



# Shakespeares Women

**Theresa D. Kemp**



## **Shakespeare's Women:**

**Women of Will** Tina Packer, 2015-04-07 From one of the country's foremost experts on Shakespeare and theatre arts actor director and master teacher Tina Packer offers an exploration fierce funny fearless of the women of Shakespeare's plays A profound and profoundly illuminating book that gives us the playwright's changing understanding of the feminine and reveals some of his deepest insights Packer with expert grasp and perception constructs a radically different understanding of power sexuality and redemption Beginning with the early comedies *The Taming of the Shrew* *Two Gentlemen of Verona* *The Comedy of Errors* Packer shows that Shakespeare wrote the women of these plays as shrews to be tamed or as sweet little things with no definable independent thought virgins on the pedestal The women of the histories the three parts of *Henry VI* *Richard III* are Packer shows much more interesting beginning with Joan of Arc possibly the first woman character Shakespeare ever created In her opening scene she's wonderfully alive a virgin true sent from heaven a country girl going to lead men bravely into battle the kind of girl Shakespeare could have known and loved in Stratford Her independent resolution collapses within a few scenes as Shakespeare himself suddenly turns against her and she yields to the common caricature of his culture and becomes Joan the Enemy the Warrior Woman the witch a woman to be feared and destroyed As Packer turns her attention to the extraordinary Juliet the author perceives a large shift Suddenly Shakespeare's women have depth of character motivation understanding of life more than equal to that of the men once Juliet has led the way the plays are never the same again As Shakespeare ceases to write about women as predictable caricatures and starts writing them from the inside embodying their voices his women become as dimensional spirited spiritual active and sexual as any of his male characters Juliet is just as passionately in love as Romeo risking everything initiating marriage getting into bed fighting courageously when her parents threaten to disown her and just as brave in facing death when she discovers Romeo is dead And wondering if Shakespeare himself fell in love Packer considers with whom and what she may have been like the author observes that from Juliet on Shakespeare writes the women as if he were a woman giving them desires needs ambition insight *Women of Will* follows Shakespeare's development as a human being from youth to enlightened maturity exploring the spiritual journey he undertook Packer shows that Shakespeare's imagination mirrored and revealed in his female characters develops and deepens until finally the women his creative knowledge and a sense of a larger spiritual good come together in the late plays making clear that when women and men are equal in status and sexual passion they can and do change the world Part master class part brilliant analysis *Women of Will* is all inspiring discovery

**Women in the Age of Shakespeare** Theresa D. Kemp, 2009-12-14 This book offers a look at the lives of Elizabethan era women in the context of the great female characters in the works of William Shakespeare Like the other entries in this fascinating series *Women in the Age of Shakespeare* shows the influence of the world William Shakespeare lived in on the worlds he created for the stage this time by focusing on women in the Elizabethan and Jacobean eras in general and in Shakespeare's works in particular *Women*

in the Age of Shakespeare explores the ancient and medieval ideas that Shakespeare drew upon in creating his great comedic and tragic heroines. It then looks at how these ideas intersected with the lived experiences of women of Shakespeare's time, followed by a close look at the major female characters in Shakespeare's plays and poems. Later chapters consider how these characters have been enacted on stage and in film, interpreted by critics and scholars, and reimagined by writers in our own time.

Shakespeare's Women and the Fin de Siècle Sophie Duncan, 2016-12-01 Shakespeare's Women and the Fin de Siècle illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them. By bringing together fin de siècle performances of Shakespeare and contemporary Victorian drama for the first time, this book illuminates the vital ways in which fin de siècle Shakespeare and contemporary Victorian theatre culture conditioned each other. Actresses' movements between Shakespeare and fin de siècle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de siècle repertory. Performances including Ellen Terry's Lady Macbeth, Madge Kendal's Rosalind, and Lillie Langtry's Cleopatra illuminate fin de siècle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings, Aestheticism, the suicide craze, and the rise of metropolitan department stores. If, as previous studies have shown, Shakespeare was everywhere in Victorian culture, Sophie Duncan explores the surprising ways in which late Victorian culture, from Dracula to pornography and from Ruskin to the suffragettes, inflected Shakespeare. Via a wealth of unpublished archival material, Duncan reveals women's creative networks at the fin de siècle and how Shakespearean performance traditions moved between actresses via little-studied performance genealogies. At the same time, controversial new stage business made fin de siècle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw. Increasingly, actresses' creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses. From a Salome-esque Juliet to a feminist Paulina, fin de siècle actresses created cultural legacies which Shakespeare in performance still negotiates today.

Shakespeare's Heroines Anna Murphy Jameson, 2005-09-26 First published in 1832, Shakespeare's Heroines is a unique hybrid of Shakespeare criticism, women's rights activism, and conduct literature. Jameson's collection of readings of female characters includes praise for unexpected role models as varied as Portia, Cleopatra, and Lady Macbeth; her interpretations of these and other characters portray intellect, passion, political ambition, and eroticism as acceptable aspects of women's behaviour. This inventive work of literary criticism addresses the problems of women's education and participation in public life while also providing insightful, original, and entertaining readings of Shakespeare's women. This Broadview Edition includes a critical introduction that places Shakespeare's Heroines in the context of Jameson's literary career and political life. Appendices include personal correspondence and other literary and political writings by Jameson, examples of eighteenth and nineteenth-century Shakespeare criticism, and selections from Victorian conduct books.

**Performing Shakespeare's Women** Paige Martin Reynolds, 2018-12-13 Shakespeare's women

rarely reach the end of the play alive Whether by murder or by suicide onstage or off female actors in Shakespeare's works often find themselves playing dead But what does it mean to play dead particularly for women actors whose bodies become scrutinized and anatomized by audiences and fellow actors who grossly gape on In what ways does playing Shakespeare's women when they are dead emblemize the difficulties of playing them while they are still alive Ultimately what is at stake for the female actor who embodies Shakespeare's women today dead or alive Situated at the intersection of the creative and the critical Performing Shakespeare's Women Playing Dead engages performance history current scholarship and the practical problems facing the female actor of Shakespeare's plays when it comes to playing dead on the contemporary stage and in a post feminist world This book explores the consequences of corpsing Shakespeare's women considering important ethical questions that matter to practitioners students and critics of Shakespeare today The Women of Shakespeare Louis Lewes, 1895 *The Shades of Shakespeare's Women* A. Laurie West, 1896 **The Loves of Shakespeare's Women** Susannah York, William Shakespeare, 2001 From a well known actress comes this fascinating anthology of Shakespeare's multifarious female characters *Shakespeare and Women* Phyllis Rackin, 2005-05-26 Shakespeare and Women situates Shakespeare's female characters in multiple historical contexts ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with them are staged In so doing this book seeks to challenge currently prevalent views of Shakespeare's women both the women he depicted in his plays and the women he encountered in the world he inhabited Chapter 1 A Usable History analyses the implications and consequences of the emphasis on patriarchal power male misogyny and women's oppression that has dominated recent feminist Shakespeare scholarship while subsequent chapters propose alternative models for feminist analysis Chapter 2 The Place's of Women in Shakespeare's World emphasizes the frequently overlooked kinds of social political and economic agency exercised by the women Shakespeare would have known in both Stratford and London Chapter 3 Our Canon Ourselves addresses the implications of the modern popularity of plays such as *The Taming of the Shrew* which seem to endorse women's subjugation arguing that the plays and the aspects of those plays that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences Chapter 4 Boys will be Girls explores the consequences for women of the use of male actors to play women's roles Chapter 5 The Lady's Reeking Breath turns to the sonnets the texts that seem most resistant to feminist appropriation to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of the essential misogyny of the Petrarchan tradition The final chapter Shakespeare's Timeless Women surveys the implication of Shakespeare's female characters in the process of historical change as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles serving in ever changing guises as models of an unchanging universal female nature **Women in Shakespeare** Alison Findlay, 2010-03-25 *Women in Shakespeare A Dictionary* is a comprehensive reference guide to

Shakespeare and women An A Z of over 350 entries explores the role of women within Shakespearean drama how women were represented on the Shakespearean stage and the role of women in Shakespeare s personal and professional lives

Women in Shakespeare examines in detail the language employed by Shakespeare in his representation of women in the full range of his poetry and plays and the implications these representations have for the position of women in Elizabethan and Jacobean society Women in Shakespeare is an ideal guide to Shakespeare s women for all students and scholars of Shakespeare

Women in Shakespeare Alison Findlay,2014-02-27 This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays Including over 350 entries Alison Findlay shows the role of women within Shakespearean drama their representations on the Shakespearean stage and their place in Shakespeare s personal and professional lives

Women's Re-visions of Shakespeare Marianne Novy,1990

*Women in the Age of Shakespeare* Theresa D. Kemp,2009-12-14 This book offers a look at the lives of Elizabethan era women in the context of the great female characters in the works of William Shakespeare Like the other entries in this fascinating series Women in the Age of Shakespeare shows the influence of the world William Shakespeare lived in on the worlds he created for the stage this time by focusing on women in the Elizabethan and Jacobean eras in general and in Shakespeare s works in particular Women in the Age of Shakespeare explores the ancient and medieval ideas that Shakespeare drew upon in creating his great comedic and tragic heroines It then looks at how these ideas intersected with the lived experiences of women of Shakespeare s time followed by a close look at the major female characters in Shakespeare s plays and poems Later chapters consider how these characters have been enacted on stage and in film interpreted by critics and scholars and re imagined by writers in our own time

*On Some of Shakespeare's Female Characters* Helena Faucit Martin,1887

**Shakespeare's Comedies of Love** Richard Paul Knowles,Karen Bamford,2008-01-01 Shakespeare s Comedies of Love is a tribute to Alexander Leggatt a critic who has shaped the way the world understands Shakespeare and his comedies

**Shakespeare's Women and the Fin de Siècle** Sophie Duncan,2016 Sophie Duncan illuminates iconoclastic performances of Shakespeare s heroines in late Victorian theatre through the celebrity commentary and careers of the actresses who played them Duncan draws on a wealth of archival material to explore the vital ways in which fin de siècle Shakespeare and Victorian theatre culture conditioned each other

**Shakespeare's Heroines** Anna Murphy Jameson,2005-09-26 First published in 1832 Shakespeare s Heroines is a unique hybrid of Shakespeare criticism women s rights activism and conduct literature Jameson s collection of readings of female characters includes praise for unexpected role models as varied as Portia Cleopatra and Lady Macbeth her interpretations of these and other characters portray intellect passion political ambition and eroticism as acceptable aspects of women s behaviour This inventive work of literary criticism addresses the problems of women s education and participation in public life while also providing insightful original and entertaining readings of Shakespeare s women This Broadview Edition includes a critical introduction that places

Shakespeare's Heroines in the context of Jameson's literary career and political life Appendices include personal correspondence and other literary and political writings by Jameson examples of eighteenth and nineteenth century Shakespeare criticism and selections from Victorian conduct books      *Shakespeare's Heroines* Mrs. Jameson (Anna), 1897

**Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins      **On Some of Shakespeare's Female Characters** lady Helena Saville Martin, 1899

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