

**Shakespeare Refashioned**  
Elizabethan Plays on  
Edwardian Stages



UMI Research Press  
Theater and Dramatic Studies

# Shakespeare Refashioned Elizabethan Plays On Edwardian Stages

**William Shakespeare**



## **Shakespeare Refashioned Elizabethan Plays On Edwardian Stages:**

Shakespeare among the Moderns Richard L. Halpern, 2018-09-05 Modernist writers critics and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious as Richard Halpern explains in this lively and provocative book The preoccupations of such high modernists as T S Eliot Wyndham Lewis and James Joyce set the tone for the critical reception of Shakespeare in the twentieth century Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy Halpern addresses such topics as imperialism and modernism's cult of the primitive the rise of mass culture modernist anti-Semitism and the aesthetic of the machine His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger and Shakespeare critics including Northrop Frye Cleanth Brooks Stephen Greenblatt and Stanley Cavell Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and ideological presuppositions on the plays The most enduring contribution of modernism Halpern suggests has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present Using modernist themes and approaches he constructs new readings of four Shakespeare plays Shakespeare Refashioned Cary M. Mazer, 1981 Shakespeare, Theory, and Performance James C. Bulman, 1996 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company **Shakespeare on the American Yiddish Stage** Joel Berkowitz, 2002 The professional Yiddish theatre started in 1876 in Eastern Europe with the assassination of Tsar Alexander II in 1881 masses of Eastern European Jews began moving westward and New York Manhattan's Bowery and Second Avenue soon became the world's center of Yiddish theatre At first the Yiddish repertoire revolved around comedies operettas and melodramas but by the early 1890s America's Yiddish actors were wild about Shakespeare In *Shakespeare on the American Yiddish Stage* Joel Berkowitz knowledgeably and intelligently constructs the history of this unique theatrical culture The Jewish King Lear of 1892 was a sensation The year 1893 saw the beginning of a bevy of Yiddish versions of Hamlet that year also saw the first Yiddish production of Othello Romeo and Juliet inspired a wide variety of treatments The Merchant of Venice was the first Shakespeare play published in Yiddish and Jacob Adler received rave reviews as Shylock on Broadway in both 1903 and 1905 Berkowitz focuses on these five plays in his five chapters His introduction provides an orientation to the Yiddish theatre district in New York as well as the larger picture of Shakespearean production and the American theatre scene and his conclusion summarizes the significance of Shakespeare's plays in Yiddish culture *The Cambridge Companion to Shakespeare on Stage* Stanley Wells, Stanley W. Wells, Sarah Stanton, 2002-05-30 This 2002 Companion is designed for readers interested in past and present productions of Shakespeare's plays both in and beyond Britain The first six chapters describe aspects of the British performing tradition in chronological sequence from the early staging of Shakespeare's own time through to the present day Each relates Shakespearean developments to broader cultural concerns and adopts an

individual approach and focus on textual adaptation acting stages scenery or theatre management These are followed by three explorations of acting tragic and comic actors and women performers of Shakespeare roles A section on international performance includes chapters on interculturalism on touring companies and on political theatre with separate accounts of the performing traditions of North America Asia and Africa Over forty pictures illustrate performers and productions of Shakespeare from around the world An amalgamated list of items for further reading completes the book *Great Shakespeareans Set IV* Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies *The Tragedy of King Lear* William Shakespeare, 1992-10-15 King Lear banishes his favorite daughter when she speaks out against him Little does he know that the two other daughters who praise him are actually plotting against him New ed **Ophelia and Victorian Visual Culture** Kimberly Rhodes, 2017-07-05 Kimberly Rhodes's interdisciplinary book is the first to explore fully the complicated representational history of Shakespeare's Ophelia during the Victorian period In nineteenth century Britain the shape function and representation of women's bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like Ophelia functioned as idealized templates of Victorian womanhood Rhodes examines the widely disseminated representations of Ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of Hamlet revealing her as a nexus of the struggle for the female body's subjugation By considering a broad range of materials including works by Anna Lea Merritt Elizabeth Siddal Dante Gabriel Rossetti and John Everett Millais and paying special attention to images women produced Rhodes illuminates Ophelia as a figure whose importance crossed class and national boundaries Her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among Ophelia gender roles body image and national identity *Staging Shakespeare* Lena Cowen Orlin, Miranda Johnson-Haddad, 2007 Features twelve essays that explore the relationships between Shakespearean pedagogy performance and scholarship This volume consists of four sections entitled Acts of Recovery Performing the Moment Recordings and Extensions and Explorations Hamlet Anthony Dawson, 1995 In this illuminating study Anthony Dawson surveys the stage history of Hamlet from its appearance in Shakespeare's time to the efflorescence of new and challenging productions in our own He vividly re-creates more than a dozen representative performances across three centuries Bringing together theatre history and the interests of cultural criticism and performance theory Dawson traces the Anglo-American acting tradition and provides a succinct account of the interpretative problems associated with texts character design and the production of meaning The final chapters extend the

analysis to a number of film versions notably those of Olivier Kozintsev and Zeffirelli as well as to several important European stage productions

**Performing Shakespeare in the Age of Empire** Richard Foulkes,2006-12-14 Explores the political and social uses of Shakespeare through the nineteenth and into the twentieth century

**Double Shakespeares** Cary M. Mazer,2015-09-10 Double Shakespeares examines contemporary performances of Shakespeare plays that employ the emotional realist traditions of acting that were codified by Stanislavski over a century ago These performances recognize the inescapable doubleness of realism that the actor may aspire to be the character but can never fully do so This doubleness troubled the late nineteenth century actors and theorists who first formulated realist modes of acting and it equally troubles theorists and theatre practitioners today The book first looks at contemporary performances that foreground the doubleness of the actor s body particularly through cross dressing It then examines narratives of Shakespearean rehearsal both fictional representations of rehearsal in film and video and eye witness narratives of actual rehearsals and how they show us the process by which the actor does or does not become the character And finally it looks at modern performances that frame Shakespeare s play as a play within a play showing the audience both the character in the Shakespeare play within and the actor in the frame play acting that character

**As You Like It** William Shakespeare,2004-05-31 As You Like It has sometimes seemed a subversive play that exposes the instability of gender roles and traditional values In other eras it has been prized or derided as a reliable celebration of conventional social mores The play s ability to encompass these extremes tells an interesting story about changing cultural and theatrical practices This edition provides a detailed history of the play in production both on stage and on screen The introduction examines how changing conceptions of gender roles have affected the portrayal of Rosalind one of Shakespeare s greatest comic heroines The striking differences between the British tradition and the freer treatment the play has received abroad are discussed as well as the politics of court versus country The commentary printed alongside the New Cambridge Shakespeare edition of the text draws on primary sources to illuminate how costuming stage business design and directorial choices have shaped the play in performance

**Shakespeare Re-dressed** James C. Bulman,2008 This collection covers a wide range of Shakespeare productions from Granville Barker and Poel s experiments with cross gender casting to recent performances by Cheek by Jowl the National Theatre and the new Globe from early twentieth century performances by women s companies in England and Japan to contemporary stagings by the Los Angeles Women s Shakespeare Company from Mabou Mines controversial Lear in New York to a more subtly transgressive Tempest by the Georgia Shakespeare Festival These essays are comprehensive in their consideration of cross gender cast Shakespeare as it evolved over the past century Theoretically informed yet grounded in the particularity of individual performances they forge new connections between performance studies and gender theory and broach issues vital to anyone interested in Shakespeare

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**Antony and Cleopatra** William Shakespeare,1998-09-24 Antony and Cleopatra has the strangest stage history of any of Shakespeare s major tragedies

Richard Madelaine explains how the play's challenging complexity has at different times inhibited or promoted its success on the stage and accounts for the remarkable resurgence of performances in the last twenty years. Madelaine provides the only detailed extensive and up to date history of the play on stage and screen in and beyond Britain. His introduction and commentary examine the ways in which cultural factors have shaped the performance of the play and how actors have tackled the main parts in particular the exotic eroticism of Cleopatra. In the process he reveals not only the rich plurality of possible readings of the play but also changing attitudes to Shakespeare. **Twelfth Night: A Critical Reader**, 2013-11-21. Twelfth Night is the most mature and fully developed of Shakespeare's comedies and as well as being one of his most popular plays represents a crucial moment in the development of his art. Assembled by leading scholars this guide provides a comprehensive survey of major issues in the contemporary study of the play. Throughout the book chapters explore such issues as the play's critical reception from John Manningham's account of one of its first performances to major current commentators like Stephen Greenblatt the performance history of the play from Shakespeare's day to the present and key themes in current scholarship from issues of gender and sexuality to the study of comedy and song. Twelfth Night: A Critical Guide also includes a complete guide to resources available on the play including critical editions online resources and an annotated bibliography and how they might be used to aid both the teaching and study of Shakespeare's enduring comedy.

**A Companion to Modern British and Irish Drama, 1880 - 2005** Mary Luckhurst, 2008-04-15. This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts. It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama. Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism. Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma. **Coriolanus on Stage in England and America, 1609-1994** John Ripley, 1998. Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology. *William Shakespeare: The Complete Works* William Shakespeare, 2005-04-21. The second Oxford edition of Shakespeare's Complete Works reconsiders every detail of their text and presentation in the light of modern scholarship. The nature and authority of the early documents are re-examined and the canon and chronological order of composition freshly established. Spelling and punctuation are modernized and there is a brief introduction to each work as well as an illuminating and informative General Introduction. Included here for the first time is the play The Reign of King Edward the Third as well as the full text of Sir Thomas More. This new edition also features an essay on Shakespeare's language by David Crystal and a bibliography of foundational works. **Poel,**

**Granville Barker, Guthrie, Wanamaker** Cary M. Mazer, 2013-10-24 All four figures in this volume have been canonized as central to stage centred Shakespearean scholarship and stage practice From William Poel's reproductions of early modern stages in the late nineteenth century to Sam Wanamaker's reconstruction of the Globe on London's South Bank they all viewed Shakespeare's plays as being enmeshed in the social and historical dynamics of theatremaking and theatregoing The volume considers how their attempts to recapture early modern performance conditions can be considered progressive

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