

Longer Thou Livest (Regents Renaissance Drama)

Wager, W.

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Longer Thou Livest Enough Is As Good A

John D. Cox



Longer Thou Livest Enough Is As Good A:

Interludes and Early Modern Society ,2007-01-01 The essays in this collection contributed by an internationally distinguished group of scholars bring up to date many aspects of the criticism of the English Interludes The development of these plays was a significant part of the history of the growth of English drama in the sixteenth century to the extent that they may be regarded as its main stream Arising by means of a felicitous combination of the development of printing and the growth of a professional theatre plays of this type quickly became a forum for the presentation and exploration of many contemporary themes They became a useful means of disseminating a wide variety of opinions and public concerns as well as exhibiting at times the intellectual brilliance of the Renaissance The essays here are concentrated upon power particularly in its religious and political aspects gender and theatricality The political and religious upheavals of the Reformation under the Tudor monarchy form a background as well as a focus at times In particular the position of women in sixteenth century society is examined in essays on several plays There is also discussion of the development of theatrical techniques as playwrights worked closely with small acting companies to reach a wide audience ranging from the royal court to the common streets This was achieved as a number of essays make clear through a variety of entertaining theatrical devices

Shakespeare and Protestant Poetics Jason Gleckman,2019-10-29 This book explores the impact of the sixteenth century Reformation on the plays of William Shakespeare Taking three fundamental Protestant concerns of the era double predestination conversion and free will it demonstrates how Protestant theologians in England and elsewhere re imagined these longstanding Christian concepts from a specifically Protestant perspective Shakespeare utilizes these insights to generate his distinctive view of human nature and the relationship between humans and God Through in depth readings of the Shakespeare comedies *The Merry Wives of Windsor* *Much Ado About Nothing* *A Midsummer Night s Dream* and *Twelfth Night* the romance *A Winter s Tale* and the tragedies of *Macbeth* and *Hamlet* this book examines the results of almost a century of Protestant thought upon literary art

Nonsense and Other Senses Elisabetta Tarantino with the collaboration of Carlo Caruso,2020-07-24 This book deals with a topic that is gaining increasing critical attention the literature of nonsense and absurdity The volume gathers together twenty one essays on various aspects of literary nonsense according to criteria that are deliberately inclusive and eclectic Its purpose is to offer a gallery of nonsense practices in literature across periods and countries in the conviction that important critical insights can be gained from these juxtapositions Most of the cases presented here deal with linguistic nonsense but in a few instances the nonsense operates at the higher level of the interpretation of reality on the part of the subject or of the impossibility thereof The contributors to the volume are established and younger scholars from various countries Chronologically the chapters range widely from Dante to V clav Havel and offer a large span of national literatures Czech English Finnish French German Italian Japanese and literary genres poetry prose and drama inviting the readers to trace their own pathway and draw their own lines of connection One

point that emerges with particular force is the notion that what distinguishes literary nonsense is its somehow regulated nature Literary nonsense thus sounds like a deliberate last ditch attempt to snatch order from the jaws of chaos the speech of the Fool as opposed to the tale told by an idiot It is this kind of post Derridean retrieval of choice as the defining element in semantic transactions which is perhaps the most significant insight bequeathed by the study of nonsense to the analysis of poetry and literature in general

God Speed the Plough Andrew McRae, 2002-09-12 An interdisciplinary analysis of the history and literature of the land in early modern England

Shakespeare and Textual Studies Margaret Jane Kidnie, Sonia Massai, 2015-11-12 A cutting edge and comprehensive reassessment of the theories practices and archival evidence that shape editorial approaches to Shakespeare's texts

The Devil and the Sacred in English Drama, 1350-1642 John D. Cox, 2000-10-17 John Cox tells the intriguing story of stage devils from their earliest appearance in English plays to the closing of the theatres by parliamentary order in 1642 The book represents a major revision of E K Chambers ideas of stage devils in *The Medieval Stage* 1903 arguing that this is not a history of gradual secularization as scholarship has maintained for the last century but rather that stage devils were profoundly shaped from the outset by the assumptions of sacred drama and retained this shape virtually unchanged until the advent of permanent commercial theatres near London The book spans both medieval and Renaissance drama including the medieval Mystery cycles on the one hand through to plays by Greene Marlowe Shakespeare 1 and 2 Henry VI Jonson Middleton and Davenant An appendix lists all known devil plays in English from the beginning to 1642

Shakespeare's Shakespeare John Meagher, 2015-12-17 In this work of scholarship and creativity Meagher argues that Shakespeare has been misunderstood because of a failure to recognize his own directions as a playwright Through an examination of several of his plays Meagher uncovers Shakespeare as artist director and actor

The Huntington Library Quarterly Henry E. Huntington Library and Art Gallery, 1946

Religious Conversion in Early Modern English Drama Lieke Stelling, 2019-01-03 A cross religious exploration of conversion on the early modern English stage offering fresh readings of canonical and lesser known plays

The Social Relations of Jonson's Theater Jonathan Haynes, 1992-08-28 A detailed literary historical argument about the sources and consequences of Jonson's realism

The Framing Text in Early Modern English Drama Brian W. Schneider, 2016-03-03 Though individual prologues and epilogues have been treated in depth very little scholarship has been published on early modern framing texts as a whole *The Framing Text in Early Modern English Drama* fills a gap in the literature by examining the origins of these texts and investigating their growing importance and influence in the theatre of the period This topic led discussion of prologues and epilogues deals with the origins of these texts the difficulty of definition and the way in which many prologues and epilogues appear to interact on such subjects as the composition of the theatre audience and the perceived place of women in such an audience Author Brian Schneider also examines the reasons for and the evidence leading to the apparently sudden burgeoning of these texts after the Restoration when prologues and epilogues grace nearly

all the dramas of the time and become a virtual cottage industry of their own The second section a comprehensive list of prologues and epilogues details play titles playwrights theatres and theatre companies first performance and the earliest edition in which the framing text s appears It quotes the first line of the prologue and or epilogue and uses the printer s signature to denote the page on which the texts can be found Further information is provided in notes appended to the relevant entry A final section deals with free floating and free standing framing texts that appear in verse collections manuscripts and other publications and to which no play can be positively ascribed Combining original analysis with carefully compiled comprehensive reference data *The Framing Text in Early Modern English Drama* provides a genuinely new angle on the drama of early modern England

The Summons of Death on the Medieval and Renaissance English Stage Phoebe S. Spinrad,1987 *Shakespeare's Forgotten Allegory* Julian Real,2023-12-22 Shakespeare s *Forgotten Allegory* posits three startling points that we have today forgotten a cultural icon that helped to bring about the Renaissance that this character used to distil classical wisdom regarding how to raise children to become moral adults consistently appeared in plays performed between 1350 and 1650 and that the character was often utilised by the likes of Shakespeare and Ben Jonson and therefore adds a long forgotten allegorical narrative to their works This evidence based reappraisal of some of the most iconic works in Western literature suggests that a core element of their content has been lost for centuries This text will appeal to anyone with an interest in late medieval and early modern drama especially the works of Shakespeare to those interested in the history of teaching and child rearing to anyone curious about the practical application of philosophy in society to anyone that would like to know more about the crucial and defining period today known as the Renaissance and how and why society was redesigned by those with influence and to all those who would like to know more about how history which though sometimes misplaced continues to influenced our modern world

Selfhood on the Early Modern English Stage Pauline Blanc,2009-10-02 The twelve essays in *Selfhood on the Early Modern English Stage* analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period The contributors all specialists in the field working in France and England offer a wide spectrum of views and discuss a variety of dramatic texts ranging from late medieval cycle plays and interludes of the Tudor period to plays by Marlowe Shakespeare Tourneur and Jonson The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself Three essays in the first section reveal how abstract figures like Mundus and Mankind gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion In the second section three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly s *Alexander* in Marlowe s *Tamburlaine* and in a selection of Stuart court masques presented at Whitehall The third section offers new insights into the composition of *Hamlet* as a dramatized personality the fourth investigates the way in which the poet playwright s autobiographical impulses may have helped in the construction of early

modern stage serves the final fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley's *When You See Me You Know Me* and Shakespeare's *Richard III*. This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi-faceted, multi-layered construction of early modern subjectivity. *The Broadview Anthology of Tudor Drama* Alan Stewart, 2021-02-19 English drama between the late fifteenth century and the late sixteenth centuries is as diverse as it is engaging; this anthology brings together eighteen of the most interesting and important dramatic works from the period. The plays have been chosen to give a broad view of the drama produced in Tudor England. They testify to the eclectic tastes of sixteenth-century audiences, ranging from morality plays (*Mankind*, *Everyman*) to comedies inspired by the Roman plays of Terence and Plautus (*Ralph Roister Doister*) to tragedies inspired by the plays of Seneca (*Gorboduc*, *Cambises*). In later plays, morality plots rub shoulders with slapstick comic business (*The Longer Thou Livest*, *The More Fool Thou Art*). The *Three Ladies of London* and classical gods intervene in the affairs of England's regions (*Gallathea*). While some of the plays offer pure entertainment, others have a clear political agenda. King Johan is presented as a prototype for English resistance to Rome's Catholicism. *Gorboduc*'s decision to abdicate and divide his kingdom highlights the vexed question of the English succession under a childless queen. Other plays comment more obliquely on contemporary events. *Play of the Four Elements* reflects on England's nascent maritime expeditions to the New World, while *The Three Ladies of London* comments topically on immigrant overcrowding in England's port towns and the dangers of England's trade in the Mediterranean. Some plays push the boundaries of what the theatre can do in staging violence (*Cambises*) and questioning gender roles (*Gallathea*). Designed for undergraduate use, the anthology includes extensive explanatory annotations, and a substantial introduction to each play. Spelling and punctuation have been partially modernized in the interests of making the texts more accessible to students. In all this, the anthology follows principles similar to those developed for Christina M. Fitzgerald's and John T. Sebastian's *Broadview Anthology of Medieval Drama*; several of the plays from that anthology are also included here, while the rest have been newly edited for this volume under the supervision of General Editor Alan Stewart.

The Turn of the Soul, 2012-01-06 The religious upheavals of the early modern period and the fierce debate they unleashed about true devotion gave conversion an unprecedented urgency. With their rich variety of emotive, aesthetic, and rhetoric means of expression, literature and the visual arts proved particularly well-adapted means to address, explore, and represent the complex nature of conversion. At the same time, many artists and authors experimented with the notion that the expressive character of their work could cultivate a sensory experience for the viewer that enacted conversion. Indeed, focusing on conversion as one of early modern Europe's most pressing religious issues, this volume demonstrates that conversion cannot be separated from the creative and spiritual ways in which it was given meaning. Contributors include Mathilde Bernard, John R. Decker, Xander van Eck, Shulamit Furstenberg, Levi Lise Gosseye, Chlo Houston, Philip Major, Walter Melion, Bart Ramakers, E. Natalie Rothman, Alison Searle, Lieke Stelling, Jayme Yeo, and Federico Zuliani.

The Triumph of Realism in Elizabethan Drama 1558-1612 Willard Thorp, 1965

An Illustrated History of British Theatre and Performance Robert Leach, 2018-12-21 An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day As the most public of arts theatre constantly interacts with changing social political and intellectual movements and ideas and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland Highly illustrated chapters trace the development of theatre through major plays from each period evaluations of playwrights contemporary dramatic theory acting and acting companies dance and music the theatre buildings themselves and the audience while also highlighting enduring features of British theatre from comic gags to the use of props This first volume spans from the earliest forms of performance to the popular theatres of high society and the Enlightenment tracing a movement from the outdoor and fringe to the heart of the social world The Illustrated History acts as an accessible flexible basis for students of the theatre and for pure fans of British theatre history there could be no better starting point

Apocalypse and Anti-Catholicism in Seventeenth-Century English Drama Adrian Streete, 2017-08-17 This book examines the many and varied uses of apocalyptic and anti Catholic language in seventeenth century English drama Adrian Streete argues that this rhetoric is not simply an expression of religious bigotry nor is it only deployed at moments of political crisis Rather it is an adaptable and flexible language with national and international implications It offers a measure of cohesion and order in a volatile century By rethinking the relationship between theatre theology and polemic Streete shows how playwrights exploited these connections for a diverse range of political ends Chapters focus on playwrights like Marston Middleton Massinger Shirley Dryden and Lee and on a range of topics including imperialism reason of state commerce prostitution resistance prophecy church reform and liberty Drawing on important recent work in religious and political history this is a major re interpretation of how and why religious ideas are debated in the early modern theatre

Shakespeare Survey: Volume 55, King Lear and Its Afterlife Peter Holland, 2002-10-24 Shakespeare Survey is a yearbook of Shakespeare studies and production Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of criticism and performance For the first time numbers 1-50 are being reissued in paperback

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