

SHAKESPEARE QUARTERLY



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The Shakespearean Quarterly, 1922 **Shakespeare Quarterly**, 1950 **The Oxford Handbook of Shakespeare and Embodiment** Valerie Traub, 2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 40 of the most important scholars and intellectuals writing on the subject today Extending the purview of feminist criticism it offers an intersectional paradigm for considering representations of gender in the context of race ethnicity sexuality disability and religion In addition to sophisticated textual analysis drawing on the methods of historicism psychoanalysis queer theory and posthumanism a team of international experts discuss Shakespeare's life contemporary editing practices and performance of his plays on stage on screen and in the classroom This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates **Shakespeare and the Middle Ages** Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays **Shakespeare Quarterly (majalah)**. Shakespeare Association of America, 1956 **Directions by Indirections** Michael L. Greenwald, 1985 This book traces the evolution of John Barton one of this century's most important directors from his days as a Cambridge student and scholar through his career with the prestigious Royal Shakespeare Company Two lengthy interviews with Barton are included as well as a number of rare pictures of his Cambridge work and representative pictures from his Royal Shakespeare Company productions *A Place in the Story* Linda Anderson, 2005 This book explores the virtues Shakespeare made of the cultural necessities of servants and service Although all of Shakespeare's plays feature servants as characters and many of these characters play prominent roles surprisingly little attention has been paid to them or to the concept of service A Place in the Story is the first book length overview of the uses Shakespeare makes of servant characters and the early modern concept of service Service was not only a fact of life in Shakespeare's era but also a complex ideology The book discusses service both as an ideal and an insult examines how servants function in the plays and explores the language of service Other topics include loyalty advice messengers conflict disobedience and violence Servants were an intrinsic part of early modern life and Shakespeare found servant characters and the concept of service useful in many different ways Linda Anderson teaches at Virginia Polytechnic University **Directing Shakespeare in America** Charles Ney, 2018-11-15 This unique and comprehensive study reviews the practice of leading American directors of Shakespeare from the late nineteenth to the end of the twentieth century Charles Ney examines rehearsal and production records as well as evidence from diaries letters autobiographies reviews and

photographs to consider each director's point of view when approaching Shakespeare and the differing directorial tools and techniques employed in significant productions in their careers. Directors covered include Augustin Daly, David Belasco, Arthur Hopkins, Orson Welles, Margaret Webster, B. Iden Payne, Angus Bowmer, Craig Noel, Jack O'Brien, Tyrone Guthrie, John Houseman, Allen Fletcher, Michael Kahn, Gerald Freedman, Joseph Papp, Stuart Vaughan, A. J. Antoon, JoAnne Akalaitis, Paul Barry, Tina Packer, Barbara Gaines, William Ball, Liviu Ciulei, Garland Wright, Mark Lamos, Ellis Rabb, and Julie Taymor.

Directing Shakespeare in America: Historical Perspectives offers readers an understanding of the context from which contemporary practitioners operate, the aesthetic philosophies to which they subscribe, and a description of their rehearsal methods.

Shakespeare, Court Dramatist Richard Dutton, 2016 Shakespeare made his money from writing for public theatres like the Globe, but the companies he served only survived because the royal courts had their own uses for drama to fill the long winter nights of their Revels seasons. Shakespeare's plays were performed there more often than those by anyone else, and he revised them, making them fuller, richer, and more sophisticated for his royal patrons. **Shakespeare Court Dramatist** outlines the symbiotic relationship between Shakespeare and the court and shows how it affected his writing, forging plays like *Romeo and Juliet* and *Hamlet* in the versions we know best today.

Shakespeare's Caliban Alden T. Vaughan, Virginia Mason Vaughan, 1991 Shakespeare's *Caliban* examines *The Tempest*'s savage and deformed slave as a fascinating but ambiguous literary creation with a remarkably diverse history. The authors, one a historian and the other a Shakespearean, explore the cultural background of *Caliban*'s creation in 1611 and his disparate metamorphoses to the present time.

Shakespeare's Sceptered Isle Brian Carroll, 2022-06-01 This work searches Shakespeare's history and Roman plays to find the raw materials of English national consciousness and identity. The messages of Shakespeare's history plays are not principally the plots or facts of the dramas but the attitudes and imaginings they elicited in audiences. Reading Shakespeare through the lens of national identity is a study almost as old as the plays themselves, and many scholars have found various articulations of nationhood in Shakespeare's plays. This book argues that Shakespeare's histories furnished modern England with a curriculum for constructing a national identity, a confidence of language and culture, and a powerful new medium through which to communicate and express this negotiated identity. Highlighting the application of semiotics, it studies the playwright's use of symbols, metonymy, symbolic codes, and metaphor. By examining what Shakespeare and playgoers remembered and forgot, as well as the ways ideas were framed, this book explores how a national identity was crafted, contested, and circulated.

Filming Shakespeare's Plays Anthony Davies, 1990-06-29 Shakespeare's plays provide wonderfully challenging material for the film maker. While acknowledging that dramatic experiences for theatre and cinema audiences are significantly different, this book reveals some of the special qualities of cinema's dramatic language in the film adaptations of Shakespeare's plays by four directors: Laurence Olivier, Orson Welles, Peter Brook, and Akira Kurosawa, each of whom has a distinctly different approach to a film representation. Davies begins his study with a comparison of theatrical and

cinematic space showing that the dramatic resources of cinema are essentially spatial The central chapters focus on Laurence Olivier's Henry V Hamlet and Richard III Orson Welles Macbeth Othello and Chimes at Midnight Peter Brook's King Lear and Akira Kurosawa's Throne of Blood Davies discusses the dramatic problems posed by the source plays for these films for the film maker and he examines how these films influenced later theatrical stagings He concludes with an examination of the demands that distinguish the work of the Shakespearean stage actor from that of his counterpart in film

The Struggle for Shakespeare's Text Gabriel Egan, 2010-10-21 We know Shakespeare's writings only from imperfectly made early editions from which editors struggle to remove errors The New Bibliography of the early twentieth century refined with technological enhancements in the 1950s and 1960s taught generations of editors how to make sense of the early editions of Shakespeare and use them to make modern editions This book is the first complete history of the ideas that gave this movement its intellectual authority and of the challenges to that authority that emerged in the 1980s and 1990s Working chronologically Egan traces the struggle to wring from the early editions evidence of precisely what Shakespeare wrote The story of another struggle between competing interpretations of the evidence from early editions is told in detail and the consequences for editorial practice are comprehensively surveyed allowing readers to discover just what is at stake when scholars argue about how to edit Shakespeare

The Internet Revolution in the Sciences and Humanities Alan G. Gross, Joseph E. Harmon, 2016 The Internet Revolution in the Sciences and Humanities takes a new look at C P Snow's distinction between the two cultures a distinction that provides the driving force for a book that contends that the Internet revolution has sown the seeds for transformative changes in both the sciences and the humanities It is because of this common situation that the humanities can learn from the sciences as well as the sciences from the humanities in matters central to both generating evaluating and communicating knowledge on the Internet In a succession of chapters the authors deal with the state of the art in web based journal articles and books web sites peer review and post publication review In the final chapter they address the obstacles the academy and scientific organizations face in taking full advantage of the Internet outmoded tenure and promotion procedures the cost of open access and restrictive patent and copyright law They also argue that overcoming these obstacles does not require revolutionary institutional change In their view change must be incremental making use of the powers and prerogatives scientific and academic organizations already have

Shakespeare's Invention of Othello Martin Elliott, 1988-06-18 *Laughter, Pain, and Wonder* David Richman, 1990 This work's chief aim is to restore to readers performers and audiences the richness and vitality of Shakespeare's comedies Richman explores the way in which a reader's relations to Shakespeare's literary texts differ from those of the relations between performers of Shakespeare's works and their audiences Richman also examines the forms of humor and empathy that Shakespeare's comedies elicit

The Woman's Part Carolyn Ruth Swift Lenz, Gayle Greene, Carol Thomas Neely, 1980 *Representing Shakespeare* Robert Shaughnessy, 2014-07-15 This text traces the changing theatrical and cultural identity

of the History plays in the context of postwar social and political conflict crisis and change Since the company's inception in the early 1960s the RSC's commitment to relevance has fostered close relationships between Shakespearean criticism and performance and between the theatre and its audiences Through a detailed discussion of key productions from *The War of the Roses* in 1963 to *The Plantagenets* in 1988 Robert Shaughnessy emphasizes the political dimension of contemporary theatrical representations of Shakespeare and of the Shakespearean modes of history that these plays have been employed to promote individualist cyclical male dominated and driven by essentialised transcendent human nature

A Midsummer Night's Dream Regina Buccola, 2009-12-08 *A Midsummer Night's Dream* is one of Shakespeare's most widely studied comedies This guide offers students an introduction to its critical and performance history including notable stage productions TV and film versions as well as opera and ballet It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further individual research

The Shakespearean World Jill L Levenson, Robert Ormsby, 2017-03-27 *The Shakespearean World* takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare's world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage *The Shakespearean World* offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists

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