

Richard Levin

New Readings vs. Old Plays

Recent Trends in the Scholarship on English Renaissance Drama



New Readings Vs Old Plays

Eugene M. Waith



New Readings Vs Old Plays:

King Henry V Joseph Candido,2022-02-10 With its depiction of the victorious English king Henry V has divided critical opinion and remains one of the more controversial of Shakespeare's histories This new volume in Shakespeare The Critical Tradition increases our knowledge of how Shakespeare's plays were received and understood by critics editors and general readers The volume offers in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

Shakespeare's Comedies Emma Smith,2008-04-15 This Guide introduces students to critical writing on Shakespeare's comedies over the last four centuries Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further **Patterns and**

Perspectives in English Renaissance Drama Eugene M. Waith,1988 These essays bring attention to the designs that the English Renaissance playwrights imposed on their work Among the patterns explored are those inspired by the literature drama or poetics of classical times and visual patterns derived from traditions of stage presentation **Shakespeare's**

America, America's Shakespeare (Routledge Revivals) Michael D. Bristol,2014-03-18 First published in 1990 this title explores the nature of the interaction between Shakespeare and American culture Shakespeare stands at the center of an elaborate institutional reality closely tied to both cultural and ideological production His plays Michael Bristol asserts help to constitute a primary affirmative theme of much American culture criticism specifically the celebration of individuality and the values of expressive autonomy This reissue will be of particular value to Literature students and researchers with an interest in Shakespeare as well as those interested in American cultural history more generally **Theater and World** Jonathan

Hart,2021-11-26 First published in 1992 Theater and World is a detailed exploration of Shakespeare's representation of history and how it affects the relation between theatre and world The book focuses primarily on the Second Tetralogy Richard II Henry IV Part I Henry IV Part II and Henry V and includes a wealth of analysis and interpretation of the plays In doing so it explores a wide range of topics including the relation between literary and theatrical representations and the world the nature of illusion and reality genre the connection between history and fiction especially plays historiography and literary criticism or theory poetry and philosophy and irony both rhetorical and philosophical Theater and World continues to have lasting relevance for anyone with an interest in Shakespeare's words and his representation of history in particular

Stalking Nabokov Brian Boyd,2011-11-08 At the age of twenty one Brian Boyd wrote a thesis on Vladimir Nabokov that

the famous author called brilliant After gaining exclusive access to the writer s archives he wrote a two part award winning biography Vladimir Nabokov The Russian Years 1990 and Vladimir Nabokov The American Years 1991 This collection features essays written by Boyd since completing the biography incorporating material he gleaned from his research as well as new discoveries and formulations Boyd confronts Nabokov s life career and legacy his art science and thought his subtle humor and puzzle like storytelling his complex psychological portraits and his inheritance from reworking of and affinities with Shakespeare Pushkin Tolstoy and Machado de Assis Boyd offers new ways of reading Nabokov s best English language works Lolita Pale Fire Ada and the unparalleled autobiography Speak Memory and he discloses otherwise unknown information about the author s world Sharing his personal reflections Boyd recounts the adventures hardships and revelations of researching Nabokov s biography and his unusual finds in the archives including materials still awaiting publication The first to focus on Nabokov s metaphysics Boyd cautions against their being used as the key to unlock all of the author s secrets showing instead the many other rooms in Nabokov s castle of fiction that need exploring such as his humor narrative invention and psychological insight into characters and readers alike Appreciating Nabokov as novelist memoirist poet translator scientist and individual Boyd helps us understand more than ever the author s multifaceted genius

The Heroic Idiom of Shakespearean Tragedy James C. Bulman,1985 Shakespeare s idiom is an aggregate of archaic modes of speech and codes of conduct This book attempts to make that idiom more accessible and in the process to illuminate the significance of heroic concepts to a study of Shakespeare s tragedies and histories

Puzzling Shakespeare Leah Sinanoglou Marcus,1988

Shakespeare's Authentic Performance Texts Graham Watts,2015-01-29 When we pick up a copy of a Shakespeare play we assume that we hold in our hands an original record of his writing We don t Present day printings are an editor s often subjective version of the script Around 25 percent of any Shakespeare play will have been altered and this creates an enormous amount of confusion The only authentic edition of Shakespeare s works is the First Folio published by his friends and colleagues in 1623 This volume makes the case for printing and staging the plays as set in the First Folio which preserved actor cues that helped players understand and perform their roles The practices of modern editors are critiqued Also included are sections on analyzing and acting the text how a complex character can be created using the First Folio and a director s approach to rehearsing Shakespeare with various exercises for both professional and student actors In conclusion all of the findings are applied to Measure for Measure

The Disguised Ruler in Shakespeare and his Contemporaries Kevin A. Quarmby,2016-04-01 In the early seventeenth century the London stage often portrayed a ruler covertly spying on his subjects Traditionally deemed Jacobean disguised ruler plays these works include Shakespeare s Measure for Measure Marston s The Malcontent and The Fawn Middleton s The Phoenix and Sharpham s The Flee Commonly dated to the arrival of James I these plays are typically viewed as synchronic commentaries on the Jacobean regime Kevin A Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s It

emerged from medieval folklore and balladry Tudor Chronicle history and European tragicomedy Familiar on the Elizabethan stage these incognito rulers initially offered light hearted romantic entertainment only to suffer a sinister transformation as England awaited its ageing queen s demise The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne Traditional critical perspectives also disregard contemporary theatrical competition Market demands shaped the repertoires Rivalry among playing companies guaranteed the motif s ongoing vitality The disguised ruler s presence in a play reassured audiences it also facilitated a subversive exploration of contemporary social and political issues Gradually the disguised ruler s dramatic currency faded but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s

Shakespeare Survey: Volume 54, Shakespeare and Religions Peter Holland,2001-10-04 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 the previous year s textual and critical studies and of major British performances The books are illustrated with a variety of Shakespearean images and production photographs The current editor of Survey is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19 33 by Kenneth Muir and numbers 34 52 by Stanley Wells The virtues of accessible scholarship and a keen interest in performance from Shakespeare s time to our own have characterised the journal from the start For the first time numbers 1 50 are being reissued in paperback available separately and as a set

Second Thoughts David Galef,1998 How does our perspective change after the first reading What distortions emerge through repetition How do we determine what s worth rereading and what is the role of such repetition in our lives What are the gains and losses This work investigates the rereading of texts from various genres

Marriage to Death Rush Rehm,2019-01-15 The link between weddings and death as found in dramas ranging from Romeo and Juliet to Lorca s Blood Wedding plays a central role in the action of many Greek tragedies Female characters such as Cassandra Antigone and Helen enact and refer to significant parts of wedding and funeral rites but often in a twisted fashion Over time the pressure of dramatic events causes the distinctions between weddings and funerals to disappear In this book Rush Rehm considers how and why the conflation of the two ceremonies comes to theatrical life in the tragedies of Aeschylus Sophokles and Euripides By focusing on the dramatization of important rituals conducted by women in ancient Athenian society Rehm offers a new perspective on Greek tragedy and the challenges it posed for its audience The conflation of weddings and funerals the author argues unleashes a kind of dramatic alchemy whereby female characters become the bearers of new possibilities Such as formulation enables the tragedians to explore the limitations of traditional thinking and acting in fifth century Athens Rehm finds that when tragic weddings and funerals become confused and perverted the aftershocks disturb the political and ideological givens of Athenian society challenging the audience to consider new and often radically different directions for their city Rush Rehm is

Assistant Professor of Drama and Classics at Stanford University and a free lance theater director He is the author of Greek Tragic Theatre Routledge and Aeschylus Oresteia A Theatre Vision Hawthorn Originally published in 1994 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Representing the Plague in Early Modern England** Rebecca Totaro, Ernest B. Gilman, 2010-09-13

This collection offers readers a timely encounter with the historical experience of people adapting to a pandemic emergency and the corresponding narrative representation of that crisis as early modern writers transformed the plague into literature The essays examine the impact of the plague on health politics and religion as well as on the plays prose fiction and plague bills that stand as witnesses to the experience of a society devastated by contagious disease Readers will find physicians and moralists wrestling with the mysteries of the disease erotic escapades staged in plague time plays the poignant prose works of William Bullein and Thomas Dekker the bodies of monarchs who sought to protect themselves from plague the chameleon like nature of the plague as literal disease and as metaphor and future strains of plague literary and otherwise which we may face in the globally minded technology dependent and ecologically awakened twenty first century The bubonic plague compelled change in all aspects of lived experience in Early Modern England but at the same time it opened space for writers to explore new ideas and new literary forms not all of them somber or horrifying and some of them downright hilarious By representing the plague for their audiences these writers made an epidemic calamity intelligible for them the dreaded disease could signify despair but also hope bewilderment but also a divine plan quarantine but also liberty death but also new life *Professional Academic Writing in the Humanities and Social Sciences* Susan Peck MacDonald, 2010-08-20 In

Professional Academic Writing in the Humanities and Social Sciences Susan Peck MacDonald tackles important and often controversial contemporary questions regarding the rhetoric of inquiry the social construction of knowledge and the professionalization of the academy MacDonald argues that the academy has devoted more effort to analyzing theory and method than to analyzing its own texts Professional texts need further attention because they not only create but are also shaped by the knowledge that is special to each discipline Her assumption is that knowledge making is the distinctive activity of the academy at the professional level for that reason it is important to examine differences in the ways the professional texts of subdisciplinary communities focus on and consolidate knowledge within their fields Throughout the book MacDonald stresses her conviction that academics need to do a better job of explaining their text making axioms clarifying their expectations of students at all levels and monitoring their own professional practices MacDonald s proposals for both textual and sentence level analysis will help academic professionals better understand how they might improve communication

within their professional communities and with their students Rhetorical Affect in Early Modern Writing R.

Cockcroft, 2002-12-10 Emotive language is now best understood by combining the analytic techniques of classical rhetoric with current linguistic practices With or without prompting the passions of Renaissance culture can stir contrary feelings in today's readers which are enlisted to validate a range of theorised responses This book will mediate between critics readers the author and the original audience using the New Rhetoric to open fresh perspectives on writers as diverse as Christopher Marlowe Lucy Hutchinson and Margaret Cavendish **Civil Idolatry** Richard F. Hardin, 1992 This book discusses the tensions in major Renaissance literary texts between the cult of monarchy and its subversions by Christianity It corrects some modern scholars' assumptions of a prevailing divine right theory of monarchy A recurring theme from the English mystery plays to Milton proposes an inherent tendency of monarchy toward idolatry The chapter on Erasmus makes a case for a strong tradition of political libertarianism that became a notable emphasis in English humanism Then follow three essays on Spenser especially *Faerie Queene* V and *View* Shakespeare especially the political plays of the late 1590s and Milton's political writings *Paradise Lost* *Paradise Regained* Ozment and others have shown that the Reformation fostered the desacralizing of secular life an impulse that Schneidau has seen as central to the Hebrew Christian tradition Texts like the infamous *Vindiciae contra Tyrannos* support this interpretation as regards monarchy rather than the received views of Kantorowicz which are perhaps more relevant to the Continent The king figure in the English mystery plays is often the butt of satire in contrast to his more dignified counterpart in some Continental drama The king figure enters the morality play tradition as the pride of life a transition observed in the hybrid play *Mary Magdalene* Erasmus's writings develop from a unified political and religious sensibility in accord with what Mesnard calls his *evangelisme politique* For Erasmus order is not an end in itself but serves the ends of peace which in turn allow the human soul the optimum liberty to choose or reject the virtuous life Thomas More's earlier agreement with and later departure from Erasmus's views on political authority are related to the Henrician political crisis Spenser's anti-absolutism and Erasmus-like concept of peace order and liberty are disclosed in explications of the *Isis Temple* *Souldan Gerioneo* and *Grantorto* episodes of *Faerie Queene* V These and other writings show the poet's belief in the need for aristocracy to act in the service of truth Shakespeare's second tetralogy moves toward Henry V's renouncing idol ceremony in contrast to Julius Caesar which presents a model of disordered polity Civil idolatry Milton's phrase in that play and in Milton's long poems leads to tyranny and ritualism accompanied by fear and awe This logic is woven into the texture of hell in *Paradise Lost* *Paradise Regained* advances the position through its redefinition of conquest and fatherhood in response to the conquest theory and patriarchalism with which monarchists justified their cause Ultimately Milton places the blame for civil idolatry on the majority who prefer a condition of subservience and awe because as Shakespeare's Henry V declared it relieves them of the responsibilities of consciousness The epilogue glances at new directions in a comparison of the coronations of Charles II and of William and Mary *Shakespeare and the*

Mediterranean International Shakespeare Association. World Congress, 2004 Shakespeare's career long fascination with the Mediterranean made the association a natural one for this first World Shakespeare Congress of the Third Millennium The plenary lectures and selected papers in this volume represent some of the best contemporary thought and writing on Shakespeare in the ranging plenary lectures by Jonathan Bate on Shakespeare's islands and the Muslim connection Michael Coveney's on the late Sir John Gielgud Robert Ellrodt's on Shakespeare's sonnets and Montaigne's essays Stephen Orgel's on Shakespeare's own Shylock and Marina Warner's on Shakespeare's fairy tale uses of magic Also included in the volume's several sections are original papers selected from special sessions and seminars by other distinguished writers including Jean E Howard Gary Taylor and Richard Wilson Tom Clayton is Regents Professor of English Language and Literature and chair of the Classical Civilization Program at the University of Minnesota Susan Brock is Head of Library and Information Resources at the Shakespeare Birthplace Trust in Stratford upon Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham Vicente Fores is Associate Profe

Shakespeare and the 99% Sharon O'Dair, Timothy Francisco, 2019-02-08 Through the discursive political lenses of Occupy Wall Street and the 99% this volume of essays examines the study of Shakespeare and of literature more generally in today's climate of educational and professional uncertainty Acknowledging the problematic relationship of higher education to the production of inequity and hierarchy in our society essays in this book examine the profession our pedagogy and our scholarship in an effort to direct Shakespeare studies literary studies and higher education itself toward greater equity for students and professors Covering a range of topics from diverse positions and perspectives these essays confront and question foundational assumptions about higher education and hence society including intellectual merit and institutional status These essays comprise a timely conversation critical for understanding our profession in post Occupy America

Literary Meaning Wendell V. Harris, 1998 In this clearly written and accessible book Wendell Harris sets out to expose the inadequacies of current methods and trends in literary criticism The book's greatest strength is its lucid presentation of critical works which are then shown to be compromised by fallacies and flaws CHOICE

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