

THE ARDEN SHAKESPEARE



... does your Honor for this
Ham. I humbly thanke you
Ophe. My Lord, I haue Rem
at I haue longed long to re-
... there.



Women Making Shakespeare

Text, Reception and Performance

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



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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).

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Making Shakespeare Gordon McMullan, Lena Cowen Orlin, Virginia Mason Vaughan, 2013-12-02 *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).

The Arden Handbook of Shakespeare and Early Modern Drama Michelle M. Dowd, Tom Rutter, 2022-12-15 How does our understanding of early modern performance culture and identity change when we decentre Shakespeare? And how might a more inclusive approach to early modern drama help enable students to discuss a range of issues including race and gender in more productive ways? Underpinned by these questions, this collection offers a wide-ranging authoritative guide to research

on drama in Shakespeare's England mapping the variety of approaches to the context and work of Shakespeare and his contemporaries. By paying attention to repertory performance in and beyond playhouses, modes of performance and lost and less studied plays, the handbook reshapes our critical narratives about early modern drama. Chapters explore early modern drama through a range of cultural contexts and approaches from material culture and emotion studies to early modern race work and new directions in disability and trans studies as well as contemporary performance. Running through the collection is a shared focus on contemporary concerns with contributors exploring how race, religion, environment, gender, and sexuality animate 16th and 17th century drama and crucially the questions we bring to our study, teaching, and research of it. The volume includes a ground-breaking assessment of the chronology of early modern drama, a survey of resources, and an annotated bibliography to assist researchers as they pursue their own avenues of inquiry. Combining original research with an account of the current state of play, *The Arden Handbook of Shakespeare and Early Modern Drama* will be an invaluable resource both for experienced scholars and for those beginning work in the field.

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25

The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide-ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience, and the archive; the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build. A central section of research-focused essays offers case studies of present areas of enquiry from new approaches to space, bodies, and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors, writers, actors, producers, and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges, and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts; a guide to research methods and problems; a chronology of major publications and events; an introduction to resources for study of the field; and a substantial annotated bibliography.

The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries; a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance.

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

Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars Heidi Craig,2023-03-09 Focusing on the production and reception of drama during the theatre closures of 1642 to 1660 Heidi Craig shows how the death of contemporary theatre in fact gave birth to English Renaissance drama as a critical field While the prohibition on playing in many respects killed the English stage drama thrived in print with stationers publishing unprecedented numbers of previously unprinted professional plays vaunting playbooks ties to the receding theatrical past Marketed in terms of novelty and nostalgia plays unprinted before 1642 gained new life Stationers also anatomized the whole corpus of English drama printing the first anthologies and comprehensive catalogues of drama Craig captures this crucial turning point in English theatre history with chapters on royalist nostalgia clandestine theatrical revivals dramatic compendia and the mysteriously small number of Shakespeare editions issued during the period as well as a new incisive reading of Beaumont and Fletcher s A King and No King *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 *The Routledge Anthology of British Women Playwrights, 1777-1843* Thomas C. Crochunis,Michael E. Sinatra,2019-06-10 The Routledge Anthology of British Women Playwrights 1777 1843 brings together ten eclectic plays by female dramatists and writers to stimulate a rich discussion of women writing and theatre history Ranging through tragedy comedy musical theatre and mixed genre texts this volume celebrates the breadth and experimental spirit of women s eighteenth and nineteenth century dramatic writing Each play is accompanied by an introductory essay that addresses its sociopolitical and theatrical contexts and outlines its performance and reception history The selections included here invite teachers and their students to study particular works by authors of note but also to consider the differences between works written for page and stage While many of the plays are recognizable as published dramas they have been placed alongside textual artifacts that suggest plays or theatrical events of which no definitive record exists as well as supplementary materials that invite teachers to engage their students in exploring women s dramatic writing in this era Organized in chronological order The Routledge Anthology of British Women Playwrights 1777 1843 traces a history of women s writing across genres and styles offering an invaluable resource to students and teachers alike **Shakespeare Scholars in Conversation** Michael P.

Jensen,2019-07-29 Twenty four of today s most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon Generations of Women Historians Hilda L. Smith,Melinda S. Zook,2018-07-11 This collection focuses on generations of early women historians seeking to identify the intellectual milieu and professional realities that framed their lives It moves beyond treating them as simply individuals and looks to the social and intellectual forces that encouraged them to study history and at the same time would often limit the reach and define the nature of their study This collection of essays speaks to female practitioners of history over the past four centuries that published original histories some within a university setting and some outside By analysing the values these early women scholars faced readers can understand the broader social values that led women historians to exist as a unit apart from the career path of their male colleagues 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 si cle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses movements between Shakespeare and fin de si cle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de si cle repertory Performances including Ellen Terry s Lady Macbeth Madge Kendal s Rosalind and Lillie Langtry s Cleopatra illuminate fin de si cle 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 si cle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de si cle 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 **Remediating Shakespeare in the Eighteenth and Nineteenth Centuries** Howard Marchitello,2019-07-01 Remediating Shakespeare in the Eighteenth

and Nineteenth Centuries analyzes literary remediations of Shakespeare's works particularly those written for young readers. This book explores adaptations, revisions, and reimaginings by Lewis Theobald, the Bowdlers, the Lambs, and Mary Cowden Clarke among others to provide a theoretical account of the poetics and practices of remediating literary texts. Considering the interplay between the historical fascination with Shakespeare and these practices of adaptation, this book examines the endless attempt to mediate our relationship to Shakespeare. Howard Marchitello investigates the motivations behind various forms of remediation, ultimately expanding theories of literary adaptation and appropriation. Shakespeare Survey 74 Emma Smith, 2021-09. Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948, Survey has published the best international scholarship in English, and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme or play or group of plays; each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances. The theme for Volume 74 is Shakespeare and Education. The complete set of Survey volumes is also available online at <https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey>. This fully searchable resource enables users to browse by author, essay, and volume, search by play, theme, and topic, and save and bookmark their results. **Celebrating Shakespeare** Clara Calvo, Coppélia Kahn, 2015-11-19. On the 400th anniversary of Shakespeare's death, this collection opens up the social practices of commemoration to new research and analysis. An international team of leading scholars explores a broad spectrum of celebrations, showing how key events such as the Easter Rising in Ireland, the Second Vatican Council of 1964, and the Great Exhibition of 1851 drew on Shakespeare to express political agendas. In the USA, commemoration in 1864 counted on him to symbolise unity transcending the Civil War, while the First World War pulled the 1916 anniversary celebration into the war effort, enlisting Shakespeare as patriotic poet. The essays also consider how the dream of Shakespeare as a rural poet took shape in gardens, how cartoons challenged the poet's elite status, and how statues of him mutated into advertisements for gin and Disney cartoons. Richly varied illustrations supplement these case studies of the diverse, complex, and contradictory aims of memorialising Shakespeare. Women and Shakespeare's Cuckoldry Plays Cristina León Alfar, 2017-02-10. How does a woman become a whore? What are the discursive dynamics making a woman a whore? And more importantly, what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfar pursues these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to and rule over women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds masculine privileges in marriage, and signify a discursive shift.

that constitutes the site of agency within a system of oppression that ought to prohibit such agency That women s agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts In what Alfar calls Shakespeare s cuckoldry plays women s rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to shift it as women take control of and replace sexual slander with their own narratives of marital betrayal Shakespeare Survey 74 Emma Smith,2021-09-16 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 74 is Shakespeare and Education The complete set of Survey volumes is also available online at <https://www.cambridge.org/core> what we publish collections/shakespeare/survey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results **Staging Female**

Characters in Shakespeare's English History Plays Hailey Bachrach,2023-11-22 Hailey Bachrach reveals how Shakespeare used female characters in deliberate and consistent ways across his history plays Illuminating these patterns she helps us understand these characters not as incidental or marginal presences but as a key lens through which to understand Shakespeare s process for transforming history into drama Shakespeare uses female characters to draw deliberate attention to the blurry line between history and fiction onstage bringing to life the constrained but complex position of women not only in the past itself but as characters in depictions of said past In Shakespeare s historical landscape female characters represent the impossibility of fully recovering voices the record has excluded and the empowering potential of standing outside history that Shakespeare can only envision by drawing upon the theatre s material conditions This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details *The Palgrave Handbook of Shakespeare's Queens* Kavita Mudan Finn,Valerie Schutte,2018-07-20 Of Shakespeare s thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare s career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter s Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of

Shakespeare and queenship studies Winner of the 2020 Royal Studies Journal book prize **Women's Amateur Theatre in Rural Britain, 1919-1945** Bonnie White, 2023-11-30 Women's Amateur Theatre in Rural Britain is the first book length study of the National Federation of Women's Institutes amateur drama groups which served as an umbrella organisation for women's amateur drama This work addresses a key historical gap by covering the activities lives and labour of women in rural England Wales and Scotland It challenges gender based assumptions about the value of women's amateur theatre highlighting the need for leisure opportunities and social connections in rural villages The rapid expansion of women's amateur drama groups is assessed in conjunction with major developments of the period including the effect of post 1918 reconstruction efforts in rural regions the revaluation of informal adult education schemes the law's influences and restrictions on amateur performances and the impact of the Second World War on the ability of the Women's Institutes to carve out a space for all women's drama groups that empowered women through education and skill building programmes to aid in personal and community development The broad scope of this research will appeal to undergraduates postgraduates scholars and non specialists interested in cultural history and the lives of rural women after the First World War

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