

DAVID MANN

# *Shakespeare's Women*

Performance and Conception



CAMBRIDGE

# Shakespeares Women Performance And Conception

**Matt Williamson**



## **Shakespeare's Women Performance And Conception:**

Shakespeare's Women David Mann, 2012-07-26 In this book David Mann examines the influence of the Elizabethan cross-dressed tradition on the performance and conception of Shakespeare's female roles through an analysis of all 205 extant plays written for the adult theatre. The study provides both an historical context showing how performance practice developed in the era before Shakespeare and a comparative one in revealing how dramatists in general treated their female characters and the influence their characterisation had upon Shakespeare's writing. The book challenges many views of the sexual ethos of Elizabethan theatre offering instead a picture of Shakespeare which pays less attention to his supposed gender politics and more to his ability to exploit the cross-dressed convention as a dramatic medium. By challenging the gay and polemical feminist accounts that currently dominate the treatment of Elizabethan cross-dressing, the book restores its importance as a mainstream performance topic for academics and students.

Women in Shakespeare Alison Findlay, 2014-02-27 This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays. Including over 350 entries, Alison Findlay shows the role of women within Shakespearean drama, their representations on the Shakespearean stage and their place in Shakespeare's personal and professional lives.

*Performing Widowhood on the Early Modern English Stage* Asuka Kimura, 2023-01-30 The deaths of husbands radically changed women's lives in the early modern period. While losing male protection, widows acquired rare opportunities for social and economic independence. Placed between death and life, female submissiveness and male audacity, chastity and sexual awareness, or tragedy and comedy, widows were highly problematic in early modern patriarchal society. They were also popular figures in the theatre, arousing both male desire and anxiety. Now how did Shakespeare and his contemporaries represent them on the stage? What kind of costume, props and gestures were employed? What influence did actors, spectators and play space have? This book offers a fresh and incisive examination of the theatrical representation of widows by discussing the material conditions of the early modern stage. It is also the only comprehensive study of this topic covering all three phases of Elizabethan, Jacobean and Caroline drama.

Shakespeare's Domestic Tragedies Emma Whipday, 2019-01-03 Reassess the relationship between Shakespeare's *Hamlet*, *Othello*, *Macbeth* and the emerging genre of domestic tragedy by other early modern playwrights.

*Shakespeare's Women and the Fin de Siècle* Sophie Duncan, 2016 Sophie Duncan illuminates iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and careers of the actresses who played them. Duncan draws on a wealth of archival material to explore the vital ways in which fin de siècle Shakespeare and Victorian theatre culture conditioned each other.

The Diva's Gift to the Shakespearean Stage Pamela Allen Brown, 2021 *The Diva's Gift to the Shakespearean Stage* traces the transnational connections between Shakespeare's all-male stage and the first female stars in the West. The book is the first to use Italian and English plays and other sources to explore this relationship, focusing on the gifted actress who radically

altered female roles and expanded the horizons of drama just as the English were building their first paying theaters. By the time Shakespeare began to write plays, women had been acting professionally in Italian troupes for two decades, traveling across the Continent and acting in all genres including tragicomedy and tragedy. Some women became the first truly international stars, winning royal and noble patrons and literary admirers beyond Italy with repeat tours in France and Spain. Elizabeth and her court caught wind of the Italians' success, and soon troupes with actresses came to London to perform. Through direct and indirect contacts, English professionals grew keenly aware of the mimetic revolution wrought by the skilled diva who expanded the *innamorata* and made the type more engaging, outspoken, and autonomous. Some English writers pushed back, treating the actress as a whorish threat to the all-male stage, which had long minimized female roles. Others saw a vital new model full of promise. Faced with rising demand for Italian-style plays, Lyly, Marlowe, Kyd, and Shakespeare used Italian models from scripted and improvised drama to turn out stellar female parts in the mode of the actress, altering them in significant ways while continuing to use boys to play them. Writers seized on the *comici's* materials and methods to piece together pastoral comic and tragicomic plays from mobile theatergrams, plot elements, roles, stories, speeches, and star scenes such as cross-dressing the mad scene and the sung lament. Shakespeare and his peers gave new prominence to female characters, marked their passions as un-English, and devised plots that figured them as self-aware agents, not counters traded between men. Playing up the skills and charisma of the boy player, they produced stunning roles charged with the diva's prodigious theatricality and alien glamour. Rightly perceived, the diva's celebrity and her acclaimed skills posed a radical challenge that pushed English playwrights to break with the past in enormously generative and provocative ways.

*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.

**William Shakespeare and**

**21st-Century Culture, Politics, and Leadership** Kristin M.S. Bezio, Anthony P. Russell, 2021-04-30 William Shakespeare and 21st Century Culture Politics and Leadership examines problems challenges and crises in our contemporary world through the lens of William Shakespeare's plays one of the best known most admired and often controversial authors of the last half millennium

*Costuming the Shakespearean Stage* Robert I. Lublin, 2016-05-13 Although scholars have long considered the material conditions surrounding the production of early modern drama until now no book length examination has sought to explain what was worn on the period's stages and more importantly how articles of apparel were understood when seen by contemporary audiences Robert Lublin's new study considers royal proclamations religious writings paintings woodcuts plays historical accounts sermons and legal documents to investigate what Shakespearean actors actually wore in production and what cultural information those costumes conveyed Four of the chapters of *Costuming the Shakespearean Stage* address categories of seeing visually based semiotic systems according to which costumes constructed and conveyed information on the early modern stage The four categories include gender social station nationality and religion The fifth chapter examines one play Thomas Middleton's *A Game at Chess* to show how costumes signified across the categories of seeing to establish a play's distinctive semiotics and visual aesthetic

*Humoral Wombs on the Shakespearean Stage* Amy Kenny, 2019-01-21 This book explores how the humoral womb was evoked enacted and embodied on the Shakespearean stage by considering the intersection of performance studies and humoral theory Galenic naturalism applied the four humors yellow bile black bile phlegm and blood to delineate women as porous polluting and susceptible to their environment This book draws on early modern medical texts to provocatively demonstrate how Shakespeare's canon offers a unique agency to female characters via humoral discourse of the womb Chapters discuss early modern medicine's attempt to theorize and interpret the womb specifically its role in disease excretion and conception alongside passages of Shakespeare's plays to offer a fresh reading of geo humoral subjectivity The book shows how Shakespeare subversively challenges contemporary notions of female fluidity by accentuating the significance of the womb as a source of self defiance and autonomy for female characters across his canon

**Transnational Mobilities in Early Modern Theater** Robert Henke, Eric Nicholson, 2016-02-24 The essays in this volume investigate English Italian Spanish German Czech and Bengali early modern theater placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe as well as the Indian sub continent Contributors explore the mobility of theatrical units genres performance practices visual images and dramatic texts across geo linguistic borders in early modern Europe Combining distant and close reading a systemic and structural approach identifies common theatrical units or theatergrams as departure points for specifying the particular translations of theatrical cultures across national boundaries The essays engage both dramatic approaches e.g. genre plot action and the dramatic text and theatrical perspectives e.g. costume the body and gender of the actor Following recent work in mobility studies mobility is examined from both material and symbolic angles revealing both ample transnational

movement and periodic resistance to border crossing Four final essays attend to the practical and theoretical dimensions of theatrical translation and adaptation and contribute to the book's overall inquiry into the ways in which values, properties and identities are lost, transformed or gained in movement across geo-linguistic borders

**Women's Somatic Training in Early Modern Spanish Theater** Elizabeth Marie Cruz Petersen, 2016-11-03 Drawing from early modern plays and treatises on the precepts and practices of the acting process, this study shows how the early modern Spanish actress subscribed to various somatic practices in an effort to prepare for a role. It provides today's reader not only another perspective to the performance aspect of early modern plays but also a better understanding of how the woman of the theater succeeded in a highly scrutinized profession. Elizabeth Marie Cruz Petersen examines examples of comedias from playwrights such as Lope de Vega, Luis Velez de Guevara, Tirso de Molina and Ana Caro's historical documents and treatises to demonstrate that the women of the stage transformed their bodies and their social and cultural environment in order to succeed in early modern Spanish theater. *Women's Somatic Training in Early Modern Spanish Theater* is the first full-length in-depth study of women actors in seventeenth-century Spain. Unique in the field of comedia studies, it approaches the topic from a performance perspective using somaesthetics as a tool to explain how an artist's lived experiences and emotions unite in the interpretation of art, reconfiguring her self via the transformation of habit.

**Weeping Widows and Warrior Women** Corey Lynn Hutchins, 2011-04-07 *Weeping Widows and Warrior Women* will consider the plays of Shakespeare's first tetralogy which includes 1, 2, 3 Henry VI and Richard III through a feminist critical perspective. It will assess the female characters of these plays through their speech and actions rather than giving credence to external evaluations of them, whether from other characters or a perceived stance of the playwright. The goal throughout is to divorce previously seldom-studied characters from oppressive patriarchal interpretations of their actions in order to bring them in line with a feminist understanding of fully individuated women. This thesis will explore issues of sexuality, witchcraft, war-mongering, widowhood, mourning and scolding through the characters of Joan la Pucelle, the Countess of Auvergne, Eleanor Cobham, Margaret of Anjou, Elizabeth Grey, Anne Neville and the Duchess of York. Feminist issues such as biological determinism, the difference between sex and gender, rejection of hegemonic patriarchal history and discourse, and patriarchal punishment for gender transgression will further develop discussion of the texts. By revisiting the plays of the first tetralogy through a specifically feminist critical discourse, this thesis will prove the existence of alternative readings of the plays that do not depend on patriarchal exploitation of female characters. The readings explained in this thesis could provide a basis for a resurrection of these early history plays by replacing a reactionist acceptance of the inherent misogyny of the genre with an exploration of the difficulties of female existence in a patriarchal society.

**A New Companion to English Renaissance Literature and Culture** Michael Hattaway, 2010-02-12 In this revised and greatly expanded edition of the Companion, 80 scholars come together to offer an original and far-reaching assessment of English Renaissance literature and culture. A new edition of the

best selling Companion to English Renaissance Literature revised and updated with 22 new essays and 19 new illustrations Contributions from some 80 scholars including Judith H Anderson Patrick Collinson Alison Findlay Germaine Greer Malcolm Jones Arthur Kinney James Knowles Arthur Marotti Robert Miola and Greg Walker Unrivalled in scope and its exploration of unfamiliar literary and cultural territories the Companion offers new readings of both literary and non literary texts Features essays discussing material culture sectarian writing the history of the body theatre both in and outside the playhouses law gardens and ecology in early modern England Orientates the beginning student while providing advanced students and faculty with new directions for their research All of the essays from the first edition along with the recommendations for further reading have been reworked or updated

**Disguise on the Early Modern English Stage** Peter Hyland, 2011 This is a study of the role of disguise devices in early modern English drama that focuses on the theatrical or material performance of spectacle of disguise which Hyland early modern literature and drama U of Western Ontario Canada argues other scholars have tended to neglect in favor of looking through the performance of disguise to its social or metaphorical meanings He presents a catalog of disguise plays and devices including many obscure plays describes the technology of disguise and how it was staged addresses aesthetic issues such as the way disguise fundamentally a comic device affects different dramatic genres and the metadramatic implications of disguise plays considers the ways audience's prejudices and expectations would influence the reception of disguise plays and considers the ways that disguise reflects ideas about the self

*The Routledge Handbook of Gender and Sexuality in Byzantium* Mati Meyer, Charis Mesis, 2024-05-23 This Handbook is the first to consider the interrelated subjects of gender and sexuality in the Eastern Roman Empire from an interdisciplinary perspective Drawing on both modern theories and Byzantine perceptions and considering multiple periods and religions Eastern Orthodox Islamic and Jewish it provides evidentiary textual and visual material support for an analysis of the two linked themes Broadly the essays demonstrate that gender and sexual constructs in Byzantium were porous As a result they expand our knowledge of not only how sex and gender were conceived and performed but also how ideas and practices shaped Byzantine life The Routledge Handbook of Gender and Sexuality in Byzantium will be an indispensable guide for students and scholars of late antique and Byzantine religion history culture and art who will find it a useful critical survey of current scholarship and one that shines new light in their areas of research The focus on issues of gender and sexuality may also be of interest to individuals concerned with Eastern Mediterranean culture as well as to the broader public Chapter 21 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

**Hunger, Appetite and the Politics of the Renaissance Stage** Matt Williamson, 2021-06-10 Matthew Williamson's book argues that the representation of hunger and appetite was central to political debate in early modern drama

*The Absent Mother in the Cultural Imagination* Berit Åström, 2017-07-11 This anthology explores the recurring trope of the dead or absent mother in Western cultural productions

Across historical periods and genres this dialogue has been employed to articulate and debate questions of politics and religion social and cultural change as well as issues of power and authority within the family str m seeks to investigate the many functions and meanings of the dialogue by covering extensive material from the 1200s to 2014 including hagiography romances folktales plays novels children s literature and graphic novels as well as film and television This is achieved by looking at the discourse both as products of the time and culture that produced the various narratives and as part of an on going cultural conversation that spans the centuries resulting in an innovative text that will be of great interest to all scholars of gender feminist and media studies

**Shakespeare's Suicides** Marlena Tronicke,2017-11-22 Shakespeare s Suicides Dead Bodies That Matter is the first study in Shakespeare criticism to examine the entirety of Shakespeare s dramatic suicides It addresses all plays featuring suicides and near suicides in chronological order from Titus Andronicus to Antony and Cleopatra thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation In particular the book approaches suicide as a gendered phenomenon By taking into account parameters such as onstage versus offstage deaths suicide speeches or the explicit denial of final words as well as settings and weapons the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare s genres and how eventually through their dramatisation of suicide the tragedies query normative gender discourse

**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



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