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Peter Holland



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Shakespeare Gabriel Egan, 2007-11-21. This book helps the reader make sense of the most commonly studied writer in the world. It starts with a brief explanation of how Shakespeare's writings have come down to us as a series of scripts for actors in the early modern theatre industry of London. The main chapters of the book approach the texts through a series of questions: what's changed since Shakespeare's time to what uses has Shakespeare been put and what value is there in Shakespeare. These questions go to the heart of why we study Shakespeare at all, which question the book encourages the readers to answer for themselves in relation to their own critical writing.

Shakespeare, Madness, and Music Kendra Preston Leonard, 2009-07-09. Shakespeare's three political tragedies *Hamlet*, *Macbeth* and *King Lear* have numerous times been presented or adapted on film. These three plays all involve the recurring trope of madness, which as constructed by Shakespeare provided a wider canvas on which to detail those materials that could not be otherwise expressed: sexual desire and expectation, political unrest and ultimately truth as excavated by characters so afflicted. Music has long been associated with madness and was often used as an audible symptom of a victim's disassociation from their surroundings and societal rules as well as their loss of self control. In *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*, Kendra Preston Leonard examines the use of music in *Hamlet*, *Macbeth* and *King Lear*. Whether discussing contemporary source materials such as songs, verses or rhymes specified by Shakespeare in his plays or music composed specifically for a film and original to the director's or composer's interpretations, Leonard shows how the changing social and scholarly attitudes towards the plays, their characters and the conditions that fall under the general catch-all of madness have led to a wide range of musical accompaniments, signifiers and incarnations of the afflictions displayed by Shakespeare's characters. Focusing on the most widely distributed and viewed adaptations of these plays for the cinema, each chapter presents the musical treatment of individual Shakespearean characters afflicted with or feigning madness: *Hamlet*, *Ophelia*, *Lady Macbeth*, *King Lear* and *Edgar*. The book offers analysis and interpretation of the music used to underscore, belie or otherwise inform or

invoke the characters states of mind providing a fascinating indication of culture and society as well as the thoughts and ideas of individual directors composers and actors A bibliography index and appendix listing Shakespeare s film adaptations help complete this fascinating volume *Shakespeare Survey: Volume 60, Theatres for Shakespeare* Peter

Holland,2007-11-22 Shakespeare Survey is a yearbook of Shakespeare studies and production The theme for Shakespeare Survey 60 is Theatres for Shakespeare **The Shakespeare Handbook** Andrew Hiscock,Stephen Longstaffe,2015-04-06

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