

Shakespeare And Women Oxford Shakespeare Topics

[#Shakespearean women](#) [#female characters Shakespeare](#) [#gender roles Shakespeare](#) [#Oxford Shakespeare Topics](#) [#Shakespeare literary analysis](#)

Delve into the complex and compelling portrayals of Shakespearean women across his celebrated plays. This Oxford Shakespeare Topic offers in-depth literary analysis of female characters Shakespeare crafted, exploring gender roles Shakespeare presented and their enduring relevance. Understand the varied interpretations and critical perspectives on the women who shaped his dramatic worlds.

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Shakespeare and Women

'Shakespeare and Women' challenges a number of current assumptions about Shakespeare and women. It argues that the current scholarly emphasis on patriarchal power, male misogyny, and women's oppression may tell us more about ourselves than about the world Shakespeare inhabited and the worlds he created in his plays.

Shakespeare and Women

Shakespeare and Women situates Shakespeare's female characters in multiple historical contexts, ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with them are staged. In so doing, this book seeks to challenge currently prevalent views of Shakespeare's women-both the women he depicted in his plays and the women he encountered in the world he inhabited. Chapter 1, 'A Usable History', analyses the implications and consequences of the emphasis on patriarchal power, male misogyny, and women's oppression that has dominated recent feminist Shakespeare scholarship, while subsequent chapters propose alternative models for feminist analysis. Chapter 2, 'The Place(s) of Women in Shakespeare's World', emphasizes the frequently overlooked kinds of social, political, and economic agency exercised by the women Shakespeare would have known in both Stratford and London. Chapter 3, 'Our Canon, Ourselves', addresses the implications of the modern popularity of plays such as *The Taming of the Shrew* which seem to endorse women's subjugation, arguing that the plays-and the aspects of those plays-that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences. Chapter 4, 'Boys will be Girls', explores the consequences for women of the use of male actors to play women's roles. Chapter 5, 'The Lady's Reeking Breath', turns to the sonnets, the texts that seem most resistant to feminist appropriation, to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of

the essential misogyny of the Petrarchan tradition. The final chapter, 'Shakespeare's Timeless Women', surveys the implication of Shakespeare's female characters in the process of historical change, as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles, serving in ever-changing guises as models of an unchanging, universal female nature.

Shakespeare and Outsiders

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book traces Shakespeare's portrayal of outsiders in some of his most famous plays. Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays—Othello, Shylock, Malvolio, Katherine (the 'Shrew'), Edmund, Caliban, and many others. Marked as different and regarded with hostility by some in their society, many of these characters have become icons of group identity. While many critics use the term 'outsider,' this is the first book to analyse it as a relative identity and not a fixed one, a position that characters move into and out of, to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are, and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender, age, poverty, illegitimate birth, psychology, morality, and other issues. Are male characters who love other men outsiders for that reason in Shakespeare? How is the suspicion of women presented differently than suspicion of racial or religious outsiders? How do the speeches in which various outsiders stand up for the rights of their group compare? Can an outsider be admired? How and why do the plays shift sympathy for or against outsiders? How and why do they show similarities between outsiders and insiders? With chapters on Merchant of Venice, Twelfth Night, Othello, King Lear, The Tempest, and women as outsiders and insiders, this book considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on stage and screen.

Shakespeare's Sonnets

The sonnets are among the most accomplished and fascinating poems in the English language. They are central to an understanding of Shakespeare's work as a poet and poetic dramatist, and while their autobiographical relevance is uncertain, no account of Shakespeare's life can afford to ignore them. So many myths and superstitions have arisen around these poems, relating for example to their possible addressees, to their coherence as a sequence, to their dates of composition, to their relation to other poetry of the period and to Shakespeare's plays, that even the most naïve reader will find it difficult to read them with an innocent mind. Shakespeare's Sonnets dispels the myths and focuses on the poems. Considering different possible ways of reading the Sonnets, Wells and Edmondson place them in a variety of literary and dramatic contexts--in relation to other poetry of the period, to Shakespeare's plays, as poems for performance, and in relation to their reception and reputation. Selected sonnets are discussed in depth, but the book avoids the jargon of theoretical criticism. Shakespeare's Sonnets is an exciting contribution to the Oxford Shakespeare Topics, ideal for students and the general reader interested in these intriguing poems.

Shakespeare and Material Culture

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. What is the significance of Shylock's ring in The Merchant of Venice? How does Shakespeare create Gertrude's closet in Hamlet? How and why does Ariel prepare a banquet in The Tempest? In order to answer these and other questions, Shakespeare and Material Culture explores performance from the perspective of the material conditions of staging. In a period just starting to be touched by the allure of consumer culture, in which objects were central to the way gender and social status were experienced but also the subject of a palpable moral outrage, this book argues that material culture has a particularly complex and resonant role to play in Shakespeare's employment of his audience's imagination. Chapters address how props and costumes work within the drama's dense webs of language - how objects are invested with importance and how their worth is constructed through the narratives which surround them. They analyse how Shakespeare constructs rooms on the stage from the interrelation of props, the description of interior spaces and the dynamics

between characters, and investigate the different kinds of early modern practices which could be staged - how the materiality of celebration, for instance, brings into play notions of hospitality and reciprocity. *Shakespeare and Material Culture* ends with a discussion of the way characters create unique languages by talking about things - languages of faerie, of madness, or of comedy - bringing into play objects and spaces which cannot be staged. Exploring things both seen and unseen, this book shows how the sheer variety of material cultures which Shakespeare brings onto the stage can shed fresh light on the relationship between the dynamics of drama and its reception and comprehension.

Shakespeare and London

This book presents new research about Shakespeare's connections with London. Stratford made the man, but London made the phenomenon that is Shakespeare. This book explores Stratford's established links with the capital and seeks to acknowledge those who inhabited Shakespeare's milieu, or played some part in shaping his writing and acting career.

Shakespeare and Masculinity

Oxford Shakespeare Topics (General Editors Peter Holland and Stanley Wells) provide students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship, including some general anthologies relating to Shakespeare. Richard III, Romeo, Prince Harry, Malvolio, Hamlet, Lear, Antony, Coriolanus, Prospero: Shakespeare's roster of male protagonists is astonishingly various. *Shakespeare and Masculinity* juxtaposes these memorable characters with the medical beliefs, ethical ideals, and social realities that shaped masculine identity for Shakespeare, as for his fellow actors and their audiences. At the same time it explores the process of male self-definition against various sorts of 'others' - women, foreigners, social inferiors, sodomites. Reflecting the truth that the plays' principal existence is in the live theatre, the book finishes with a transhistorical, multicultural survey of how masculinity has been performed in productions of Shakespeare's plays - in France, Germany, Hungary, Iraq, Japan, and elsewhere - and with a challenge to imagine masculinity in fuller and more satisfying ways.

Shakespeare and Literary Theory

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. How is it that the British literary critic Terry Eagleton can say that 'it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida', or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that 'Shakespeare without doubt had read Lacan'? *Shakespeare and Literary Theory* argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode - or several modes - of critical reflection inspired by, and emerging from, his writing. These modes together constitute what we might call 'Shakespearian theory': theory that is not just about Shakespeare but also derives its energy from Shakespeare. To name just a few examples: Karl Marx was an avid reader of Shakespeare and used *Timon of Athens* to illustrate aspects of his economic theory; psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to *Hamlet*; Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to *Macbeth*; Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays, including *Romeo and Juliet*; French feminism's best-known essay is Hélène Cixous's meditation on Antony and Cleopatra; certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the Sonnets; Gilles Deleuze alights on Richard III as an exemplary instance of his theory of the war machine; and postcolonial theory owes a large debt to Aimé Césaire's revision of *The Tempest*. By reading what theoretical movements from formalism and structuralism to cultural materialism and actor-network theory have had to say about and in concert with Shakespeare, we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes - concepts, preoccupations, ways of using language - that are of Shakespearian provenance.

Shakespeare and East Asia

Structured around modes in which one might encounter Asian-themed performances and adaptations, *Shakespeare and East Asia* identifies four themes that distinguish post-1950s East Asian cinemas

and theatres from works in other parts of the world: Japanese formalistic innovations in sound and spectacle; reparative adaptations from China, Taiwan, and Hong Kong; the politics of gender and reception of films and touring productions in South Korea and the UK; and multilingual, diaspora works in Singapore and the UK. These adaptations break new ground in sound and spectacle; they serve as a vehicle for artistic and political remediation or, in some cases, the critique of the myth of reparative interpretations of literature; they provide a forum where diasporic artists and audiences can grapple with contemporary issues; and, through international circulation, they are reshaping debates about the relationship between East Asia and Europe. Bringing film and theatre studies together, this book sheds new light on the two major genres in a comparative context and reveals deep structural and narratological connections among Asian and Anglophone performances. These adaptations are products of metacinematic and metatheatrical operations, contestations among genres for primacy, or experimentations with features of both film and theatre.

Shakespeare's Names

This unusual and fascinating book convinces readers that names matter in Shakespeare's plays - and that playing with names is a serious business. The focus is Shakespeare - in particular, case-studies of *Romeo and Juliet*, *Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *All's Well that Ends Well*, and *Troilus and Cressida* - but the book also shows what Shakespeare inherited and where the topic developed after him.

Shakespeare in America

This book is a lively account of how American culture has embraced the English playwright and poet from colonial times to the present. It ranges widely, following the story of Shakespeare's reception in America from the scholarly - criticism, editions of the plays, and curricula - to the light-hearted - burlesques, musical comedies, and kitsch.

Shakespeare and Classical Antiquity

Shakespeare and Classical Antiquity explains the nature and extent of Shakespeare's classical learning, exploring why Ben Jonson was wrong to claim that he had 'small Latin and less Greek'. It examines Shakespeare's relationship to classical texts and how this relationship changed in the course of his career.

Shakespeare and the Victorians

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.

Shakespeare and Modern Popular Culture

Shakespeare and Superman? Shakespeare and The Twilight Zone? Shakespeare and romance novels? What is Shakespeare doing in modern popular culture? In the first book-length study to consider the modern 'Shakespop' phenomenon broadly, Douglas Lanier examines how our conceptions of Shakespeare's works and his cultural status have been profoundly shaped by Shakespeare's diffuse presence in such popular forms as films, comic books, TV shows, mass-market fiction, children's books, kitsch, and advertising. *Shakespeare and Modern Popular Culture* offers an overview of issues raised in Shakespeare's appropriation in twentieth-century popular culture, and argues that Shakespeare's appearances in these media can be seen as a form of cultural theorizing, a means by which popular culture thinks through its relationship to high culture. Through a series of case studies, the book examines how popular culture actively constructs, contests, uses, and perpetuates Shakespeare's cultural authority.

Shakespeare and Ecology

Shakespeare and Ecology is the first book to explore the topical contexts that shaped the environmental knowledge and politics of Shakespeare and his audiences. Early modern England experienced unprecedented environmental challenges including climate change, population growth, resource shortfalls, and habitat destruction which anticipate today's globally magnified crises. Shakespeare wove these events into the poetic textures and embodied action of his drama, contributing to the formation of a public ecological consciousness, while opening creative pathways for re-imagining future

human relationships with the natural world and non-human life. This book begins with an overview of ecological modernity across Shakespeare's work before focusing on three major environmental controversies in particular plays: deforestation in *The Merry Wives of Windsor* and *The Tempest*; profit-driven agriculture in *As You Like It*; and gunpowder warfare and remedial cultivation in *Henry IV Parts One and Two*, *Henry V*, and *Macbeth*. A fourth chapter examines the interdependency of local and global eco-relations in *Cymbeline*, and the final chapter explores Darwinian micro-ecologies in *Hamlet* and *Antony and Cleopatra*. An epilogue suggests that Shakespeare's greatest potential for mobilizing modern ecological ideas and practices lies in contemporary performance. *Shakespeare and Ecology* illuminates the historical antecedents of modern ecological knowledge and activism, and explores Shakespeare's capacity for generating imaginative and performative responses to today's environmental challenges.

Shakespeare's Dramatic Genres

Oxford Shakespeare Topics provides students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. Notes and a critical guide to further reading equip the interested reader with the means to broaden research. The history of the genres, or kinds, of drama is one of contradictory traditions and complex cultural assumptions. The divisions established by the original edition of Mr. William Shakespeare's *Comedies, Histories, and Tragedies* (the First Folio, 1623) give shape to whole curricula; but, as Lawrence Danson reminds us in this lively book, there is nothing inevitable, and much unsatisfying, about that tripartite scheme. Yet students of Shakespeare cannot avoid thinking about questions of genre; often they are the unspoken reason why classrooms full of smart people fail to agree on basic interpretative issues. Danson's guide to the kinds of Shakespearian drama provides an accessible account of genre-theory in Shakespeare's day, an overview of the genres on the Elizabethan stage, and a provocative look at the full range of Shakespeare's comedies, histories, and tragedies.

Shakespeare and the Eighteenth Century

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book considers the impact and influence of Shakespeare on writing of the eighteenth century, and also how eighteenth-century Shakespeare scholarship influenced how we read Shakespeare today. The most influential English actor of the eighteenth century, David Garrick, could hail Shakespeare as 'the god of our idolatry', yet perform an adaptation of *King Lear* with a happy ending, add a dying speech to *Macbeth*, and remove the puns from *Romeo and Juliet*. Garrick's friend Samuel Johnson thought of Shakespeare as 'above all writers, at least above all modern writers, the poet of nature'. Voltaire thought he was a sublime genius without taste. The Bluestocking Elizabeth Montagu, meanwhile, could be found arguing with Johnson's biographer James Boswell over whether Shakespeare or Milton was the greater poet. *Shakespeare and the Eighteenth Century* traces the course of a many-faceted metamorphosis. Drawing on fresh research as well as the most recent scholarship in the field, it argues that the story of Shakespeare in the eighteenth century has become a significant 'subplot' in later scholarship, made up of great debates about how to read Shakespeare and how to rank him among the great English writers, how to perform his plays and how to edit the texts of those plays. This book surveys the critical and creative responses of actors and audiences, literary critics and textual editors, painters and philosophes to Shakespeare's works, while also suggesting how the Shakespeare of the theatre influenced the Shakespeare of the study, and how other, less straightforward interactions combined to bring about this sea-change in English cultural life. It speaks of the crucial role of Shakespeare in eighteenth-century culture, and the importance of that culture's absorption of Shakespeare for subsequent generations. This is a book about what the eighteenth century did to Shakespeare - and vice versa.

Shakespeare, Race, and Colonialism

For centuries, plays like *Othello* and *The Tempest* have spoken about 'race' to audiences whose lives have been, and continue to be, enormously affected by the racial question. But are concepts such as 'race' or 'racism', 'xenophobia', 'ethnicity', or even 'nation' appropriate for analysing communities and identities in early modern Europe? Did skin colour matter to Shakespeare and his contemporaries,

or was religious difference more important to them? This book examines how Shakespeare's plays contribute to, and are themselves crafted from, contemporary ideas about social and cultural difference. It considers how such ideas might have been different from later ideologies of 'race' that emerged during colonialism, but also from older ideas about barbarism, blackness, and religious difference. Thus it places the racial question in Shakespeare's plays alongside the histories with which they converse. Shakespeare uses and plays with the vocabularies of difference prevailing in his time, repeatedly turning to religious and cultural cross-overs and conversions - their impossibility, or the traumas they engender, or the social upheavals they can generate. *Shakespeare, Race and Colonialism* looks in depth at *Othello*, *The Merchant of Venice*, *Antony and Cleopatra*, *The Tempest*, and *Titus Andronicus*, and also shows how racial difference shapes the language and themes of other plays.

Shakespeare's 'Lady Editors'

This bold and compelling revisionist history tells the remarkable story of the forgotten lives and labours of Shakespeare's women editors.

Shakespeare and the Idea of the Book

This is an exploration of the conversations between two media the book and the stage, as they evolved in both competition and sympathy. Focusing on seven of Shakespeare's plays, the text argues the book on stage offers one of the most articulate and developed hermeneutic tools available in the study of early modern English culture.

A Feminist Companion to Shakespeare

The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare*. Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare, offering fresh insights into Shakespeare's plays and poems, and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry, including race, sexuality, the body, queer politics, social economies, religion, and capitalism In addition to highlighting changes, it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award; this second edition maintains its coverage and range, and brings the scholarship right up to the present day

Roman Women in Shakespeare and His Contemporaries

Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries. While much has been written on male characters in the Roman plays as well as on non-Roman women in early modern English drama, very little attention has been paid to the issues of what makes Roman women 'Roman' and what their role in those plays is beyond their supposed function as supporting characters for the male protagonists. Through the exploration of a broad array of works produced by such diverse playwrights as Samuel Brandon, William Shakespeare, Matthew Gwynne, Ben Jonson, John Fletcher, Philip Massinger, Thomas May, and Nathaniel Richards under three such different monarchs as Elizabeth I, James I, and Charles I, *Roman Women in Shakespeare and His Contemporaries* contributes to a more precise assessment of the practices through which female identities were discussed in literature in the specific context of Roman drama and a more nuanced understanding of the ways in which accounts of Roman women were appropriated, manipulated and recreated in early modern England.

Women of Will

Women of Will is a fierce and funny exploration of Shakespeare's understanding of the feminine. Tina Packer, one of our foremost Shakespeare experts, shows that Shakespeare began, in his early comedies, by writing women as shrews to be tamed or as sweet little things with no independence of thought. The women of the history plays are much more interesting, beginning with Joan of Arc. Then, with the extraordinary Juliet, there is a dramatic shift: suddenly Shakespeare's women have depth, motivation, and understanding of life more than equal to that of the men. As Shakespeare

ceases to write women as predictable caricatures and starts writing them from the inside, his women become as dimensional, spirited, spiritual, active, and sexual as any of his male characters. Wondering if Shakespeare had fallen in love (Packer considers with whom, and what she may have been like), the author observes that from Juliet on, Shakespeare's characters demonstrate that when women and men are equal in status and passion, they can—and do—change the world.

Shakespeare's Women and the Fin de Siècle

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-siècle actresses created cultural legacies which Shakespeare-in-performance still negotiates today.

Shakespeare and the Staging of English History

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This new study of Shakespeare's English history plays looks at the plays through the lens of early modern staging, focusing on the recurrence of particular stage pictures and 'units of action', and seeking to show how these units function in particular and characteristic ways within the history plays. Through close analysis of stage practice and stage picture, the book builds a profile of the kinds of writing and staging that characterise a Shakespearean history play and that differentiate one history play from another. The first part of the book concentrates primarily on the stage, looking at the 'single' picture or tableau; the use of presenters or choric figures; and the creation of horizontally and vertically divided stage pictures. Later chapters focus more on the body: on how bodies move, gesture, occupy space, and handle objects in particular kinds of scenes. The book concludes by analysing the highly developed use of one crucial stage property, the chair of state, in Shakespeare's last history play, *Henry VIII*. Students of Shakespeare often express anxiety about how to read a play as a performance text rather than a non-dramatic literary text. This book aims to dispel that anxiety. It offers readers a way of making sense of plays by looking closely at what happens on stage and breaks down scenes into shorter units so that the building blocks of Shakespeare's historical dramaturgy become visible. By studying the unit of action, how it looks and how that look resembles or differs from the look of other units of action, readers will become familiar with a way of reading that may be applied to other plays, both Shakespearean and non-Shakespearean.

Shakespeare's Women

Serves both as a script for performance and as a text for high school and college theater and English classes. This self-contained script brings together different scenes from Shakespeare's plays to portray women "in all their infinite variety." Two narrators, a man and a woman, introduce and comment on these scenes, weaving together the different characters and situations. This book combines literary and theatrical techniques in examining Shakespeare's women. Its promptbook format provides clear, helpful stage directions on pages facing each of the scenes. Also helpful are concise glosses and footnote

s to define difficult words and phrases plus a commentary to explain each scene in its dramatic context. Other features include sheet music for each song in the play, a bibliography on the topic of women in Shakespeare's plays, and suggestions for directors who wish to stage the

Shakespeare and the Romantics

This volume illustrates the meanings the Romantics took from Shakespeare. It studies the critical practices and theories that evolved in England, Germany, and France, as well as the English stage and the relations between performance, criticism, and scholarship.

Shakespeare and the Romantics

Romantic criticism, of which Shakespeare is the central figure, invented many of the modes of modern criticism. It is also distinct from many contemporary academic norms. Engaged with the social and intellectual currents of an age of revolutionary change, it is experimental, writerly, and individually expressive. Above all it is creative in response to the difficulties of understanding aesthetic experience in new ways, and in setting those experiences in new cultural and political contexts that Shakespeare's work helped to shape. This book presents the main currents of these exciting but relatively little known engagements with Shakespeare, and through Shakespeare with the theory and practice of criticism, in England, Germany, and France, from the 1760s in Germany to the aftermath of the Romanticism in France. It also discusses Shakespeare in the theatre of the period—realist stagings which prefigure Shakespeare films; adaptations which fitted Shakespeare to contemporary tastes; and bare-stage experiments which foreshadow modes of contemporary theatre. A chapter on scholarship in the period shows Shakespeare as central to modern editing and historical criticism. Much of the writing discussed is by men and women whose focus is not primarily critical but creative—poetry (Coleridge, Keats, Heine), fiction (Stendhal), drama (Lessing), or all three (Goethe, Hugo), cultural critique (Jameson, de Staël), philosophy (Hamann, Herder), politics (Hazlitt, Guizot), aesthetics (the Schlegel circle), or new original work in other media (Berlioz, Delacroix, Chassériau). It is writing directed to new modes of creating as well as new modes of understanding.

Timon of Athens: The Oxford Shakespeare

The Oxford Shakespeare General Editor: Stanley Wells The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - A new, modern-spelling text, collated and edited from all existing printings - On-page commentary and notes explain meaning, staging, language, and allusions - Detailed introduction provides a full account of the play's performance history and explores issues of gender, gift-theory, and ecology - Appendices include source materials and a chronology of major productions worldwide - Illustrated with production photographs and related art - Full index to introduction and commentary - Durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Private Life of William Shakespeare

The Private Life of William Shakespeare breathes new life into Shakespeare's story by establishing fresh, historical, and feminist interpretations of his baptism, parentage, wedding, home, will, and monument.

Shakespeare and East Asia

Structured around modes in which one might encounter Asian-themed performances and adaptations, Shakespeare and East Asia identifies four themes that distinguish post-1950s East Asian cinemas and theatres from works in other parts of the world: Japanese formalistic innovations in sound and spectacle; reparative adaptations from China, Taiwan, and Hong Kong; the politics of gender and reception of films and touring productions in South Korea and the UK; and multilingual, diaspora works in Singapore and the UK. These adaptations break new ground in sound and spectacle; they serve as a vehicle for artistic and political remediation or, in some cases, the critique of the myth of

reparative interpretations of literature; they provide a forum where diasporic artists and audiences can grapple with contemporary issues; and, through international circulation, they are reshaping debates about the relationship between East Asia and Europe. Bringing film and theatre studies together, this book sheds new light on the two major genres in a comparative context and reveals deep structural and narratological connections among Asian and Anglophone performances. These adaptations are products of metacinematic and metatheatrical operations, contestations among genres for primacy, or experimentations with features of both film and theatre.

The Loves of Shakespeare's Women

From a well-known actress comes this fascinating anthology of Shakespeare's multifarious female characters

Shakespeare and the Actor

What is a 'Shakespearean actor'? Does the term still have any meaning? Drawing on the biographical and autobiographical accounts of actors and directors, as well as on interviews with actors from a wide range of backgrounds, this book looks at these questions in a variety of contexts, historical and contemporary. A survey of the training of the classical actor, with its increasing vocal and physical demands, considers how it, like its subsequent career path, is affected by class and gender. There is discussion of the uneasy balance of power between actors and directors, rehearsal practice, the difficulties faced by women as performers and directors, and attempts at undirected productions. Other chapters consider the roles that actors do and don't want to play, and why, their relation to the Shakespeare text and editorial practice, the complex relationship between actor and audience, and the popularity of anecdotes about things that go wrong. Throughout, examples are taken, as far as possible, from the author's own long experience of theatregoing. A final chapter looks at new trends in the theatre that have been accelerated by the long period of closure during the pandemic, particularly attempts at greater inclusivity in both actors and audiences. It concludes that the main reason Shakespeare is performed is that actors want to play the roles he wrote.

This Is Shakespeare

A genius and prophet whose timeless works encapsulate the human condition like no others. A writer who surpassed his contemporaries in vision, originality and literary mastery. Who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't really tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant, deflecting us from investigating the challenges of his inconsistencies and flaws. This electrifying new book thrives on revealing, not resolving, the ambiguities of Shakespeare's plays and their changing topicality. It introduces an intellectually, theatrically and ethically exciting writer who engages with intersectionality as much as with Ovid, with economics as much as poetry: who writes in strikingly modern ways about individual agency, privacy, politics, celebrity and sex. It takes us into a world of politicking and copy-catting, as we watch him emulating the blockbusters of Christopher Marlowe and Thomas Kyd, the Spielberg and Tarantino of their day; flirting with and skirting round the cut-throat issues of succession politics, religious upheaval and technological change. The Shakespeare in this book poses awkward questions rather than offering bland answers, always implicating us in working out what it might mean. This is Shakespeare. And he needs your attention.

The New Oxford Shakespeare

"Authorship Companion: Cutting-edge research in attribution studies; A new perspective on the dating of Shakespeare's plays, and on his dramatic collaborations; Combines the work of senior scholars with exciting new voices; Explores the latest developments in the understanding of Shakespeare's style and methods for detecting and describing it; Covers the entire breadth of Shakespeare's writing, across the plays and the poems; A record of all early documents relevant to authorship and chronology; A survey and synthesis of past scholarship to 2016; Individual case studies combined with broader analysis of theories and methods."--Publisher's description.

Jameson, Cowden Clarke, Kemble, Cushman

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Shakespeare and the Nature of Women

This is a new, third edition of this pioneering work in feminist and literary criticism. When first published in 1975, *Shakespeare and the Nature of Women* inaugurated a new wave of Shakespeare scholarship, offering a sustained critique of inherited male thinking about women, theological, literary, and social issues in Shakespeare's plays. Almost thirty years later, it continues to be the cornerstone of writing about women in this period and the springboard for new research. This new edition includes a new preface, and updated bibliography, and developments in feminist thinking about Shakespeare.

The Oxford Shakespeare: *All's Well that Ends Well*

This play concerns the efforts of Helena, daughter of a renowned physician, to make Bertram, the Count of Rousillon, her husband.

Greek Tragic Women on Shakespearean Stages

"The book argues that rediscovered ancient Greek plays exerted a powerful and uncharted influence on sixteenth-century England's dramatic landscape, not only in academic and aristocratic settings, but also at the heart of the developing commercial theaters."--Introduction, p. 2.

The Oxford Handbook of Shakespeare

Contains forty original essays.