

SHAKESPEARE IN THE THEATRE

AN ANTHOLOGY OF CRITICISM



COMPILED AND
EDITED BY **STANLEY WELLS**

Shakespeare In The Theatre An Anthology Of Criticism

Hongru Du



Shakespeare In The Theatre An Anthology Of Criticism:

Shakespeare in the Theatre Stanley Wells, 2000 Oxford Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research Shakespeare in the Theatre offers a rich varied and wonderfully evocative collection of eye witness accounts of Shakespearian performances over the centuries Theatre generates an excitement that stimulates fine prose here are Hazlitt s famous accounts of Edmund Kean as Richard III and Hamlet Bernard Shaw on Forbes Robertson s Hamlet and his hilarious descriptions of Augustin Daly s productions Max Beerbohm on Gordon Craig and Kenneth Tynan on Olivier and Wolfitt Here too are lesser known pieces by great writers the German novelist Theodor Fontane on Charles Kean Evelyn Waugh on Olivier Virginia Woolf on Twelfth Night at the Old Vic Taken together these pieces represent an appreciation of the work of the finest Shakespearian interpreters and a survey of changing styles of Shakespearian production ranging right across the canon from the seventeenth century to the present in England America and further afield The post war period is amply represented right up to the present day with vivid accounts of landmark productions by directors such as Peter Brook Peter Hall John Barton Deborah Warner Trevor Nunn and Declan Donnellan Stanley Wells introduces the volume with an essay on Shakespeare and the Theatre Critics and supplies each review with a helpful headnote and explanatory references Shakespeare in the Theatre: An Anthology of Criticism

Stanley (ed.) WELLS, **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 *Shakespeare Scholars in Conversation* Michael P. Jensen, 2019-07-15 Twenty four of today s most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason

Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon , Shakespeare's Tragedies Stanley Wells, 2017-04-13 Tragedy including grief pain and suffering is a common theme in Shakespeare's plays often leading to the death of at least one character if not several Yet such themes can also be found in Shakespearian plays which are classed as comedies or histories What is it which makes a Shakespearian tragedy and what dramatic themes and conventions did the bard draw upon when writing them In this Very Short Introduction Stanley Wells considers what is meant by the word tragedy and discusses nine of Shakespeare's iconic tragic plays He explores how the early definitions and theoretical discussions of the concept of tragedy in Shakespeare's time would have influenced these plays along with the literary influence of Seneca Wells also considers Shakespeare's uses of the word tragedy itself analysing whether he had any overall concept of the genre in relation to the drama and looking at the ways in which the theatrical conventions of his time shaped his plays such as the use of boy players in women's roles and the physical structures of the playhouses Offering a critical analysis of each of the nine plays in turn Wells concludes by discussing why tragedy is regarded as fit subject for entertainment and what it is about tragic plays that audiences find so enjoyable ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

Shakespeare's Histories Emma Smith, 2008-04-15 This Guide steers students through four centuries of critical writing on Shakespeare's history plays enhancing their enjoyment and broadening their critical repertoire Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further Reading Shakespeare's Soliloquies Neil Corcoran, 2018-01-25 Now I am alone says Hamlet before speaking a soliloquy But what is a Shakespearean soliloquy How has it been understood in literary and theatrical history How does it work in screen versions of Shakespeare What influence has it had Neil Corcoran offers a thorough exploration and explanation of the origin nature development and reception of Shakespeare's soliloquies Divided into four parts the book supplies the historical dramatic and theoretical contexts necessary to understanding offers extensive and insightful close readings of particular soliloquies and includes interviews with eight renowned Shakespearean actors providing details of the practical performance of the soliloquy A comprehensive study of a key aspect of Shakespeare's dramatic art this book is ideal for students and theatre goers keen to understand the complexities and rewards of Shakespeare's unique use of the soliloquy **Shakespeare's Reading** Robert S. Miola, 2000 Oxford Shakespeare Topics General Editors Peter Holland and Stanley Wells provide students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship including some general anthologies relating to Shakespeare

Shakespeare's Reading explores Shakespeare's marvellous reshaping of sources into new creations. Beginning with a discussion of how and what Elizabethans read (manuscripts, popular pamphlets and books), Robert S. Miola goes on to examine Shakespeare's use of specific texts such as Holinshed's Chronicles, Plutarch's Lives and Chaucer's The Canterbury Tales. As well as reshaping other writers' work, Shakespeare transformed traditions, the inherited expectations, tropes and strategies about character, action and genre. For example, the tradition of Italian love poetry, especially Petrarch, shapes Romeo and Juliet, as well as the sonnets; the Vice figure finds new life in Richard III and Falstaff. Employing a traditional understanding of sources as well as more recent developments in intertextuality, this book traces Shakespeare's reading as well as inspiring the sonnets; the Vice figure is translated into Richard III and Falstaff. Employing a traditional understanding of sources as well as more recent developments in intertextuality, this book tracks Shakespeare's reading throughout his career as it inspires his poetry, histories, comedies, tragedies and romances. Repeated references to the plays in performance enliven and enrich the account.

William Shakespeare's Hamlet Sean McEvoy, 2023-04-14 William Shakespeare's Hamlet c. 1600-1601 has achieved iconic status as one of the most exciting and enigmatic of plays. It has been in almost constant production in Britain and throughout the world since it was first performed, fascinating generations of audiences and critics alike. Taking the form of a sourcebook, this guide to Shakespeare's remarkable play offers extensive introductory comment on the contexts, critical history and performance of the text from publication to the present; annotated extracts from key contextual documents; reviews, critical works and the text itself; cross-references between documents and sections of the guide in order to suggest links between texts, contexts and criticism; suggestions for further reading.

Shakespeare's Sonnets Paul Edmondson, Stanley W. Wells, Stanley Wells, 2004 The sonnets are among the most accomplished and fascinating poems in the English language. They are central to an understanding of Shakespeare's work as a poet and poetic dramatist, and while their autobiographical relevance is uncertain, no account of Shakespeare's life can afford to ignore them. So many myths and superstitions have arisen around these poems relating, for example, to their possible addressees, to their coherence as a sequence, to their dates of composition, to their relation to other poetry of the period and to Shakespeare's plays, that even the most naïve reader will find it difficult to read them with an innocent mind. Shakespeare's Sonnets dispels the myths and focuses on the poems. Considering different possible ways of reading the Sonnets, Wells and Edmondson place them in a variety of literary and dramatic contexts in relation to other poetry of the period, to Shakespeare's plays as poems for performance and in relation to their reception and reputation. Selected sonnets are discussed in depth, but the book avoids the jargon of theoretical criticism. Shakespeare's Sonnets is an exciting contribution to the Oxford Shakespeare Topics, ideal for students and the general reader interested in these intriguing poems.

Shakespeare's Late Work Raphael Lyne, 2007-02-22 This introduction to Shakespeare's work offers clear readings of his late plays. Incorporating collaborative works, revised works and textual analysis of this phase of Shakespeare's career, it also considers its relationships with the

work of Fletcher Middleton and with Shakespeare's own earlier works **The Shakespeare Effect** R.

Shaughnessy, 2002-06-07 This lively and provocative study offers a radical reappraisal of a century of Shakespearean theatre Topics addressed include modernist Shakespearean performance's relation with psychoanalysis the hidden gender dynamics of the open stage movement and the appropriation of Shakespeare himself as a dramatic fiction and theatrical icon

Hamlet Harold Bloom, 2008 In Shakespeare's powerful drama of destiny and revenge Hamlet the troubled prince of Denmark must overcome his own self doubt and avenge the murder of his father Contains a selection of the finest criticism through the centuries on Hamlet as well as a biography on Shakespeare *Reviewing Shakespeare* Paul

Prescott, 2013-10-24 Paul Prescott presents an engaging account of the ways in which theatre critics have responded to Shakespeare over four centuries **A Year of Shakespeare** , 2015-04-06 A Year of Shakespeare gives a uniquely expert and exciting overview of the largest Shakespeare celebration the world has ever known the World Shakespeare Festival 2012

This is the only book to describe and analyse each of the Festival's 73 productions in well informed lively reviews by eminent and up and coming scholars and critics from the UK and around the world A rich resource of critical interest to all students scholars and lovers of Shakespeare the book also captures the excitement of this extraordinary event A Year of Shakespeare provides a ground breaking collection of Shakespearean reviews covering all of the Festival's productions a dynamic visual record through a wide range of production photographs incisive analysis of the Festival's significance in the wider context of the Cultural Olympiad 2012 All the world really is a stage and it's time for curtain up CliffsNotes on Shakespeare's King

Lear Sheri Metzger, 2000-07-01 The original CliffsNotes study guides offer expert commentary on major themes plots characters literary devices and historical background The latest generation of titles in this series also feature glossaries and visual elements that complement the classic familiar format In CliffsNotes on Shakespeare's King Lear you explore one of Shakespeare's greatest tragedies the gripping story of greed treachery and murder among sisters and the foolhardiness and revelation of a father This study guide carefully walks you through every twist and turn of Shakespeare's classic by providing summaries and critical analyses of each act and scene of the play You'll also explore the life and background of the Bard himself William Shakespeare Other features that help you study include Character analyses of major players A character map that graphically illustrates the relationships among the characters Critical essays A review section that tests your knowledge Glossaries of difficult words and phrases Classic literature or modern day treasure you'll understand it all with expert information and insight from CliffsNotes study guides **Shakespeare's Dramatic Genres** Lawrence Danson, 2000 Oxford

Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research The history of the genres or kinds of drama is one of contradictory traditions and complex cultural assumptions The

divisions established by the original edition of Mr William Shakespeare's Comedies Histories and Tragedies the First Folio 1623 give shape to whole curricula but as Lawrence Danson reminds us in this lively book there is nothing inevitable and much unsatisfying about that tripartite scheme Yet students of Shakespeare cannot avoid thinking about questions of genre often they are the unspoken reason why classrooms full of smart people fail to agree on basic interpretative issues Danson's guide to the kinds of Shakespearian drama provides an accessible account of genre theory in Shakespeare's day an overview of the genres on the Elizabethan stage and a provocative look at the full range of Shakespeare's comedies histories and tragedies

Staging in Shakespeare's Theatres Andrew Gurr, Mariko Ichikawa, 2000 Oxford Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research By bringing together evidence from different sources documentary archaeological and the play texts themselves *Staging in Shakespeare's Theatres* reconstructs the ways in which the plays were originally staged in the theatres of Shakespeare's own time and shows how the physical possibilities and limitations of these theatres affected both the writing and the performances The book explains the conditions under which the early playwrights and players worked their preparation of the plays for the stage and their rehearsal practices It looks at the quality of evidence supplied by the surviving play texts and the extent to which audiences of the time differed from modern audiences and it gives vivid examples of how Elizabethan actors made use of gestures costumes props and the theatre's specific design features Stage movement is analysed through a careful study of how exits and entrances worked on such stages The final chapter offers a thorough examination of *Hamlet* as a text for performance excitingly returning the play to its original staging at the Globe

Collaborations with the Past Diana E. Henderson, 2018-09-05 Like the artists studied here we pick and choose our Shakespeares and through that labor another story emerges Frozen in time on the page or screen some of those collaborations continue to speak but denuded of their immediate moment and surroundings we are left to supplement the traces In recovering that past the present takes on greater clarity and contrast But the proof must be in the telling A writer lifts a pen Enter the multiple forces political and economic psychological formal and technical that serendipitously transform imagination into memory Let the collaborative play begin from the Introduction Focusing on key writers actors theater directors and filmmakers who have kept Shakespeare at the center of their endeavors over the past two hundred years *Collaborations with the Past* illuminates not only the playwright's work but also the choices and responsibilities involved in re-creating culture and the ingenuity and peril of the artistic process By concentrating on rich yet problematic instances of Shakespeare's reanimation in such quintessentially modern forms as the novel and film from Sir Walter Scott's *Kenilworth* to Kenneth Branagh's *Henry V* Diana E Henderson sketches a complex history of the pleasures and difficulties that ensue when Shakespeare and modern artists collaborate

Working with texts across the entire range of Shakespeare's career Henderson demonstrates through detailed analyses of novels including *Jane Eyre* and *Mrs Dalloway* as well as filmed televised and staged performances that art even in the newest media cannot avoid collaborating with the past Only by studying that collaborative process can we comprehend Shakespeare and Anglo American culture

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