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Women Making Shakespeare

Text, Reception and Performance

EDITED BY GORDON McMULLAN, LENA COWEN ORLIN AND VIRGINIA MASON VAUGHAN



Women Making Shakespeare Text Reception And Performance Arden Shakespeare

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Women Making Shakespeare Text Reception And Performance Arden Shakespeare:

Women Making Shakespeare Gordon McMullan,Lena Cowen Orlin,Virginia Mason Vaughan,2013-11-21 Women Making Shakespeare presents a series of 20 25 short essays that draw on a variety of resources including interviews with directors actors and other performance practitioners to explore the place or constitutive absence of women in the Shakespearean text and in the history of Shakespearean reception the many ways women working individually or in communities have shaped and transformed the reception performance and teaching of Shakespeare from the 17th century to the present The book highlights the essential role Shakespeare s texts have played in the historical development of feminism Rather than a traditional collection of essays Women Making Shakespeare brings together materials from diverse resources and uses diverse research methods to create something new and transformative Among the many women s interactions with Shakespeare to be considered are acting whether on the professional stage in film on lecture tours or in staged readings editing teaching academic writing and recycling through adaptations and appropriations film novels poems plays visual arts

Women Making Shakespeare Gordon McMullan,Lena Cowen Orlin,Virginia Mason Vaughan, Women Making Shakespeare presents a series of 20 25 short essays that draw on a variety of resources including interviews with directors actors and other performance practitioners to explore the place or constitutive absence of women in the Shakespearean text and in the history of Shakespearean reception the many ways women working individually or in communities have shaped and transformed the reception performance and teaching of Shakespeare from the 17th century to the present

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

Shakespeare's 'Lady Editors' Molly G. Yarn,2021-12-09 This bold and compelling revisionist history tells the remarkable story of the forgotten lives and labours of Shakespeare s women editors

[Shakespeare's Women and the Fin de Siècle](#) Sophie Duncan,2016-12-01 Shakespeare s Women and the Fin de Si cle 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 si cle 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 *Salomé*-esque Juliet to a feminist Paulina, fin de siècle actresses created cultural legacies which Shakespeare in performance still negotiates today.

Liber amicorum H. R. Woudhuysen Daniel Starza

Smith, Hazel Wilkinson, 2024-10-09. *Liber amicorum H. R. Woudhuysen*: a Bibliographical Tribute is a Festschrift for Henry Woudhuysen, one of the most senior and influential early modernists, book historians and scholarly editors of his day, who retires as Rector of Lincoln College, Oxford, in 2024. It brings together essays by friends and colleagues spanning some 500 years of literary history with a strong focus on texts and the people who produce them.

Journal of Dramatic Theory and Criticism, 2016. *Shakespeare and the Gods* Virginia Mason Vaughan, 2019-01-24. *Shakespeare and the Gods* examines Shakespeare's many allusions to six classical gods: Jupiter, Diana, Venus, Mars, Hercules and Ceres that enhance his readers' and audiences' understanding and enjoyment of his work. Vaughan explains their historical context from their origins in ancient Greece to their appropriation in Rome and their role in medieval and early modern mythography. The book also illuminates Shakespeare's classical allusions by comparison to the work of contemporaries like Edmund Spenser, Ben Jonson and Thomas Heywood and explores allusive patterns that repeat throughout Shakespeare's canon. Each chapter concludes with a more focused reading of one or two plays in which the god appears or serves as an underlying motif. *Shakespeare and the Gods* highlights throughout the gods' participation in western constructions of gender as well as classical myth's role in changing attitudes toward human violence and sexuality.

Cahiers Élisabéthains, 2008. *tudes sur la pr renaissance et la renaissance anglaises*

The Shakespeare Newsletter Louis Marder, 1993

Shakespeare Quarterly, 2004

TLLS, the *Times Literary Supplement*, 1980

Subject Guide to Books in Print, 1991

Musical Magazine and Musical Courier, 1903

Shakespearean Criticism, 1984

The Athenaeum, 1889

Forthcoming Books Rose Arny, 1997-12

Shakespeare's Authentic Performance Texts Graham Watts, 2015-01-24 When we pick up a copy of a Shakespeare play we assume that we hold in our hands an original record of his writing. We don't. Present day printings are an editor's often subjective version of the script. Around 25 percent of any Shakespeare play will have been altered and this creates an enormous amount of confusion. The only authentic edition of Shakespeare's works is the First Folio published by his friends and colleagues in 1623. This volume makes the case for printing and staging the plays as set in the First Folio which preserved actor cues that helped players understand and perform their roles. The practices of modern editors are critiqued. Also included are sections on analyzing and acting the text, how a complex character can be created using the First Folio and a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors. In conclusion all of the findings are applied to Measure for Measure. **Drama** , 1985 **Reedy's Mirror** William Marion Reedy, 1916

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