugh Craig, 2014-08-28 In 2002 for the second volume of this journal Ian Lancashire reflected on the state of computing in Shakespeare The decade since his review has seen dramatic change in the web of digital Shakespeares This issue's special section on Digital Shakespeares reflects on these developments and achievements highlights current research in the field and speculates on future directions **Rethinking**

Popular Culture Chandra Mukerji, Michael Schudson, 1991-07-09 Rethinking Popular Culture presents some of the most important current scholarship analyzing popular culture Drawing upon recent developments in cultural theory and exciting new methods of critical analysis the essays in this volume break down disciplinary boundaries and offer fresh insight into popular culture **After Satan** Martine Hennard Dutheil de la Rochère, Kirsten Stirling, 2010-07-12 This volume is the result

of a collective desire to pay homage to Neil Forsyth whose work has significantly contributed to scholarship on Satan This volume is after Satan in more ways than one tracing the afterlife of both the satanic figure in literature and of Neil Forsyth's contribution to the field particularly in his major books *The Old Enemy Satan and the Combat Myth* Princeton University Press 1987 revised 1990 and *The Satanic Epic* Princeton University Press 2003 The essays in this volume draw on Forsyth's work as a focus for their analyses of literary encounters with evil or with the Devil himself reflecting the richness and variety of contemporary approaches to the age old question of how to represent evil All the contributors acknowledge Neil Forsyth's influence in the study of both the Satan figure and Milton's *Paradise Lost* But beyond simply paying homage to Neil Forsyth the articles collected here trace the lineage of the Satan figure through literary history showing how evil can function as a necessary other against which a community may define itself They chart the demonised other through biblical history and medieval chronicle Shakespeare and Milton to nineteenth century fiction and the contemporary novel Many of the contributors find that literary evil is mediated through the lens of the Satan of *Paradise Lost* and their articles address the notion raised by Neil Forsyth in *The Satanic Epic* that the literary Devil figures under consideration are particularly interested in linguistic ambivalence and the twisted texture of literary works themselves The multiple responses to evil and the continuous reinvention of the devil figure through the centuries all reaffirm the textual presence of the Devil his changing forms necessarily inscribed in the shifting history of western literary culture These essays are a tribute to the work of Neil Forsyth whose scholarship has illuminated and guided the study of the Devil in English and other literatures

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