

*Shakespeare's*  
**COMEDIES OF LOVE**

*Essays in Honour of Alexander Leggatt*



*Edited by*  
**KAREN BAMFORD AND RIC KNOWLES**

# Shakespeares World Of Love The Middle Comedies

**Richard Courtney**



## **Shakespeare's World Of Love The Middle Comedies:**

**Shakespeare's World: The Comedies** John Pendergast, 2019-12-02 With summaries discussions and excerpts from primary source documents this book examines Shakespeare's world through careful consideration of the historical background of four of his comedies Comedy was popular during the Renaissance and it was also one of Shakespeare's specialties The four plays discussed in this book A Midsummer Night's Dream The Merchant of Venice Twelfth Night and The Tempest span Shakespeare's career and remind us that Shakespeare more than any of his contemporaries explored the possibilities of comedy consistently developing new approaches to the genre Shakespeare was a fairly traditional playwright well aware of the long tradition of comedy which dates back to the Greeks and Romans This book places Shakespeare's comedies in their historical context It includes dedicated chapters on each of the four comedies with each chapter providing a plot summary a discussion of the play's historical background and significance and excerpts from primary source documents related to the play An introduction surveys the historical background of the plays while a timeline chronicles key events that influenced them Suggestions for further reading direct readers to additional sources of information

**Shakespeare's World of Love** Richard Courtney, 1996-07-25 How many ages hence Shall this our lofty scene be acted over In states unborn and accents yet unknown Julius Caesar III i 111 Many ages later we are still enjoying Shakespeare's works But too often his plays are studied as literature ignoring the fact that Shakespeare wrote plays for living performance Richard Courtney puts the focus back where it should be helping us to understand the works of Shakespeare as dramas intended for an audience Written for directors and actors the eight books in the series will also interest theatregoers scholars and the general reader seeking a fuller understanding of Shakespeare's works The introduction and end notes give helpful information on life in sixteenth century England its language and beliefs Elizabethan theatre and stages Each play is analyzed scene by scene with background on the history and the leading characters and reasons for the choice of theme From his own wide experience as actor and director Richard adds anecdotes and examples to illustrate directing challenges and provide practical solutions Shakespeare's World of Love discusses Much Ado About Nothing As You Like It Twelfth Night The Merry Wives of Windsor

**Shakespeare's Comedies of Love** Karen Bamford, 2008-12-01 Borrowing its title from renowned scholar Alexander Leggatt's landmark 1974 study Shakespeare's Comedies of Love is a tribute to a critic who has shaped the way the world understands Shakespeare and his comedies To help celebrate his distinguished career as a teacher and scholar this collection of essays presents a wide range of new work on the Bard's comedies The contributors cover diverse areas of inquiry including the use of the comedies as a source of women's empowerment in nineteenth century America civic drama in Elizabethan London male anxiety about women in the comedies anti-Semitism in The Merchant of Venice as well as some key productions of Shakespeare's comedies Rich in detail and broad in scope Shakespeare's Comedies of Love is a celebration of Leggatt's distinguished career and an enduring collection of work on the world's most

famous writer      **Shakespeare's World and Work** John Frank Andrews,2001 Elizabethan Life Shakespeare William

**Shakespeare's World and Work** John F. Andrews,2001 This three volume set comprises a reference covering not only the plays and the life of Shakespeare but also his world and his continuing influence on modern culture Arranged alphabetically it presents the plays and provides details on poetry government music and theatre prominent historical figures critical commentaries court life gender clothing set design characters in the plays and cultural influences on Shakespeare Sidebars highlight significant details and include comments by stage and film actors and producers regarding specific passages costumes props and other aspects of production Includes maps of England London and Stratford genealogical charts illustrating the relationships of characters in the plays numerous bandw illustrations and eight page color inserts in each volume showing the people and places of England examples of different productions and photos from movies television operas and ballets Appropriate for high school and college c Book News Inc      Shakespeare's Comedy of Love Alexander Leggatt,2013-10-11 First published in 1987 This study removes some of the critical puzzles that Shakespeare s comedies of love have posed in the past The author shows that what distinguishes the comedies is not their similarity but their variety the way in which each play is a new combination of essentially similar ingredients so that for example the boy girl changes in The Merchant of Venice are seen to have a quite different significance from those in As You Like It      Shakespeare Survey Stanley Wells,Jonathan Bate,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      Reader's Guide to Literature in English Mark Hawkins-Dady,2012-12-06 Reader s Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study      **Evolution of Shakespeare's Comedy** Larry S. Champion,1970 The evolution of Shakespeare s comedy in Larry Champion s view is apparent in the expansion of his comic vision to include a complete reflection of human life while maintaining a comic detachment for the audience Like the other popular dramatists of Elizabethan England Shakespeare used the diverse comic motifs and devices which time and custom had proved effective He went further however and created progressively deeper levels of characterization and plot interaction thereby forming characters who were not merely devices subordinated to the needs of the plot Shakespeare s development as a comic playwright suggests Champion was consistently in the direction of complexity or depth of characterization His earliest works like those of his contemporaries are essentially situation comedies the humor arises from action rather than character There is no significant development of the main characters instead they are manipulated into situations which are humorous as a result for example of mistaken identity or slapstick confusion The ensuing phase of Shakespeare s comedy sets forth plots in which the emphasis is on identity rather than physical action a revelation of character which occurs in one of two forms either a hypocrite is exposed for what he actually is or a character who has

assumed an unnatural or abnormal pose is forced to realize and admit the ridiculousness of his position In the final comedies involving sin and sacrificial forgiveness however character development is concerned with a transformation of values Although each of the comedies is discussed Champion concentrates on nine dividing them according to the complexity of characterization He pursues as well the playwright's efforts to achieve for the spectator the detached stance so vital to comedy Shakespeare obtained this perspective Champion observes through experimentation with the use of material mirroring the main action mockery parody or caricature and through the use of a comic pointer who is himself involved in the action but is sufficiently independent of the other characters to provide the audience with an omniscient view *The Love Story in Shakespearean Comedy* Anthony J. Lewis, 2014-10-17 In this fascinating study Anthony J Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting father son relations patriarchal restrictions on women and cultural assumptions about gender appropriate behavior This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three dimensional figures far removed from the stock types of Plautus Terence and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare

**The Comedies, Histories, Tragedies, and Poems of William Shakespeare** William Shakespeare, 1911 **The Teachers' Assembly Herald**, 1908 *Shakespeare and the Traditions of Comedy* Leo Salinger, 1974 For students of English and European literature renaissance studies comparative literature drama and classics **Comedy, an Annotated Bibliography of Theory and Criticism** James E. Evans, 1987 No descriptive material is available for this title **Shakespearean Comedies** Sarbani Putatunda, 2006 According To The Social Historians Of England After The Economic And Religious Unrest Of The Middle Tudor Period The Freedom Preached By The Humanists Rejuvenated In A Way The Moral Of The Entire Nation And Shakespeare Having Chanced Upon The Best Time In Which To Live Had Ample Opportunity To Exercise With Least Distraction And Most Encouragement The Highest Faculties Of Man His Comedies Therefore Register Most Comprehensively The Characteristics Of The Congenial Social Atmosphere Of His Time The Saturnalia Presented In His Comedies Are Not Inimical To The Positive Aspects Of A New

Bourgeois Social Set Up Which Facilitated The Notions Of Peace And Order But Inside The Large England Which Still Retained The Remnants Of Monarchy And Or Aristocracy Society Was Afflicted By Many Discordant Elements Which Shakespeare Never Failed To Notice And Record As An Assiduous Comic Playwright He Infused In His Saturnalia The Hints Of Many Social Injustices The Oppressive Patriarchy Egeon And His Diktats Against His Daughter For Daring To Choose Her Own Husband In A Midsummer Night S Dream The Crisis Of Aristocracy Sir Toby And His Likes The Degeneration Of Moral Values Leading To An Erosion Of Social Values In A Mercantile Society And The Historical Retrospection Of The Turbulent Past The Infusion Though Pronounced In His Early Comedies Is Not Entirely Absent In The Middle Comedies Which Contain Elements Of Social Realism Behind A Romantic Exterior The Audience Would Naturally Realize That Both The Early And The Middle Comedies Of Shakespeare Were Interlinked In The Context Of The Social Realism Of The Elizabethan Period The Delicate Relationship Of Oberon And Titania In A Midsummer Night S Dream For Instance Represent A Different Version Of Matrimony Throughout Causing The Reader To Question The Validity Of The Institution Likewise In The Taming Of The Shrew One Is At A Loss At The End Of The Play When Kate Appears To Be More Subservient Than Either Her Sister Or The Widow Has Marriage Actually Tamed Her Or Has She Relinquished Her Past Misdemeanours Willingly Because She Has Fallen In Love With Petruchio The World In Twelfth Night Is Also Clearly Demarcated Into Two Classes The Landowning Wealthy Aristocrats And The Titular Aristocrats Whom Lawrence Classifies As The Declassed Aristocrats The Historical Retrospection Of The Past Is Made Clearer At This Apparently Incongruent Point Than In All Other Romantic Comedies The Book Would Definitely Prove Valuable To Students And Teachers Concerned With Shakespearean Works **Shakespeare in**

**China** Xiaoyang Zhang, Hsiao Yang Zhang, 1996-05 The value of the book is not limited to the scope of Shakespeare studies and comparative literature With the combination of the literary criticism and sociological approach it describes and investigates a variety of social and psychological phenomena in the process of cultural exchange between the West and the East The book also provides a brief view of the social political and historical changes in modern China for Western readers

**The Development of Shakespeare's Imagery** Wolfgang Clemen, 2013-04-15 First published in 1951 The edition reprints the second updated edition of 1977 When first published this book quickly established itself as the standard survey of Shakespeare s imagery considered as an integral part of the development of Shakespeare s dramatic art By illustrating through the use of examples the progressive stages of Shakespeare s use of imagery and in relating it to the structure style and subject matter of the plays the book throws new light on the dramatist s creative genius The second edition includes a new preface and an up to date bibliography Notes on Shakespeare's Versification George Henry Browne, 1884

**Vocative Constructions in the Language of Shakespeare** Beatrix Busse, 2006-01-01 This study investigates the functions meanings and varieties of forms of address in Shakespeare s dramatic work New categories of Shakespearean vocatives are developed and the grammar of vocatives is investigated in above and below the clause following morpho

syntactic semantic lexicographical pragmatic social and contextual criteria Going beyond the conventional paradigm of power and solidarity and with recourse to Shakespearean drama as both text and performance the study sees vocatives as foregrounded experiential interpersonal and textual markers Shakespeare's vocatives construe both quantitatively and qualitatively habitus and identity They illustrate relationships or messages They reflect Early Modern Shakespearean and intra or inter textual contexts Theoretically and methodologically the study is interdisciplinary It draws on approaches from historical pragmatics stylistics Hallidayean grammar corpus linguistics cognitive linguistics socio historical linguistics sociology and theatre semiotics This study contributes thus not only to Shakespeare studies but also to literary linguistics and literary criticism

*Twelfth Night* James Schiffer, 2013-01-11 This volume in the Shakespeare Criticism series offers a range of approaches to *Twelfth Night* including its critical reception performance history and relation to early modern culture James Schiffer's extensive introduction surveys the play's critical reception and performance history while individual essays explore a variety of topics relevant to a full appreciation of the play early modern notions of love friendship sexuality madness festive ritual exoticism social mobility and detection The contributors approach these topics from a variety of perspectives such as new critical new historicist cultural materialist feminist and queer theory and performance criticism occasionally combining several approaches within a single essay The new essays from leading figures in the field explore and extend the key debates surrounding *Twelfth Night* creating the ideal book for readers approaching this text for the first time or wishing to further their knowledge of this stimulating much loved play

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