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Collana	Shakespeare in production
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Nota di contenuto	SERIES EDITORS' PREFACE; ACKNOWLEDGEMENTS; ABBREVIATIONS; PRODUCTIONS; INTRODUCTION; Peculiarities of the play as a performance piece; Seventeenth century; Charles Johnson's 'Love in a Forest'; Eighteenth century: romping actresses and the struggle for decorum; Dora Jordan: 'spirit of enjoyment'; Into the nineteenth century: opera, spectacle, and a new Rosalind; Kemble's revisions; Macready's restorations; Helena Faucit: Rosalind 'ethereally embodied'; Charles Kean and the growth of pictorial staging Charlotte Cushman: a Tiresian Ganymede Samuel Phelps and the conventional Jaques; Victorian excesses; Scenic illusionism: Hare-Kendal's stage grass and Sullivan's stuffed stag; Moral entertainment;

The feminine ideal; Other Rosalinds; Augustin Daly's triumph; Turn of the century: transition to a freer Arden; Oscar Asche's greenhouse; Nigel Playfair's break with scenic illusionism; Open-air Arden; The play settles in; Early film versions; Foreign productions; Vanessa Redgrave: 'a Rosalind to remember'; Clifford Williams: sexless love; Experiments in the 1960's and 1970's; BBC television

Peter Stein's journey to Arden Adrian Noble and gender-bending in the 1980's; Christine Edzard's dystopic Arden; Cheek by Jowl;

Shakespeare's Globe; LIST OF CHARACTERS; AS YOU LIKE IT; ACT 1, SCENE 1; ACT 1, SCENE 2; ACT 1, SCENE 3; ACT 2; ACT 3, SCENE 1; ACT 3, SCENE 2; ACT 3, SCENE 3; ACT 3, SCENE 4; ACT 3, SCENE 5; ACT 3, SCENE 6; ACT 4, SCENE 1; ACT 4, SCENE 2; ACT 4, SCENE 3; ACT 5, SCENE 1; ACT 5, SCENE 2; ACT 5, SCENE 3; ACT 5, SCENE 4; [EPILOGUE]; BIBLIOGRAPHY; INDEX

Sommario/riassunto

As You Like It has sometimes seemed a subversive play that exposes the instability of gender roles and traditional values. In other eras it has been prized - or derided - as a reliable celebration of conventional social mores. The play's ability to encompass these extremes tells an interesting story about changing cultural and theatrical practices. This edition provides a detailed history of the play in production, both on stage and on screen. The introduction examines how changing conceptions of gender roles have affected the portrayal of Rosalind, one of Shakespeare's greatest comic heroines. The striking differences between the British tradition and the freer treatment the play has received abroad are discussed, as well as the politics of court versus country. The commentary, printed alongside the New Cambridge Shakespeare edition of the text, draws on primary sources to illuminate how costuming, stage business, design, and directorial choices have shaped the play in performance.
