

CLASSIC REPRINT SERIES

SHAKESPEARE'S HEROES ON THE STAGE



by
Charles C. L. Dingate

Forgotten Books

Where Shakespeare Stage Classic Reprint

Ernest Edward Kellett



Where Shakespeare Stage Classic Reprint:

Shakespeare's Visual Theatre Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter's Tale Spring and Winter in Love's Labour's Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare's time *A Book of Cambridge Verse (Classic Reprint)* Ernest Edward Kellett, 2018-02-02 Excerpt from A Book of Cambridge Verse Nevertheless after all deductions have been made how much true poetry is yet left He must be hard to please who cannot find intense enjoyment in the Eclogues of Phineas Fletcher in Cowley's epitaph on Harvey in the Miltonic stanzas of Gray's Installation Ode in a score of other pieces grave quaint or classical in their allusive ness of phrasing Especially grateful must we be to the number of poets of exquisite feeling and easy mastery of form who during the last fifty or sixty years have enriched the language with delicate and elegant verse from which it has been only too difficult to choose because its quantity is so great and its merit so even Of this we trust we have given a tolerably adequate selection but it would have been easy to multiply it fourfold About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works The Routledge Research Companion to Shakespeare and Classical Literature Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide ranging and ambitiously conceived Research Companion contributors explore Shakespeare's relationship to the classic in two broad senses The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic arguably the classic of modern world literature and drama The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading translation and imitation Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up

through the nineteenth and even well into the twentieth century Second and no less central is the idea of classics as such that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change The volume s organizing insight is that as Shakespeare was made a classic in this second antiquarian sense his work s reception has more and more come to resemble that of classics in the first sense of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts growing remoteness from ordinary life language and consciousness The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare s writing They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today s Shakespearean classrooms Adapting Western Classics for the Chinese Stage Shouhua Qi,2018-08-06

Adapting Western Classics for the Chinese Stage presents a comprehensive study of transnational transcultural and translingual adaptations of Western classics from the turn of the twentieth century to present day China in the age of globalization Supported by a wide range of in depth research this book Examines the complex dynamics between texts both dramatic and socio historical contexts both domestic and international and intertexts Western classics and their Chinese reinterpretations in huaju and or traditional Chinese xiqu Contemplates Chinese adaptations of a range of Western dramatic works including Greek English Russian and French Presents case studies of key Chinese adaptation endeavors including the 1907 adaptation of Uncle Tom s Cabin by the Spring Willow Society and the 1990 adaptation of Hamlet by Lin Zhaohua Lays out a history of uneasy convergence of East and West complicated by tensions between divergent sociopolitical forces and cultural proclivities Drawing on disciplines and critical perspectives including theatre and adaptation studies comparative literature translation studies reception theory post colonialism and intertextuality this book is key reading for students and researchers in any of these fields **Shakespeare and the Classical Tradition** Lewis Walker,2019-05-24 This

bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

Shakespeare, Sex and the Print Revolution Gordon Williams,2000-12-01 This book investigates how the sexual element in Shakespeare s works is complicated and compromised by the impact of print Whether the issue is one of censorship and evasion or sexual redefinition the fact that Shakespeare wrote in the first century of popular print is crucial Out of the newly accessible classical canon he creates a reconstituted idea of the sexual temptress and out of the Counter Reformation

propaganda he fashions his own complex thinking about the prostitute Shakespeare's theatrical scripts meeting ground from the spoken and written word contribute powerfully to those socio sexual debates which had been re energized by print

How the Classics Made Shakespeare Jonathan Bate, 2020-10-13 This book grew from the inaugural E H Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London under the title Ancient Strength Shakespeare and the Classical Tradition Preface page ix *Shakespeare's Dramatic*

Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's Dramatic Persons focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

From Performance to Print in Shakespeare's England P. Holland, S. Orgel, 2006-01-26 What can the printed texts of plays from Shakespeare's time say about performance How have printed plays been read and interpreted This collection of essays considers the evidence of early modern printed plays and their histories of production and reception examining a wide variety of cases from early performance to the psychology of Hamlet

The Globe in Print Stephen Orgel, 2024-06-24 How did the popular drama of Shakespeare's age become literature Every work that has survived from the theater of past ages has gone through some editorial process to make it available to readers The book of the play is not the play on the stage returning it to the stage for modern audiences is not a simple or straightforward process nor can we simply read backwards from the texts that have come down to us to deduce what Shakespeare's or Jonson's or Aristophanes's or Sophocles's audiences saw Editorial efforts since the first folio of 1623 have attempted to establish a correct final text of Shakespeare's plays as the folio promises the true original copies Yet the text in the theater changed constantly as the actors adapted the plays to take into account their changing audiences The publisher of the folio of Beaumont and Fletcher's plays in 1647 acknowledges that his texts include more than the plays on the stage all that was acted and all that was not In performance the play at the Globe was not the play at court nor was any play the same when it was revived in a subsequent season Moreover performances always involved improvisation on the part of the actors and the continual response often vocal and energetic of the audience This book is about what happens to plays when they

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