



# Shylock On The Stage

**Michael Dobson, Estelle Rivier-Arnaud**



## **Shylock On The Stage:**

Shylock on the Stage Toby Lelyveld, 2014-08-13 Originally published in 1961 this book is a study of the ways actors since the time of Shakespeare have portrayed the character of Shylock A pioneering work in the study of performance history as well as in the portrayal of Jews in English literature Specifically it studies Charles Macklin Edmund Kean Edwin Booth Henry Irving and more recent performers

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Shylock on the Stage Toby Lelyveld, 1982-06

**Shylock on the Stage** Toby Bookholtz Lelyveld, 1965

**Shakespeare's Heroes on the Stage** Charles Edgar Lewis Wingate, 1896

**The Translatability of the Religious Dimension in Shakespeare from Page to Stage, from West to East** Jenny Wong, 2018-05-29 This interdisciplinary study traverses the disciplines of translation studies hermeneutics theater studies and sociology Under the power turn or political turn in translation studies the omission and untranslatability of religious material are often seen as the product of censorship or self censorship But the theology of each individual translating agent is often neglected as a contributing factor to such untranslatability This book comprehensively traces the hermeneutical process of the translators as readers and the situational process and semiotics of theater translation Together these factors contribute to an image of translated literature that in turn influences the literature's reception While translation theorists influenced by the current sociological turn view social factors as determining translation activities and strategies this volume argues that the translator's or the dramatist's theology and religious values interact with the socio cultural milieu to carve out a unique drama production Often it is the religious values of the translating agents that determine the product rather than social factors Further the translatability of religious discourse should be understood in a broader sense according to the seven dimensions proposed by Ninian Smart rather than merely focusing on untranslatability as a result of semantic and linguistic differences

*Shakespeare on the American Stage: From Booth and Barrett to Sothorn and Marlowe* Charles Harlen Shattuck, 1976 This set of essays which surveys major developments in the winding down of nineteenth century methods of Shakespeare staging spans the decades from the 1880s to about 1920 The Epilogue describes the American celebration of the Tercentenary of Shakespeare's death

*Great Stage of Fools* Peter J. Leithart, 2021-07-01 This book gives close attention to the poetry and plotting of six Shakespeare plays three tragedies Coriolanus Richard III and King Lear and three comedies Midsummer Night's Dream Twelfth Night The Merchant of Venice paying particular attention to biblical imagery and theological themes of the plays

*Shakespeare's Stage Traffic* Janet Clare, 2014-01-09 Shakespeare's unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation In Shakespeare's Stage Traffic Janet Clare re-situates Shakespeare's dramaturgy

within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition and how in the spirit of Renaissance theory he moulded and converted them to his own use The book challenges the critical stance that views the Shakespeare canon as essentially self contained moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays Each chapter focuses on specific plays and examines the networks of influence exchange and competition which characterised stage traffic between playwrights including Marlowe Jonson and Fletcher Overall the book addresses multiple perspectives relating to authorship and text performance and reception

*Dinglewood Shakespeare manuals* Stanley Wood (M.A.),1891      **Reading the Jewish Woman on the Elizabethan Stage** Michelle Ephraim,2016-03-23 The first book length examination of Jewish women in Renaissance drama this study explores fictional representations of the female Jew in academic private and public stage performances during Queen Elizabeth I s reign it links lesser known dramatic adaptations of the biblical Rebecca Deborah and Esther with the Jewish daughters made famous by Christopher Marlowe and William Shakespeare on the popular stage Drawing upon original research on early modern sermons and biblical commentaries Michelle Ephraim here shows the cultural significance of biblical plays that have received scant critical attention and offers a new context with which to understand Shakespeare s and Marlowe s fascination with the Jewish daughter Protestant playwrights often figured Elizabeth through Jewish women from the Hebrew scripture in order to legitimate her religious authenticity Ephraim argues that through the figure of the Jewess playwrights not only stake a claim to the Old Testament but call attention to the process of reading and interpreting the Jewish bible their typological interpretations challenge and appropriate Catholic and Jewish exegeses The plays convey the Reformists desire for propriety over the Hebrew scripture as a *prisca veritas* the pure word of God as opposed to that of corrupt Church authority Yet these literary representations of the Jewess which draw from multiple and conflicting exegetical traditions also demonstrate the elusive quality of the Hebrew text This book establishes the relationship between Elizabeth and dramatic representations of the Jewish woman to play the Jewess is to engage in an interpretive play that both celebrates and interrogates the religious ideology of Elizabeth s emerging Protestant nation Ephraim approaches the relationship between scripture and drama from a historicist perspective complicating our understanding of the specific intersections between the Jewess in Elizabethan drama biblical commentaries political discourse and popular culture This study expands the growing field of Jewish studies in the Renaissance and contributes also to critical work on Elizabeth herself whose influence on literary texts many scholars have established      The actors' art, a practical treatise on stage declamation, public sepaking, and deportment Gustave García,1882      **All the World's a Stage** Joseph Rosenblum,2019-10-15 William Shakespeare wrote during a great age of exploration of not only England but around the globe The locales featured in the playwright s works are crucial to the drama that unfolds in each of his plays Though England figures in many of his works his

vision encompassed countries all over Europe from Shylock's house in *The Merchant of Venice* to Kronberg castle in *Hamlet*. In *All the World's a Stage: A Guide to Shakespearean Sites*, Joseph Rosenblum identifies and describes all of the settings featured in the bard's plays from modest dwellings noted in a brief scene to the wide array of castles depicted in many of his histories and tragedies. Locations that figure significantly in Shakespeare's plays include Austria in *Measure for Measure*, Cyprus in *Othello*, Illyria in *Twelfth Night*, Egypt in *Antony and Cleopatra*, and Florence in *All's Well That Ends Well*, among others. Historic buildings are also scrutinized from the Tower of London in several plays to Notre Dame in *Henry VI* and the Forum in *Julius Caesar*. In addition to plot summaries, the author analyzes the choice of locations delineating the historically prominent settings of Shakespeare's epic dramas such as the glorified Rome and the sensual Egypt that Marc Antony is torn between in his pursuit of Cleopatra. Rosenblum also discusses how some of Shakespeare's settings were either altered or invented for dramatic purposes such as the imagined sea coast of Bohemia in *A Winter's Tale* and Prospero's island in *The Tempest*. Though focused on plays, this volume also discusses locations associated with Shakespeare that do not appear in his works. In addition to descriptions of very real settings throughout Great Britain, the author notes underground stops in London ideal for tourist exploration. Indeed, anyone interested in a Shakespearean tour of England will find material here for designing such a trip. Meticulously researched and featuring an appendix of works by location, *All the World's a Stage: A Guide to Shakespearean Sites* is an invaluable resource for scholars, students, and fans of England's greatest playwright. **A View of the English Stage**, William Hazlitt, 1818. Collected dramatic criticism by William Hazlitt, one of the highest regarded critic and essayists in the history of the English language.

**Staging and Stage Décor: Perspectives on European Theater 1500-1950**, Bárbara Mujica, 2023-05-09. *Staging and Stage Décor: Perspectives on European Theater 1500-1950* is a compendium of essays by an international array of theater specialists. The Introduction provides an overview of theater décor and architecture from ancient Greece through the Renaissance and beyond, while the articles that follow explore a variety of topics such as the development of lighting techniques in early modern Italy, the staging of convent theater in Portugal, performance spaces at Versailles, the reconstruction of the Globe theater, and Shrovetide plays in Germany. This volume also offers insight into little studied subjects such as the early productions of Brecht and the spread of Russian theater to Japan. The focus on performance and performance space across centuries and continents makes this a truly unique volume.

**Shadows of the Stage**, William Winter, 1894. **Rewriting Shakespeare's Plays For and By the Contemporary Stage**, Michael Dobson, Estelle Rivier-Arnaud, 2017-06-23. Why have contemporary playwrights been obsessed by Shakespeare's plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century? Among other key figures, Edward Bond, Heiner Müller, Carmelo Bene, Arnold Wesker, Tom Stoppard, Howard Barker, Botho Strauss, Tim Crouch, Bernard-Marie Koltès, and Normand Chaurette have all put their radical originality into the service of adapting four-century-old classics. The resulting works provide food for thought on issues such as Shakespearean role

playing narrative and structural re shuffling Across the world new writers have questioned the political implications and cultural stakes of repeating Shakespeare with and without a difference finding inspiration in their own national experiences and in the different ordeals they have undergone How have our contemporaries carried out their rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare s shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader s or spectator s already knowing Shakespeare Do modern rewritings supplant Shakespeare s texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

*Visions of Venice in Shakespeare* Laura Tosi,Shaul Bassi,2016-03-03 Despite the growing critical relevance of Shakespeare s two Venetian plays and a burgeoning bibliography on both *The Merchant of Venice* and *Othello* few books have dealt extensively with the relationship between Shakespeare and Venice Setting out to offer new perspectives to a traditional topic this timely collection fills a gap in the literature addressing the new historical political and economic questions that have been raised in the last few years The essays in this volume consider Venice a real as well as symbolic landscape that needs to be explored in its multiple resonances both in Shakespeare s historical context and in the later tradition of reconfiguring one of the most represented cities in Western culture Shylock and *Othello* are there to remind us of the dark sides of the myth of Venice and of the inescapable fact that the issues raised in the Venetian plays are tremendously topical we are still haunted by these theatrical casualties of early modern multiculturalism

**Jewish Theatre: A Global View** Edna Nahshon,2009-07-30 While a frequently used term Jewish Theatre has become a contested concept that defies precise definition Is it theatre by Jews For Jews About Jews Though there are no easy answers for these questions *Jewish Theatre A Global View* contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe the United States and Israel The essays discuss historical and current texts and performance practices covering a wide gamut of genres and traditions

*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

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