

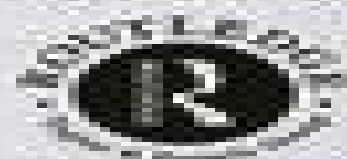
Shakespeare and Modern Theatre

The performance of modernity

Edited by

Michael Bristol and Kathleen McLuskie,
with Christopher Holmes

Accents on Shakespeare



Shakespeare And Modernity

John O'Meara



Shakespeare And Modernity:

Shakespeare and Modernity Hugh Grady, 2013-01-11 This in depth collection of essays traces the changing reception of Shakespeare over the past four hundred years during which time Shakespeare has variously been seen as the last great exponent of pre modern Western culture a crucial inaugurator of modernity and a prophet of postmodernity This fresh look at Shakespeare s plays is an important contribution to the revival of the idea of modernity and how we periodise ourselves and Shakespeare at the beginning of a new millennium Shakespeare and Modern Theatre Michael Bristol, Kathleen McLuskie, Christopher Holmes, 2005-07-08 First published in 2001 Routledge is an imprint of Taylor Francis an informal company

Shakespeare and Modernity Hugh Grady, 2002 This in depth collection of essays traces the changing reception of Shakespeare over the past four hundred years during which time Shakespeare has variously been seen as the last great exponent of pre modern Western culture a crucial inaugurator of modernity and a prophet of postmodernity This fresh look at Shakespeare s plays is an important contribution to the revival of the idea of modernity and how we periodise ourselves and Shakespeare at the beginning of a new millennium

Shakespeare & Modernity, 2000 *Shakespearean Representation* Howard M. Felperin, 2015-03-08 We are often told that Shakespeare is our contemporary yet we insist just as often on the Elizabethan quality of his work as it reflects a culture remote from our own Beginning with this paradox Howard Felperin explores the question of modernity in literature He directs his attention toward several older poets and examines Shakespeare in particular to show how literary modernity depends not on chronological considerations but on the process of mimesis or imitation that art has traditionally claimed for itself In analyzing Shakespeare s major tragedies Professor Felperin notes that each carries within it a model of its dramatic prototypes and therefore requires a conservative response from its interpreters In the interest of being truer to life than its model however each play departs from that model and so requires a Romantic or modernist response as well The author contends that Shakespeare s meaning arises from this ambivalent relation to the forms of the past Originally published in 1978 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

Shakespeare, the Goddess, and Modernity John O'Meara, 2012-02-17 O'Meara's work is the perfect supplement to Ted Hughes's Shakespeare and the Goddess of Complete Being shedding further illumination into those areas where Hughes's penetrating lens finally appears to dim This work shines utterly clear light on the path of understanding we may re-win with regard to myth forcing the reader to face the incredible starkness of the prospect we face and the lack of options ever closing in and also giving the reader the necessary clues to follow particularly Barfield Shakespeare and Rudolf Steiner Richard Ramsbotham author of

Who Wrote Bacon William Shakespeare Francis Bacon and James I Very interesting stuff Particularly where you parallel the break through the tragic dead end to the transcendental redemptive solution that I follow from Macbeth through Lear to the last plays with the Steinerian view of the same progress Ted Hughes on Othello's Sacrifice Letter to John O'Meara 21 November 1996 in the Ted Hughes Archives Emory University Atlanta Georgia This volume brings together virtually all of the published shorter critical work of John O'Meara gathered from over 30 years of production What emerges is an extensive uniquely challenging interpretation of the evolution of for the most part English literary history from Shakespeares time to our own excellent Shakespearean explorations The idea of Lutheran depravity without Lutheran grace or Lutheran Calvinist justification is very strong and original Anthony Gash author of The Substance of Shadows Shakespeares Dialogue with Plato O'Meara sets out to demonstrate the essential fact that full encounter with human depravity was is a necessary step in the attaining of true otherworldly Imagination Eric Philips Oxford on The New School of the Imagination from the Sektion für Schöne Wissenschaften the Goetheanum Newsletter Issue No 3 Winter Spring 2008 2009 *The Modernity of Shakespeare* Ismail Serageldin, 2022-10-26 This little book provides an insightful reading of Shakespeare Nobel laureate Wole Soyinka highlights this in his foreword where he says Ismail Serageldin has chosen to focus in the main on what he astutely discerns as uncomfortable threads in most European analyses of Shakespeare's plays the themes of marginalization and to put it bluntly racism Focussing especially on two plays that illuminate this region of understated themes he restores the focus of race and prejudice to a rounded reading of the texts and does justice to the English bard regarding his own position much misunderstood on these questions Serageldin devotes half the book to a review of the various schools of literary criticism that have tackled the Bard's immortal works He looks at the Classical Interpretations the Political Neo Marxist School The New Historicists The Feminist Critique the Deconstructionists and Post Structuralists as well as some other schools He declares himself most in keeping with Kiernan Ryan's critique But then he goes on to presenting his own views applying his insights in analyzing two plays a comedy the Merchant of Venice and a tragedy Othello Highlighting in both cases the themes of Marginalization and Racism that tend to be at best relegated to the background in most of the established European critiques In so doing he fulfils the promise of the title that there is a contemporary modernity in the writings of Shakespeare that speak to us through the ages

Re-Humanising Shakespeare Andrew Mousley, 2015-03-03 Revised throughout the book includes a new introduction which focuses attention on what is specific to literature's treatment of the human as epitomised by Shakespeare a section drawing on new work on literary genres as different forms of engagement Shakespeare's Culture in Modern Performance M. Jones, 2003-10-23 Shakespeare's Culture in Modern Performance is an original study at the interface of a historicizing literary criticism and the study of modern performance In a critical climate that views the cultural object of performance as authentic in itself is there any point in exploring a script's original history The writer argues for a dialogic understanding of Shakespeare's plays in performance relative to unresolved issues of modernity in a

study of modern productions on stage and screen **The Legends of the Modern** Didier Maleuvre, 2019 What made art modern What is modern art The Legends of the Modern demystifies the ideas and legends that have shaped our appreciation of modern art and literature Beginning with an examination of the early modern artists Shakespeare Michelangelo and Cervantes Didier Maleuvre demonstrates how many of the foundational works of modern culture were born not from the legendry of expressive freedom originality creativity subversion or spiritual profundity but out of unease with these ideas This ambivalence toward the modern has lain at the heart of artistic modernity from the late Renaissance onward and the arts have since then shown both exhilaration and disappointment with their own creative power The Legends of the Modern lays bare the many contradictions that pull at the fabric of modernity and demonstrates that modern art's dissatisfaction with modernity is in fact a vital facet of this cultural period Violence and Grace Nichole E. Miller, 2018-01-15 In Violence and Grace Nichole Miller establishes a conceptual link between early modern English drama and twentieth century political theology both of which emerge from the experience of political crisis Miller's analyses accordingly undertake to retrieve for political theology the relations between gender sexuality and the political aesthetics of violence on the early modern stage addressing the plays of Marlowe Middleton and especially Shakespeare In doing so she expands our understanding of drama's continuing theoretical impact **Shakespeare among the Moderns** Richard L. Halpern, 2018-09-05 Modernist writers critics and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious as Richard Halpern explains in this lively and provocative book The preoccupations of such high modernists as T S Eliot Wyndham Lewis and James Joyce set the tone for the critical reception of Shakespeare in the twentieth century Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy Halpern addresses such topics as imperialism and modernism's cult of the primitive the rise of mass culture modernist anti-Semitism and the aesthetic of the machine His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger and Shakespeare critics including Northrop Frye Cleanth Brooks Stephen Greenblatt and Stanley Cavell Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and ideological presuppositions on the plays The most enduring contribution of modernism Halpern suggests has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present Using modernist themes and approaches he constructs new readings of four Shakespeare plays

Shakespeare's Modern Collaborators Lukas Erne, 2007-12-18 Recent work in Shakespeare studies has brought to the forefront a variety of ways in which the collaborative nature of Shakespearean drama can be investigated collaborative performance Shakespeare and his fellow actors collaborative writing Shakespeare and his co-authors collaborative textual production Shakespeare and his transcribers and printers What this leaves unaccounted for is the form of collaboration that affects more than any other our modern reading experience of Shakespeare's plays what we read as Shakespeare now always

comes to us in the form of a collaborative enterprise and is decisively shaped by the nature of the collaboration between Shakespeare and his modern editors. Contrary to much recent criticism, this book suggests that modern textual mediators have a positive rather than negative role: they are not simply pimps of discourse or cultural tyrants whose oppressive interventions we need to unedit, but collaborators who can decisively shape and enable our response to Shakespeare's plays. Erne argues that any reader of Shakespeare—scholar, student, or general reader—approaches Shakespeare through modern editions that have an endlessly complicated and fascinating relationship to what Shakespeare may actually have intended and written; that modern editors determine what that relationship is; and that it is generally a very good thing that they do so.

The Modern Readers Shakespeare William Shakespeare, 1909 **The New Oxford Shakespeare: Modern Critical Edition** William Shakespeare, 2016-10-27. The Complete Works Modern Critical Edition is part of the landmark New Oxford Shakespeare, an entirely new consideration of all of Shakespeare's works, edited afresh from all the surviving original versions of his work and drawing on the latest literary, textual, and theatrical scholarship. In one attractive volume, the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works. The authoritative text is accompanied by extensive explanatory and performance notes and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance for themselves. The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them, so that readers can follow the development of his imagination, his engagement with a rapidly evolving culture and theatre, and his relationship to his literary contemporaries. The New Oxford Shakespeare consists of four interconnected publications: the Modern Critical Edition with modern spelling; the Critical Reference Edition with original spelling; a companion volume on Authorship; and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

Shakespeare and Modern Popular Culture Douglas Lanier, 2002. Shakespeare and Superman, Shakespeare and The Twilight Zone, Shakespeare and romance novels: What is Shakespeare doing in modern popular culture? In the first book-length study to consider the modern Shakespop phenomenon, broadly, Douglas Lanier examines how our conceptions of Shakespeare's works and his cultural status have been profoundly shaped by Shakespeare's diffuse presence in such popular forms as films, comic books, TV shows, mass-market fiction, children's books, kitsch, and advertising. *Shakespeare and Modern Popular Culture* offers an overview of issues raised in Shakespeare's appropriation in twentieth-century popular culture and argues that Shakespeare's appearances in these media can be seen as a form of cultural theorizing, a means by which popular culture thinks through its relationship to high culture. Through a series of case studies, the book examines how popular culture actively constructs, contests, uses, and perpetuates Shakespeare's cultural authority. **Shakespeare and the Modern Stage** Sir Sidney Lee, 1906 Shakespeare's Universal Wolf Hugh Grady, 1996. Shakespeare was neither a Royalist

defender of order and hierarchy nor a consistently radical champion of social equality but rather simultaneously radical and conservative as a critic of emerging forms of modernity Hugh Grady argues that Shakespeare's social criticism in fact often parallels that of critics of modernity from our own Postmodernist era that the broad analysis of modernity produced by Marx Horkheimer and Adorno Foucault and others can serve as a productive enabling representation and critique of the emerging modernity represented by the image in Troilus and Cressida of an universal wolf of appetite power and will The readings of Troilus and Cressida Othello King Lear and As You Like It in Shakespeare's Universal Wolf demonstrate Shakespeare's keen interest in what twentieth century theory has called reification a term which designates social systems created by human societies but which confronts those societies as operating beyond human control according to an autonomous systems logic in nascent mercantile capitalism in power oriented Machiavellian politics and in the scientistic value free rationality which Horkheimer and Adorno call instrumental reason

Shakespeare and Early Modern Political Thought David Armitage, Conal Condren, Andrew Fitzmaurice, 2009-09-10 This is the first collaborative volume to place Shakespeare's works within the landscape of early modern political thought Until recently literary scholars have not generally treated Shakespeare as a participant in the political thought of his time unlike his contemporaries Ben Jonson Edmund Spenser and Philip Sidney At the same time historians of political thought have rarely turned their attention to major works of poetry and drama A distinguished international and interdisciplinary team of contributors examines the full range of Shakespeare's writings in order to challenge conventional interpretations of plays central to the canon such as Hamlet open up novel perspectives on works rarely considered to be political such as the Sonnets and focus on those that have been largely neglected such as The Merry Wives of Windsor The result is a coherent and challenging portrait of Shakespeare's distinctive engagement with the characteristic questions of early modern political thought

The sense of early modern writing Mark Robson, 2018-09-30 In The sense of Early Modern writing Mark Robson pursues the relation between the concept of the early modern and modernity tracing the complex interactions of post Romantic philosophical aesthetics and early modern rhetoric and poetics The book therefore questions the status of what we now think of as literary texts in a period prior to the emergence of literature as a category In this way Robson argues for an attention to the classical notion of aisthesis that is for the crucial dimension of perception and response in reading and thinking and its rhetorical determination to be taken into account Robson's theoretically informed approach drawing in particular on the work of Jacques Derrida and Paul de Man fundamentally challenges the idea that critical theory is of little relevance in the reading of early modern texts The sense of Early Modern writing includes readings of both familiar and unfamiliar texts by Shakespeare Sidney Jonson Hester Pulter and others and considers topics such as ears eyes tongues hands and voices in order to ask How should we read early modern texts The book will therefore be of interest to all students and researchers in early modern or Renaissance studies as well as to those thinking through the theories and histories of literature aesthetics and rhetoric

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