

Shakespeare's Serial History Plays

Nicholas Grene

CHANDLER DUNN



Shakespeares Serial History Plays

A. J. Hoenselaars



Shakespeare's Serial History Plays:

Shakespeare's Serial History Plays Nicholas Grene, 2002-01-03 Shakespeare's Serial History Plays provides a re-reading of the two sequences of English history plays Henry VI Richard III and Richard II Henry V Reconsidering the chronicle sources and the staging practices of Shakespeare's time Grene argues that the history plays were originally designed for serial performance He charts the cultural and theatrical conditions that led to serial productions of the histories in Europe as well as in the English speaking world and looks at their original creation in the 1590s and at modern productions or adaptations from famous stagings such as the Royal Shakespeare Company's 1960s Wars of the Roses through to the present day Grene focuses on the issues raised by the plays seriality the imagination of war the emergence of character and the uses of prophecies and curses through the first four techniques of retrospection hybrid dramatic forms and questions of irony and agency in the second

Shakespeare's History Plays Neema Parvini, 2012-03-21 This important intervention in the critical and theoretical discourse of Shakespeare studies summarises evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years It heralds a new m

The Drama of Memory in Shakespeare's History Plays Isabel Karremann, 2015-10-20 This book sheds new light on the dramatic devices Shakespeare developed for turning history into theatre in his history plays

Shakespeare's History Plays A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide The plays have had a rich international reception tradition but critics and theatre historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare

Shakespeare and Lost Plays David McInnis, 2021-03-25 Shakespeare and Lost Plays returns Shakespeare's dramatic work to its most immediate and arguably pivotal context by situating it alongside the hundreds of plays known to Shakespeare's original audiences but lost to us David McInnis reassesses the value of lost plays in relation to both the companies that originally performed them and to contemporary scholars of early modern drama This innovative study revisits key moments in Shakespeare's career and the development of his company and by prioritising the immense volume of information we now possess about lost plays provides a richer more accurate picture of dramatic activity than has hitherto been possible By considering a variety of ways to grapple with the problem of lost imperceptible or ignored texts this volume presents a methodology for working with lacunae in archival evidence and the distorting effect of Shakespeare centric

narratives thus reinterpreting our perception of the field of early modern drama *Publishing the History Play in the Time of Shakespeare* Amy Lidster, 2022-03-17 During the early modern period the publication process decisively shaped the history play and its reception Bringing together the methodologies of genre criticism and book history this study argues that stationers have through acts of selection and presentation constructed some remarkably influential expectations and ideas surrounding genre Amy Lidster boldly challenges the uncritical use of Shakespeare's Folio as a touchstone for the history play exposing the harmful ways in which this has solidified its parameters as a genre exclusively interested in the lives of English kings Reframing the Folio as a single example of participation in genre making this book illuminates the exciting and diverse range of historical pasts that were available to readers and audiences in the early modern period Lidster invites us to reappraise the connection between plays on stage and in print and to reposition playbooks within the historical culture and geopolitics of the book trade *The Oxford Handbook of Holinshed's Chronicles* Paulina Kewes, Ian W. Archer, Felicity Heal, 2013 The Handbook brings together forty articles by leading scholars of history literature religion and classics in the first full investigation of the significance of Raphael Holinshed's Chronicles of England Scotland and Ireland 1577 1587 the greatest of Elizabethan chronicles and a principal source for Shakespeare's history plays *The Oxford Handbook of Shakespearean Tragedy* Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century reworkings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia **The Cambridge Companion to Shakespeare and Religion** Hannibal Hamlin, 2019-03-28 A wide ranging yet accessible investigation into the importance of religion in Shakespeare's works from a team of eminent international scholars *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 Reinventing the Renaissance S. Brown,R. Lublin,L.

McCulloch,2013-05-12 The plays of Shakespeare and his contemporaries has inspired interpretations in every genre and medium This book offers perspectives on the ways in which practitioners have used Renaissance drama to address contemporary concerns and reach new audiences It provides a resource for those interested in the creative reception of Renaissance drama **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 **Just and Unjust Wars in Shakespeare** Franziska Quabeck,2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph Just and Unjust Wars in Shakespeare demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare s plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

The Cambridge Companion to Shakespeare and Popular Culture Robert Shaughnessy,2007-06-28 This Companion explores the remarkable variety of forms that Shakespeare s life and works have taken over the course of four centuries ranging from the early modern theatrical marketplace to the age of mass media and including stage and screen performance music and the visual arts the television serial and popular prose fiction The book asks what happens when Shakespeare is popularized and when the popular is Shakespeareanized it queries the factors that determine the definitions of and boundaries between the legitimate and illegitimate the canonical and the authorized and the subversive the oppositional the scandalous and the inane Leading scholars discuss the ways in which the plays and poems of Shakespeare as well as Shakespeare himself have been interpreted and reinvented adapted and parodied transposed into other media and act as a

source of inspiration for writers performers artists and film makers worldwide Shakespearean Intersections Patricia Parker,2018-05-31 Providing innovative and interdisciplinary perspectives on Shakespeare s plays Patricia Parker offers a series of dazzling readings that demonstrate how easy to overlook textual or semantic details reverberate within and beyond the Shakespearean text and suggest that the boundary between language and context is an incontinent divide

Shakespeare and Republicanism Andrew Hadfield,2005-07-21 This groundbreaking work first published in 2005 reveals exactly how Shakespeare was influenced by contemporary strands in political thought that were critical of the English crown and constitution Shakespeare has often been seen as a conservative political thinker characterised by an over riding fear of the mob Hadfield argues instead that Shakespeare s writing emerged out of an intellectual milieu fascinated by republican ideas From the 1590s onwards he explored republican themes in his poetry and plays political assassination elected government alternative constitutions and perhaps most importantly of all the problem of power without responsibility Beginning with Shakespeare s apocalyptic representation of civil war in the Henry VI plays Hadfield provides a series of powerful new readings of Shakespeare and his time For anyone interested in Shakespeare and Renaissance culture this book is required reading

Shakespeare and the Play Scripts of Private Prayer Ceri Sullivan,2020-09-04 Early modern private prayer is skilled at narrative and drama In manuals and sermons on how to pray collections of model prayers scholarly treatises about biblical petitions and popular tracts about life crises prompting calls to God prayer is valued as a powerful agent of change Model prayers create stories about people in distinct ranks and jobs with concrete details about real life situations These characters may act in play lets or appear in the middle of difficulties or voice a suite of petitions from all sides of a conflict Thinking of early modern private prayers as dramatic dialogues rather than lyric monologues raises the question of whether play going and praying were mutually reinforcing practices Could dramatists deploying prayer on stage rely on having audience members who were already expert at making up roles for themselves in prayer and who expected their petitions to have the power to intervene in major events Does prayer s focus on cause and effect structure the historiography of Shakespeare s Henry VI Richard III Richard II Henry V and Henry VIII

Shakespearean Temporalities Lukas Lammers,2018-03-21 Shakespearean Temporalities addresses a critical neglect in Early Modern Performance and Shakespeare Studies revising widely prevailing and long standing assumptions about the performance and reception of history on the early modern stage Demonstrating that theatre at the turn of the seventeenth century thrived on an intense fascination with perceived tensions between medieval past and early modern present this volume uncovers a dimension of historical drama that has been largely neglected due to a strong focus on nationhood and a predilection for topical readings It moreover reassesses genre conventions by venturing beyond the threshold of the supposed death of the history play in 1603 Closely analysing a broad range of Shakespeare s historical drama it explores the dramatic techniques that allow the theatre to perform historical distance An experience of historical contingency through an immersion in a world ontologically

related yet temporally removed is thus revealed as a major appeal of historical drama and a striking aspect of Shakespeare's history plays. With a focus on performance, the experience of playgoers, and the dynamics that resulted from the collective production of dramatic historiography by competing companies, the book offers the first analysis of what can be referred to as Shakespeare's dramaturgy of historical temporality. *Shakespeare's Staged Spaces and Playgoers' Perceptions*. D. Farabee, 2014-12-04. This engaging study offers fresh readings of canonical Shakespeare plays, illuminating ways stagecraft and language of movement create meaning for playgoers. The discussions engage materials from the period, present revelatory readings of Shakespeare's language, and demonstrate how these continually popular texts engage all of us in making meaning. *Imagining Time in the English Chronicle Play*. Marissa Nicosia, 2023-09-15. *Imagining Time in the English Chronicle Play: Historical Futures 1590-1660* argues that dramatic narratives about monarchy and succession codified speculative futures in the early modern English cultural imaginary. This book considers chronicle plays, plays written for the public stage, and play pamphlets composed when the playhouses were closed during the civil wars in order to examine the formal and material ways that playwrights imagined futures in dramatic works that were purportedly about the past. Through close readings of William Shakespeare's 1.2 Henry IV, Richard III, Shakespeare's and John Fletcher's *All is True*, Samuel Rowley's *When You See Me You Know Me*, John Ford's *Perkin Warbeck*, and the anonymous play pamphlets *The Leveller*'s *Levelled*, 1.2 *Craftie Cromwell*, Charles I and Cromwell's *Conspiracy*, the volume shows that imaginative treatments of history in plays that are usually associated with the past also had purchase on the future. While plays about the nation's past retell history, these plays are not restricted by their subject matter to merely document what happened. Playwrights projected possible futures in their accounts of verifiable historical events.

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Table of Contents Shakespeares Serial History Plays

1. Understanding the eBook Shakespeares Serial History Plays
 - The Rise of Digital Reading Shakespeares Serial History Plays
 - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeares Serial History Plays
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shakespeares Serial History Plays
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeares Serial History Plays
 - Personalized Recommendations
 - Shakespeares Serial History Plays User Reviews and Ratings
 - Shakespeares Serial History Plays and Bestseller Lists
5. Accessing Shakespeares Serial History Plays Free and Paid eBooks

- Shakespeares Serial History Plays Public Domain eBooks
 - Shakespeares Serial History Plays eBook Subscription Services
 - Shakespeares Serial History Plays Budget-Friendly Options
6. Navigating Shakespeares Serial History Plays eBook Formats
 - ePub, PDF, MOBI, and More
 - Shakespeares Serial History Plays Compatibility with Devices
 - Shakespeares Serial History Plays Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shakespeares Serial History Plays
 - Highlighting and Note-Taking Shakespeares Serial History Plays
 - Interactive Elements Shakespeares Serial History Plays
 8. Staying Engaged with Shakespeares Serial History Plays
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shakespeares Serial History Plays
 9. Balancing eBooks and Physical Books Shakespeares Serial History Plays
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shakespeares Serial History Plays
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Shakespeares Serial History Plays
 - Setting Reading Goals Shakespeares Serial History Plays
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Shakespeares Serial History Plays
 - Fact-Checking eBook Content of Shakespeares Serial History Plays
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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