



Shakespeares Theater Of Presence Language Spectacle The Audience

Gene A. Smith, Robert E. Wood



Shakespeare's Theater Of Presence Language Spectacle The Audience:

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For poems and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece*, virtually all significant scholarly work during the period covered will be annotated. For other works such as *Hamlet*, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics.

Directing Shakespeare Sidney Homan, 2004 Professor Homan recounts the experience of staging *King Lear* accompanied by a musical score for piano, violin, and cello played live onstage. He discusses the challenge of making and trying to justify cuts in *Hamlet*. The chapter on *The Comedy of Errors* shows the ways in which scholarly and critical writings can contribute to a director's decisions on everything from casting to acting styles. A casual remark from an actress leads to a feminist production of *A Midsummer Night's Dream*. He describes the delicate collaboration between director and performer as he works with actors preparing for *The Merchant of Venice*, *King Lear*, and *Hamlet*. Other chapters treat a set designer's bold red drapes that influenced the director's concept for *Julius Caesar* and the cross influence of back-to-back runs of Stoppard's *Rosencrantz and Guildenstern Are Dead* and *Hamlet*.

BOOK JACKET Shakespeare's Theater of Presence Sidney Homan, 1986

Shakespeare's Visual Theatre Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture, Frederick Kiefer looks at the personified characters created by Shakespeare in his plays: his walking, talking abstractions. These include Rumour in *2 Henry IV*, Time in *The Winter's Tale*, Spring and Winter in *Love's Labour's Lost*, Revenge in *Titus Andronicus*, and the deities in the late plays. All these personae take physical form on the stage: the actors performing the roles wear distinctive attire and carry appropriate props. The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear. To accomplish this reconstruction, Kiefer brings together a wealth of visual and literary evidence, including engravings, woodcuts, paintings, drawings, tapestries, emblems, civic pageants, masques, poetry, and plays. The book contains over forty illustrations of personified characters in Shakespeare's time.

Shakespeare's Speaking Properties Frances N. Teague, 1991 This book is the first attempt to discuss systematically the properties in Shakespeare's plays and analyzes the properties that Shakespeare specifies either explicitly in stage directions or implicitly in speeches. Property lists for all of Shakespeare's plays and frequency tables for various categories of property are included.

Shakespeare's Hyperontology Harald William Fawcner, 1990 Utilizing a number of poststructuralist devices, H. W. Fawcner employs an ontodramatic line of approach in order to suggest that a single hidden pattern of hyperontological suggestion organizes Shakespeare's entire

imaginative outlook in Antony and Cleopatra **Shakespeare's History Plays: Richard II to Henry V, the Making of a King** C W R D Moseley,2016-10-09 Part I provides some contexts for what is inevitably our reading of the history plays so that perhaps we may guess at the impact they may have had on their contemporaries The author suggests by implication a way of approaching Elizabethan drama that may be generally useful Part II is a consideration of what the author thinks are some major issues in the Ricardian plays **Shakespeare, Popularity and the Public Sphere** Jeffrey S. Doty,2017-01-16 In late Elizabethan England political appeals to the people were considered dangerously democratic even seditious the commons were supposed to have neither political voice nor will Yet such appeals happened so often that the regime coined the word popularity to condemn the pursuit of popular favor Jeffrey S Doty argues that in plays from Richard II to Coriolanus Shakespeare made the tactics of popularity and the wider public they addressed vital aspects of politics Shakespeare figured the public not as an extension of the royal court but rather as a separate entity that like the Globe's spectators who surrounded the fictional princes on its thrust stage subjected their rulers to relentless scrutiny For ordinary playgoers Shakespeare's plays offered good practice for understanding the means and ends of popularity and they continue to provide insight to the public relations strategies that have come to define modern political culture Shakespeare Survey Stanley Wells,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

Shakespeare and the Authority of Performance William B. Worthen,1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship **Some Necessary Questions of the Play** Gene A. Smith,Robert E. Wood,1994 Wood finds in Hamlet a series of violations of generic expectation that opens up the narrow range of revenge tragedy to the fuller scope of tragedy proper Because Hamlet problematizes genre we become aware of the problems generated when mythic narrative is infused with self-conscious dramatic characters The resulting ambivalence of the generic framework makes possible the play's generalized challenge to institutions of social order

Deconstructing Macbeth Harald William Fawcner,1990 Macbeth is discussed in relation to Derrida's notion of the metaphysics of presence Fawcner argues that the quest for metaphysical certitude in Macbeth is related to the hero's transformation from a heroic to a post-heroic status Shakespeare and the Triple Play Sidney Homan,1988 Developing the interrelationship of Shakespeare scholarship performance and teaching the contributors to this collection including scholars of the People's Republic of China share the perspective that Shakespeare's plays be viewed as texts to be enacted whether on the theater stage or the stage of the mind's eye *King Lear* Kevin J. Donovan,2023-01-26 This volume documents the reception and interpretation of Shakespeare's tragedy King Lear by critics editors and general readers from the late 18th to the early 20th centuries Following an introduction which provides an historical account of the play's critical reception from the earliest times to the present day the volume presents a selection of original documents together with contextual head notes and biographical sketches of the authors and a rationale for their selection as well as a list of suggested further reading

The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century Engaging Classical Texts in the Contemporary World Louise H. Pratt, C. Michael Sampson, 2018-11-26 Contemporary classicists often find themselves advocating for the value and relevance of Greco Roman literature and culture whether in the classroom or social media or newsprint and magazines In this collection twelve top scholars apply major critical approaches from other academic fields to open new channels for dialogue between ancient texts and the contemporary world This volume considers perennial favorites of classical literature the Iliad and Odyssey Greek tragedy Roman comedy the Argonautica and Ovid's Metamorphoses and their influence on popular entertainment from Shakespeare's plays to Hollywood's toga films It also engages with unusual and intriguing texts across the centuries including a curious group of epigrams by Artemidorus found on the island sanctuary of Thera mysterious fragments of two Aeschylean tragedies and modern day North African novels These essays engage an array of theoretical approaches from other fields narratology cognitive literary theory feminist theory New Historicist approaches to gender and sexuality and politeness theory without forsaking more traditional philological methods A new look at hospitality in the Argonautica shows its roots in the changed historical circumstances of the Hellenistic world The doubleness of Helen and her phantom in Euripides Helen is even more complex than previously noted Particularly illuminating is the recurrent application of reception studies yielding new takes on the ancient reception of Homer by Apollonius and of Aeschylus by Macrobius the reception of Plautus by Shakespeare and more contemporary examples from the worlds of cinema and literature Students and scholars of classics will find much in these new interpretations and approaches to familiar texts that will expand their intellectual horizons Specialists in other fields particularly English comparative literature film studies and gender and sexuality studies will also find these essays directly relevant to their work *King Henry V* William Shakespeare, 2005-07-21 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For this second edition of *King Henry V* Shakespeare's most celebrated war play Andrew Gurr has added a new section to his introduction in which he considers recent criticism and important contemporary productions of the play Concentrating in particular on secret versus official readings of the work he analyses Shakespeare's double vision of Henry as both military hero and self seeking individual and shows how the patriotic declarations of the Chorus are contradicted by the play's dramatic action Controversial sequences are placed in the context of Elizabethan thought while the exceptional variety of language and dialect in the text is also studied An updated reading list completes the edition **Queen's Quarterly** ,1988 *Parallel Lives* Louise Fothergill-Payne, 1991 In *Parallel Lives* the

contributors observe particular Spanish and English plays from the perspective of the numerous parallels and apparent similarities in the evolution of this art form in the two countries Illustrated **The Merchant of Venice** John W. Mahon, Ellen Macleod Mahon, 2013-10-28 This volume is a collection of all new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play The Merchant of Venice is a collection of seventeen new essays that explore the concepts of anti-Semitism the work of Christopher Marlowe the politics of commerce and making the play palatable to a modern audience The characters Portia and Shylock are examined in fascinating detail With in depth analyses of the text the play in performance and individual characters this book promises to be the essential resource on the play for all Shakespeare enthusiasts The Scandal of Images Marguerite A. Tassi, 2005 In Elizabethan England dramatists and painters were both achieving the greatest degree of artistic excellence yet witnessed but they were also in a state of transition vying for social status and patronage as well as struggling against religious reformers accusations of idolatry and eroticism This interdisciplinary study brings to light the radical inventive ways in which dramatists such as Shakespeare Lyly and Marston appropriated painting and subtly competed with painters to advance their own art and defend theater against Puritan attacks They transformed painting into a provocative stage property and trope that enhanced the language of their scripts and the audience's imaginative participation in the drama At the same time they reflected a profound ambivalence towards painting by staging scenes with painters and pictures that emphasized the dangerous powers inherent in visual images and image making

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