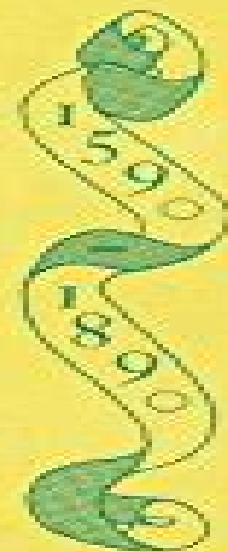
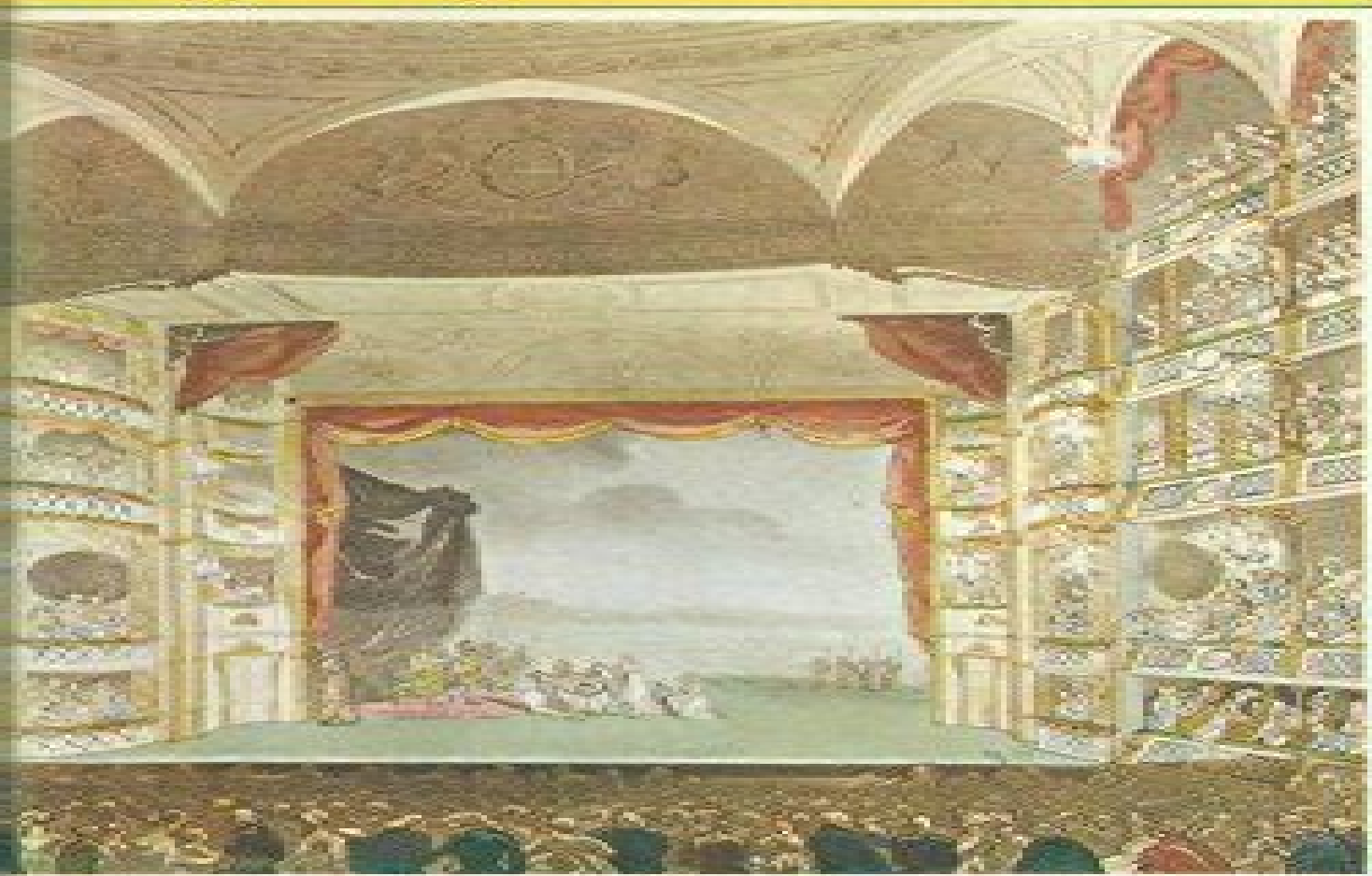


EYEWITNESSES *of* SHAKESPEARE

First Hand Accounts of Performances
1590-1890



GĀMINI SALGĀDO

Eyewitnesses Of Shakespeare First Hand Accounts Of Performances 1590 1890

Susan Snyder



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Shakespeare's Original Stage Conditions and their Afterlives across the Globe Yu Jin Ko,2024-09-06 This book brings together two separate fields by combining a study of Shakespeare's original stage conditions with an exploration of his plays in performance across the globe. The book contributes new insights into how early modern stage conditions shaped the writing, production and reception of Shakespeare's plays but takes the further step of examining how original stage conditions re-emerge not only in Globe replicas like the London Globe but in unexpected and sometimes unconscious reconfigurations in adaptations and productions from around the world: film versions of Othello from Mexico to India that take dancing cues and anxieties about dance from the play and centralize dance; Korean adaptations for the madang or yard that reimagine Shakespeare's theatrical spaces and their relationships to audiences; Noh reimaginings on film and onstage that foreground the theatrical; a teen film remake of Othello that raises questions about how blackness is figured today and on Shakespeare's stage among others. By studying original stage conditions and their global afterlives, the book illuminates how global productions negotiate historical and cultural differences and thereby paradoxically engage with the cultural specificities of the present.

A Short History of Shakespeare in Performance Richard Schoch,2021-05-13 This short history of Shakespeare in global performance from the re-opening of London theatres upon the restoration of the monarchy in 1660 to our present multicultural day provides a comprehensive overview of Shakespeare's theatrical afterlife and introduces categories of analysis and understanding to make that afterlife intellectually meaningful. Written for both the advanced student and the practicing scholar, this work enables readers to situate themselves historically in the broad field of Shakespeare performance studies and equips them with analytical tools and conceptual frameworks for making their own contributions to the field.

Shakespeare's World of Death Richard Courtney,1995 Shakespeare's World of Death discusses Romeo and Juliet, Julius Caesar and Hamlet.

Richard III: A Critical Reader Annaliese Connolly,2013-10-24 Charting the ruthless rise and fall of the villainous king Richard III remains one of Shakespeare's most enduringly discussed and oft-performed plays. Assembled by leading scholars, this guide provides a comprehensive survey of major issues in the contemporary study of the play. Throughout the book, survey chapters explore such issues as the play's critical reception from Dr Johnson to postmodern readings in the 21st century; the performance history of the play from Shakespeare's day to more recent stagings by Laurence Olivier and Ian McKellen; key themes in current scholarship from disability to gender and nationalism; Richard III on film, including Al Pacino's *Looking for Richard*; *Richard III: A Critical Guide* also includes a complete guide to resources available on the play, including critical editions, online resources and an annotated bibliography, and how they might be used to aid both the teaching and study of Shakespeare's play.

Antony and Cleopatra Bridget Escolme,2006-03-29 This handbook offers a way in to reading Anthony and Cleopatra theatrically. Through analyses of key

productions an account of the historical conditions in which the play was first produced and a scene by scene account of how the play might be approached in performance this book focuses on the challenges of staging the notorious lovers

Rosalind Angela Thirlwell, 2017-03-07 Played by a boy actor in 1599 Rosalind is a girl who gets into men's clothes so that she can investigate the truth about love Both male and female imaginary and real her intriguing duality gives her a special role This highly original biography of Rosalind contains exclusive new interviews with Juliet Rylance Sally Scott Janet Suzman Juliet Stevenson Michelle Terry award winning director Blanche McIntyre as well as insights from Michael Attenborough Kenneth Branagh Greg Doran Rebecca Hall Adrian Lester Pippa Nixon Vanessa Redgrave and Fiona Shaw Exploring the fictitious life and the many after lives of Rosalind Angela Thirlwell delves into the character's perennial influence on drama fiction and art For any fan of the theater this book ranges far and wide across the Elizabethan world sexual politics autobiography and filmography bringing Shakespeare's immortal heroine to new and vivid life **Great Shakespeare**

Actors Stanley Wells, 2015-04-23 Great Shakespeare Actors offers a series of essays on great Shakespeare actors from his time to ours starting by asking whether Shakespeare himself was the first the answer is No and continuing with essays on the men and women who have given great stage performances in his plays from Elizabethan times to our own They include both English and American performers such as David Garrick Sarah Siddons Charlotte Cushman Ira Aldridge Edwin Booth Henry Irving Ellen Terry Edith Evans Laurence Olivier John Gielgud Ralph Richardson Peggy Ashcroft Janet Suzman Judi Dench Ian McKellen and Kenneth Branagh Individual chapters tell the story of their subjects careers but together these overlapping tales combine to offer a succinct actor centred history of Shakespearian theatrical performance Stanley Wells examines what it takes to be a great Shakespeare actor and then offers a concise sketch of each actor's career in Shakespeare an assessment of their specific talents and claims to greatness and an account drawing on contemporary reviews biographies anecdotes and for some of the more recent actors the author's personal memories of their most notable performances in Shakespeare roles **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 Winter's Tale** William

Shakespeare, 2009-04-14 One of the last plays Shakespeare penned on his own *The Winter's Tale* is a transcendent work of death and rebirth exploring irrational sexual jealousy the redemptive world of nature and the magical power of art Under the editorial supervision of Jonathan Bate and Eric Rasmussen two of today's most accomplished Shakespearean scholars this Modern Library series incorporates definitive texts and authoritative notes from William Shakespeare Complete Works Each play includes an Introduction as well as an overview of Shakespeare's theatrical career commentary on past and current productions based on interviews with leading directors actors and designers scene by scene analysis key facts about the work a chronology of Shakespeare's life and times and black and white illustrations Ideal for students theater professionals and general readers these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty first century

King Lear Andrew Hiscock, Lisa Hopkins, 2011-06-23 *King Lear* is one of Shakespeare's most performed and studied plays seen as one of the most significant and universal tragedies of all time This guide introduces the play's critical and performance history including notable stage productions alongside TV film and radio versions 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 Comedy of Errors Robert S. Miola, 2013-07-04 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors* Miola's edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play's debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals newspapers and other sources This collection brings together these essays for the first time

The Tragedy of King Lear William Shakespeare, 1992-10-15 *King Lear* banishes his favorite daughter when she speaks out against him Little does he know that the two other daughters who praise him are actually plotting against him New ed

Shakespeare and Marx Gabriel Egan, 2004-09-30 Marxist cultural theory underlies much teaching and research in university departments of literature and has played a crucial role in the development of recent theoretical work Feminism New Historicism cultural materialism postcolonial theory and queer theory all draw upon ideas about cultural production which can be traced to Marx and significantly each also has a special relation with Renaissance literary studies This book explores the past and continuing influence of Marx's ideas in work on Shakespeare Marx's ideas about cultural production and its relation to economic production are clearly explained together with the standard terminology and concepts such as base superstructure ideology commodity fetishism alienation and reification The influence

of Marx's ideas on the theory and practice of Shakespeare criticism and performance is traced from the Victorian age to the present day. The continuing importance of these ideas is illustrated via new Marxist readings of *King Lear*, *Hamlet*, *The Merchant of Venice*, *Timon of Athens*, *The Comedy of Errors*, *All's Well that Ends Well* and *The Winter's Tale*. **Emotional Excess on the Shakespearean Stage** Bridget Escolme, 2013-12-16 *Emotional Excess on the Shakespearean Stage* demonstrates the links made between excess of emotion and madness in the early modern period. It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre. It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past its characters must be just like us. The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long or angry to the point of irrationality, people who laugh when they shouldn't or make their audiences do so, people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad. It is about moments in the theatre when excessive emotion is rewarded and applauded and about moments when the expression of emotion is in excess of what is socially acceptable, embarrassing, shameful, unsettling or insane. The book explores the broader cultures of emotion that produce these theatrical moments and the theatre's role in regulating and extending the acceptable expression of emotion. It is concerned with the acting of excessive emotion and with acting emotion excessively. And it asks how these excesses are produced or erased, give pleasure or pain in versions of early modern drama in theatre, film and television today. Plays discussed include *Hamlet*, *Romeo and Juliet*, *The Spanish Tragedy*, *Twelfth Night*, *Much Ado About Nothing*, *Measure for Measure* and *Coriolanus*. *Antony and Cleopatra* Yashdip S. Bains, 2013-07-04 This volume is a comprehensive overview of scholarship on this play. It includes chapters on criticism, sources and background, textual studies, bibliographies, editions and translations. Also covered are the stage history and major productions of the play and films, music, television and adaptations and synopses. **Othello** Susan Snyder, 2015-04-10 Originally published in 1988, selections here are organised chronologically, looking at both theatrical commentary and literary criticism. The organisation brings out the shifts in emphasis as each generation reinvents Shakespeare and *Othello* by the questions asked, those not asked and the answers given. Chapters cover the theme of heroic action, Iago's motivation, guilt and jealousy and obsession. Some entries from the world of theatre delve into the portrayal of the Moor, Desdemona and Iago from the 1940s on. Authors include A. C. Bradley, William Hazlitt, Ellen Terry, Konstantin Stanislavsky, Helen Gardner and Edward A. Snow. [Adapting King Lear for the Stage](#) Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time, Lynne Bradley argues for restoring a sense of historicity to the study of adaptation. Bradley compares Nahum Tate's *History of King Lear* (1681), adaptations by David Garrick in the mid-eighteenth century and nineteenth-century Shakespeare burlesques to twentieth-century theatrical rewritings of *King Lear* and suggests latter-day adaptations should be viewed as a unique genre.

that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley's *King Lear's Wife* 1913 Edward Bond's *Lear* 1971 Howard Barker's *Seven Lears* 1989 and the Women's Theatre Group's *Lear's Daughters* 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

Othello: The State of Play Lena Cowen Orlin, 2014-04-24

Othello has a long history of provoking profound emotion in its audiences and readers This freeze frame volume showcases current debates and ideas about the play's provocative effects Each chapter has been carefully selected for its originality and relevance to the needs of students teachers and researchers Key issues and themes include Gender Love and Desire Race Ethnicity and Difference Social Relations Status and Ambition Tragedy Comedy and Parody Language Expression and Characterization All the essays offer new perspectives and combine to give readers an up to date understanding of what's exciting and challenging about *Othello* The approach based on an individual play unlike that of topic based series reflects how Shakespeare is most commonly studied and taught

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