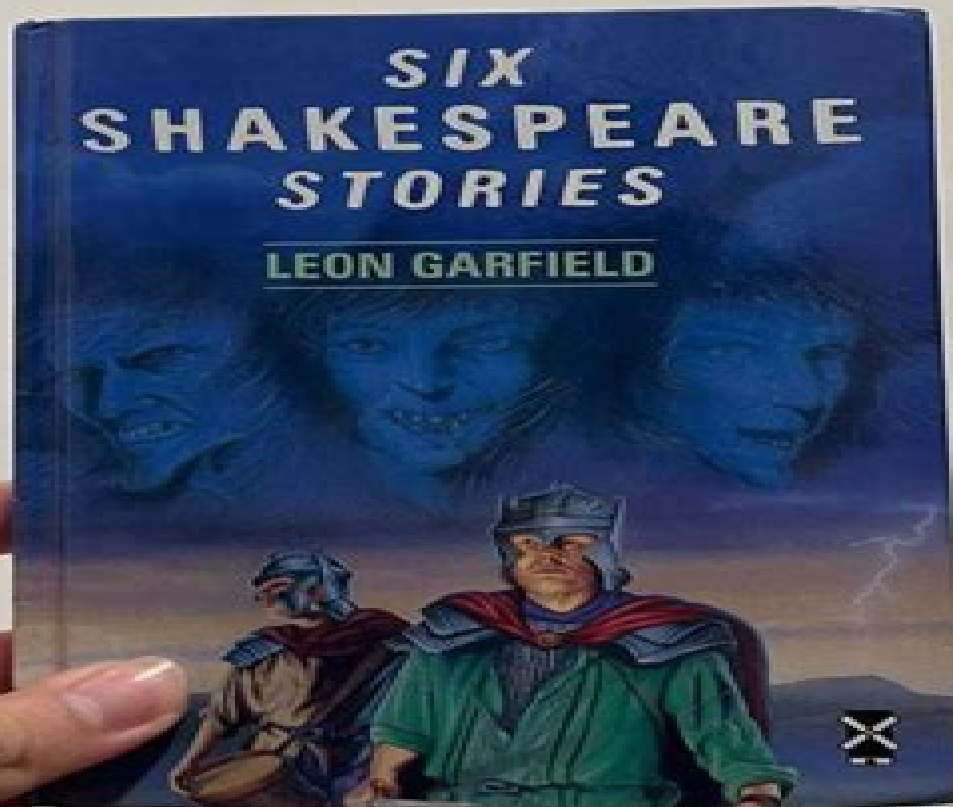


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Shakespeare's Sonnet Story Arthur Acheson, 1971

Shakespeare's Story of His Life Charles Creighton, 1904

Shakespeare as Children's Literature Velma Bourgeois Richmond, 2008-05-14 Although William Shakespeare is widely regarded as the greatest writer in the English language he traditionally receives little notice in studies of children's literature However there is a fascinating relationship between Shakespeare and children's interests and the Bard's works have been successfully adapted for children's use over several centuries This book continues and parallels the author's previous study Chaucer as Children's Literature as part of a greater endeavor to evaluate the significance of traditional literature retold as children's literature in modern English studies It examines the ways in which William Shakespeare's stories have been adapted for children particularly in Mary and Charles Lamb's Tales from Shakespeare which was almost immediately recognized as a classic of children's literature when it was first published in 1807 The author describes the significance of the Lamb's Tales as the pre eminent children's adaptation of Shakespeare's literature focusing particularly on the lavishly illustrated Edwardian editions which used pictures to convey Shakespeare's stories for children Other topics include Victorian alternatives to the Lambs stories including anthologies from David Murray Smith Abby Sage Richardson and Mary Seymour the lavish illustrations of Shakespeare's stories found in antique English textbooks Shakespeare in nursery books including sophisticated collections from Mary Macleod Thomas Carter Alice S Hoffman and other noted authors and Shakespeare in multi volume American collections including The Children's Hour Journeys through Bookland and The Junior Classics Colonial Transactions Harish Trivedi, 1995 *Once More Unto the Speech, Dear Friends: The comedies* William Shakespeare, 2006 Applause Books There has been a great change in the last twenty years to actor auditions which now require the demonstration of enormous flexibility The actor is often expected to show more range than ever before and often several shorter audition speeches are asked for instead of one or two longer ones To stay at the top of his or her game the Shakespearean actor needs more knowledge of what makes the play tick especially since the early plays demand a different style from the later ones Each genre comedy history tragedy has different requirements No current monologue book deals

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Six Tales from Shakespeare William Shakespeare,1901 Reconsidering Shakespeare's 'Lateness' Xing Chen,2015-02-27 Shakespeare s last plays because of their apparent similarity in thematic concern dramatic arrangements and stylistic features are often considered by modern scholarship to form a unique group in his canon Their departure from the preceding great tragedies and their status as an artist s last works have long aroused scholarly interest in Shakespeare s lateness the study essentially of the relationship between his advancing years and his final dramatic output encompassing questions such as Why did Shakespeare write the last plays What influenced his writing and What is the significance of these plays Answers to these questions are varied and often contradictory partly because the subject is the elusive Shakespeare and partly because the concept of lateness as an artistic phenomenon is itself unstable and problematic This book reconsiders Shakespeare s lateness by reading the last plays in the light of but not bound by current theories of late style and writing The analysis incorporates traditional literary stylistic and biographic approaches in various combinations The exploration of the works namely Pericles Cymbeline The Winter s Tale The Tempest Henry VIII and The Two Noble Kinsmen while underlined by an interest in their shared concern with the effect power and the possibilities of art and language also

places an emphasis on each play's distinct features and contexts. A pattern of steady artistic development is revealed, bespeaking Shakespeare's continued professional energy and ongoing self-challenge, which are in fact at the centre of his working methods throughout his career. The book therefore proposes that Shakespeare's lateness is in fact a continuation of his sustained dramatic development.

The Complete Pelican Shakespeare William Shakespeare, 2002-10-01 The perfect companion to enjoy the most profound stories of the human condition that Shakespeare has given us and that I have had the privilege to perform from Othello to King Lear. James Earl Jones. Here is an elegant and clear text for either study or the rehearsal room. Sir Patrick Stewart. This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship and features a substantial introduction examining textual and literary historical issues before each play and poem collection. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. With *The Complete Pelican Shakespeare* discover the works of William Shakespeare as never before in this beautiful approachable collection of the Bard of Avon's most famous works. Penguin Classics is the leading publisher of classic literature in the English-speaking world, representing a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Living Age, 1901

The Oxford Shakespeare: The Tempest William Shakespeare, 2008-04-17 Performed variously as escapist fantasy, celebratory fiction, and political allegory, *The Tempest* is one of the plays in which Shakespeare's genius as a poetic dramatist found its fullest expression. Significantly, it was placed first when published in the First Folio of 1623 and is now generally seen as the playwright's most penetrating statement about his art. Stephen Orgel's wide-ranging introduction examines changing attitudes to *The Tempest* and reassesses the evidence behind the various readings. He focuses on key characters and their roles and relationships, as well as on the dramatic, historical, and political context, finding the play to be both more open and more historically determined than traditional views have allowed.

Historical Dictionary of African American Theater Anthony D. Hill, 2018-11-09 This second edition of *Historical Dictionary of African American Theater* reflects the rich history and representation of the black aesthetic and the significance of African American theater's history, fleeting present, and promise to the future. It celebrates nearly 200 years of black theater in the United States and the thousands of black theater artists across the country, identifying representative black theaters, playwrights, plays, actors, directors, and designers and chronicling their contributions to the field from the birth of black theater in 1816 to the present. This second edition of *Historical Dictionary of African American Theater, Second Edition* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on actors, playwrights, plays, musicals, theaters, directors, and designers. This book is an excellent resource for students, researchers, and anyone wanting to know and more about African American Theater.

Shakespeare Survey Allardyce Nicoll, 2002-11-28 The

first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *Making Make-Believe Real*
Garry Wills, 2014-06-10 Shakespeare's plays abound with kings and leaders who crave a public stage and seize every opportunity to make their lives a performance Antony Cleopatra Richard III Othello and many others Such self-dramatizing characters appear in the work of other playwrights of the era as well Marlowe's Edward II and Tamburlaine among them But Elizabethan playwrights were not alone in realizing that a sense of theater was essential to the exercise of power Real rulers knew it too and none better than Queen Elizabeth In this fascinating study of political stagecraft in the Elizabethan era Garry Wills explores a period of vast cultural and political change during which the power of make-believe to make power real was not just a theory but an essential truth Wills examines English culture as Catholic Christianity's rituals were being overturned and a Protestant queen took the throne New iconographies of power were necessary for the new Renaissance liturgy to displace the medieval church state The author illuminates the extensive imaginative constructions that went into Elizabeth's reign and the explosion of great Tudor and Stuart drama that provided the imaginative power to support her long and successful rule Shakespeare Survey: Volume 62, Close Encounters with Shakespeare's Text Peter
Holland, 2009-10-22 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 62 is Close Encounters with Shakespeare's Text The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> 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

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