



Shakespeare The Boy

William James Rolfe



Shakespeare The Boy:

Shakespeare the boy William James Rolfe,1965 **Shakespeare the Boy** William J. Rolfe,2014-03 This Is A New Release Of The Original 1896 Edition Shakespeare the Boy William James Rolfe,1897 **Shakespeare The Boy** W. J. Rolfe,2021-01-01 Written by American Shakespearean scholar and educator W J Rolfe Shakespeare the Boy was first published in the year 1896 **Shakespeare's Boys** K. Knowles,2014-01-02 Shakespeare s Boys A Cultural History offers the first extensive exploration of boy characters in Shakespeare s plays examining a range of characters from across the Shakespearean canon in their original early modern contexts and surveying their subsequent performance histories on stage and screen from the Restoration until the present day **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 BOOK JACKET

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Shakespeare's Histories on Screen Jennie M. Votava, 2023-06-29 This volume reframes the critical conversation about Shakespeare's histories and national identity by bringing together two growing bodies of work early modern race scholarship and adaptation theory Theorizing a link between adaptation and intersectionality it demonstrates how over the past thirty years race has become a central and constitutive part of British and American screen adaptations of the English histories Available to expanding audiences via digital media platforms these adaptations interrogate the dialectic between Shakespeare's cultural capital and racial reckonings on both sides of the Atlantic and across time By engaging contemporary representations of race ethnicity gender sexuality disability and class adaptation not only creates artefacts that differ from their source texts but also facilitates the conditions in which race and its intersections in the plays become visible At the centre of this analysis stand two landmark 21st century history adaptations that use non traditional casting the British TV miniseries *The Hollow Crown* 2012 2016 and the American independent film *H4* 2012 an all Black *Henry IV* conflation In addition to demonstrating how the 21st century screen history illuminates both past and present constructions of embodied difference these works provide a lens for reassessing two history adaptations from Shakespeare's 1990s box office renaissance when actors of colour were first cast in cinematic versions of the plays As exemplified by these formal adaptations reappropriations of race in history non traditional Shakespearean casting practices are also currently shaping digital culture's conversations about race in non Shakespearean period dramas such as *Bridgerton*

Shakespeare the Boy William James Rolfe, 2018-11-27 [Shakespeare's Boys](#) K. Knowles, 2014-01-02 Shakespeare's Boys A Cultural History offers the first extensive exploration of boy characters in Shakespeare's plays examining a range of characters from across the Shakespearean canon in their original early modern contexts and surveying their subsequent performance histories on stage and screen from the Restoration until the present day

Spectrums of Shakespearean Crossdressing Courtney Bailey Parker, 2019-10-21 Since young male players were the norm during the English Renaissance were all cross dressed performances of female characters played with the same degree of seriousness Probably not *Spectrums of Representation in Shakespearean Crossdressing* examines these varied types of female characters in English Renaissance drama drawing from a range of play texts themselves in order to investigate if evidence exists for varying performance practices for male to female crossdressing This book argues for a reading of the representation of female characters on the English Renaissance stage that not only suggests categorizing crossdressing along a spectrum of theatrical artifice but also explores how this range of artifice enriches our understanding of the plays The scholarship surrounding cross dressing rarely

makes this distinction since in our study of early modern plays we tend to accept as a matter of course that all crossdressing was essentially the same The basis of Spectrums of Representation in Shakespearean Crossdressing is that it was not

SHAKESPEARE THE BOY W/SKETCHES W. J. (William James) 1827-1910 Rolfe,2016-08-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *Shakespeare's Double Plays* Brett

Gamboa,2018-05-03 In the first comprehensive study of how Shakespeare designed his plays to suit his playing company Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage and how doubling roles suited his unique sense of the dramatic By attending closely to their dramaturgical structures Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610 and describes how using the embedded casting patterns can enhance their thematic and theatrical potential Drawing on historical records dramatic theory and contemporary performance this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement Supported by an appendix of speculative doubling charts for plays illustrations and online resources this is a major contribution to the understanding of Shakespeare s dramatic craft Studies in Shakespeare Richard Grant White,1913

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