



# Shakespeares Victorian Stage

**Sophie Duncan**



## **Shakespeare's Victorian Stage:**

*Shakespeare's Victorian Stage* Richard W. Schoch, 1998-08-20 This book explores the revivals of Shakespeare's history plays during the Victorian period as staged by the famous actor-manager Charles Kean. Between 1852 and 1859 Kean produced celebrated productions of Henry V, Henry VIII, King John, Macbeth, and Richard II, renowned for their unprecedented attention to antiquarian detail in sets, costumes, and properties, many of which are shown in the book's illustrations. These productions provided audiences with an unparalleled opportunity to participate in the Victorian obsession with history, especially of the medieval period. Using valuable primary sources, including promptbooks, scenic designs, costume sketches, and contemporary reviews, Richard Schoch places mid-Victorian attitudes towards the theatre in the context of major intellectual and political movements of the age. The book will be of interest to scholars and students of theatre history, Shakespeare studies, and Victorian culture.

*Shakespeare and the Victorian Stage* Richard Foulkes, 2008-11-06 The contributions to this book constitute a concerted account of the place of Shakespeare in the Victorian theatre and the cultural life of the country in the nineteenth century. They explore the changing styles of acting and staging used for Shakespeare's plays by Macready, Charles Kean, the Irvings, Ellen Terry, and Beerbohm Tree, and examine Shakespeare's influence on Victorian dramatists Sheridan Knowles, Albery, and W. S. Gilbert, and the relationship between the stage and the allied arts of painting (David Scott, the Pre-Raphaelites, and Alma Tadema) and music (Sullivan). During Queen Victoria's reign, Shakespeare's plays attracted new audiences from the court at Windsor to such rapidly expanding conurbations as Leicester and Sheffield. In France, Germany, Italy, and the New World, Shakespeare effectively became an ambassador of Britain's growing power and influence. The book develops a fascinating and well-illustrated account of these changes.

**Shakespeare, from Stage to Screen** Sarah Hatchuel, 2004-08-12 How is a Shakespearean play transformed when it is directed for the screen? In this 2004 book, Sarah Hatchuel uses literary criticism, narratology, performance history, psychoanalysis, and semiotics to analyse how the plays are fundamentally altered in their screen versions. She identifies distinct strategies chosen by film directors to appropriate the plays. Instead of providing just play-by-play or film-by-film analyses, the book addresses the main issues of theatre, film, and aesthetics, making such theories and concepts accessible before applying them to practical cases. Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 *King John* through the adaptations by Olivier, Welles, and Branagh to Taymor's 2000 *Titus* and beyond. This book is aimed at scholars, teachers, and students of Shakespeare and film studies, providing a clear and logical apparatus with which to examine Shakespearean screen adaptations.

*Victorian Shakespeare* Gail Marshall, Adrian Poole, 2003-10-09 What did the Victorians think of Shakespeare? The twelve essays gathered here offer some answers through close examination of works by leading nineteenth-century novelists, poets, and critics, including Dickens, Trollope, Eliot, Tennyson, Browning, and Ruskin. Shakespeare provided the Victorians with ways of thinking about the authority of the past, about the emergence of a

new mass culture about the relations between artistic and industrial production about the nature of creativity about racial and sexual difference and about individual and national identity

*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 And The Victorians* Adrian Poole, 2014-03-20 Adrian Poole examines the Victorian's obsession with Shakespeare his impact upon the era's consciousness and the expression of this in their drama novels and poetry The book features detailed discussion of the interpretations and applications of Shakespeare by major figures such as Dickens and Hardy Tennyson and Browning as well as those less well known

*Shakespeare and the Victorians* Stuart Sillars, 2013-11 Shakespeare and the Victorians explores the place of Shakespeare in Victorian culture and shows how the plays and the man became central to all levels of Victorian life and thought

*The Art of the Victorian Stage* Alfred Darbyshire, 1907

**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 si cle actresses created cultural legacies which Shakespeare in performance still negotiates today *Victorian Appropriations of Shakespeare* Robert Sawyer,2003 Swinburne it may also be used to promote more conservative policies and literary interpretations in other writers such as Robert Browning and Charles Dickens

*Shakespeare in the Victorian Periodicals* Kathryn Prince,2011-02-11 Based on extensive archival research Shakespeare in the Victorian Periodicals offers an entirely new perspective on popular Shakespeare reception by focusing on articles published in Victorian periodicals Shakespeare had already reached the apex of British culture in the previous century becoming the national poet of the middle and upper classes but during the Victorian era he was embraced by more marginal groups If Shakespeare was sometimes employed as an instrument of enculturation imposed on these groups he was also used by them to resist this cultural hegemony **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 *Shakespeare in the Nineteenth Century* Gail Marshall,2012-02-16 An illustrated collection of new essays with

valuable reference material on the performance and reception of Shakespeare s plays **Punch and Shakespeare in the Victorian Era** Alan R. Young,2007 The English humour magazine *Punch* or the *London Charivari* which first appeared in 1841 quickly became something of a national institution with a large and multi layered readership Though comic in tone *Punch* was deeply serious about upholding high literary and artistic standards about dealing with serious subject matter and about attempting to nurture its readers appreciation of the national drama and of Shakespeare s plays in particular The author s detailed examination of *Punch* s constant advocacy of Shakespeare reveals telling new evidence concerning the

ubiquitous presence of Shakespeare within Victorian culture New research in the Punch archives and elsewhere also reveals the identities of many of the Punch authors and artists The author shows how those who worked for Punch often subsumed their collective identities within the single persona of Mr Punch a fictional creation who repeatedly presents himself in both texts and graphics as a close friend and admirer of Shakespeare a man able to remind Victorian readers constantly of the supreme literary and moral values represented by Shakespeare's works

**Shakespeare's Boys** K. Knowles,2014-01-02 Shakespeare's Boys A Cultural History offers the first extensive exploration of boy characters in Shakespeare's plays examining a range of characters from across the Shakespearean canon in their original early modern contexts and surveying their subsequent performance histories on stage and screen from the Restoration until the present day

**Shakespeare among the Moderns** Richard L. Halpern,2018-09-05 Modernist writers critics and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious as Richard Halpern explains in this lively and provocative book The preoccupations of such high modernists as T S Eliot Wyndham Lewis and James Joyce set the tone for the critical reception of Shakespeare in the twentieth century Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy Halpern addresses such topics as imperialism and modernism's cult of the primitive the rise of mass culture modernist anti-Semitism and the aesthetic of the machine His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger and Shakespeare critics including Northrop Frye Cleanth Brooks Stephen Greenblatt and Stanley Cavell Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and ideological presuppositions on the plays The most enduring contribution of modernism Halpern suggests has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present Using modernist themes and approaches he constructs new readings of four Shakespeare plays

**Shakespeare and Modern Theatre** Michael Bristol,Kathleen McLuskie,Christopher Holmes,2005-07-08 The book gathers together a particularly strong line up of contributors from across the literary performative divide to examine the relationship between Shakespeare the culture industries modernism and live performance

*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

**Edinburgh Companion to Shakespeare and the Arts** Mark Thornton Burnett,2011-10-12 Explores the place of Shakespeare in relation to artistic practices and activities past and present This substantial reference work explores the place of Shakespeare in relation to cultural processes that take in publishing exhibiting performing reconstructing and disseminating The 30 newly commissioned chapters are divided into 6 sections Shakespeare and the Book Shakespeare and Music Shakespeare on Stage and in Performance Shakespeare and Youth Culture Shakespeare Visual and Material Culture Shakespeare Media and Culture Each chapter provides both a

synthesis and a discussion of a topic informed by current thinking and theoretical reflection     The New Cambridge Companion to Shakespeare Margreta De Grazia, Stanley Wells, 2010-03-25 Written by a team of leading international scholars this Companion is designed to illuminate Shakespeare's works through discussion of the key topics of Shakespeare studies Twenty one essays provide lively and authoritative approaches to recent scholarship and criticism for readers keen to expand their knowledge and appreciation of Shakespeare The book contains stimulating chapters on traditional topics such as Shakespeare's biography and the transmission of his texts Individual readings of the plays are given in the context of genre as well as through the cultural and historical perspectives of race sexuality and gender and politics and religion Essays on performance survey the latest digital media as well as stage and film Throughout the volume contributors discuss Shakespeare in a global as well as a national context a dramatist with a long and constantly mutating history of reception and performance

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