



SHAKESPEARE
THE CRAFTSMAN
THE CLARK LECTURES 1968

M. C. BRADBROOK

A HISTORY OF ELIZABETHAN DRAMA 5

Shakespeare The Craftsman The Clark Lectures

Dieter Mehl



Shakespeare The Craftsman The Clark Lectures:

History of Elizabethan Drama Set M. C. Bradbrook, 1979-09-03 **Shakespeare the Craftsman: Volume 5** M. C. Bradbrook, 1979-07-05 Professor Bradbrook's Shakespeare the Craftsman was first given as the Clark Lectures in 1968 at Cambridge. Her purposes in the book that followed are twofold: to trace the descent of Shakespeare's art from the popular medieval tradition, especially from the religious drama of the Craft cycles, and to indicate how his craftsmanship was often a response to some immediate demand: a new actor, a new stage, or some specific occasion. *The Merry Wives of Windsor*, for instance, came of a Royal Command. There are chapters about Burbage and the Globe Theatre and about Robert Armin, the new clown, and his part in *Twelfth Night*. Other chapters deal with *Julius Caesar*, *Hamlet*, and the revenge play, and the pageant of *Timon of Athens*. **A History of Elizabethan Drama** Muriel Clara Bradbrook, 1979 **The History of Elizabethan**

Drama Muriel Clara Bradbrook, 1979 *History of Elizabethan Drama Set* M. C. Bradbrook, 1979-09-03 *The Arden Research Handbook of Shakespeare and Social Justice* David Ruiter, 2020-11-26 *The Arden Research Handbook of Shakespeare and Social Justice* is a wide-ranging authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists, and educators. Across four sections, it explores the relevance and responsibility of art to the real world and to the significant teaching and learning, performance and practice theory, and economies that not only expand the discussion of literature and theatre but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers, and practitioners from around the globe to assert the power of art to question, disrupt, and reinvigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration, and change. In Section 2, *The Practice of Shakespeare and Social Justice*, contributors examine Shakespeare's place and possibilities in intervening in issues of race, class, gender, and sexuality. Section 3, *The Performance of Shakespeare and Social Justice*, traces Shakespeare and social justice in multiple global contexts, engaging productions grounded in the politics of Mexico, India, South Africa, China, and aspects of Asian politics; broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on *Economies of Shakespeare* describes socio-economic and community issues that come to light in Shakespeare and their potential to catalyze ongoing discussion and change in respect to wealth distribution, equity, and humanity. An annotated bibliography provides further guidance to those researching the subject.

South African Essays on 'Universal' Shakespeare Chris Thurman, 2016-04-01 *South African Essays on Universal Shakespeare* collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generational gaps. Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection. In some cases, this is simply because of the author.

s nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare's work in major Shakespearean centres such as Britain and the United States as well as across the global North and South

Shakespeare's Tragedies Dieter Mehl, 1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy **Shakespeare's 'Julius Caesar': A Critical Introduction** Cedric Watts, 2016 What is the play really about Tragedy history problem play what is its genre Who if anyone is the play's hero Is the murder of Caesar justified Is Brutus a hypocritical Stoic How does posthumous characterisation work What makes the play so topical Julius Caesar has long been regarded as one of Shakespeare's greatest dramas Some of its phrases live on famously Beware the Ides of March Et tu Brute and Friends Romans countrymen lend me your ears When Cassius says How many ages hence Shall this our lofty scene be acted over In states unborn and accents yet unknown his question is indeed prophetic history's answer has transformed the question into a boast This concise clear introduction explains just why Professor Cedric Watts M A Ph D is the editor of the Wordsworth Classics Shakespeare Series

Shakespeare's Roman Worlds Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies **Shakespeare, the Craftsman ...**

Muriel Clara Bradbrook, 1969 *Identity, Otherness and Empire in Shakespeare's Rome* Maria Del Sapio Garbero, 2016-12-14 Contributors to this collection delve into the relationship between Rome and Shakespeare They view the presence of Rome in Shakespeare's plays not simply as an unquestioned model of imperial culture or a routine chapter in the history of literary influence but rather as the problematic link with a distant and foreign ancestry which is both revered and ravaged in its translation into the terms of the Bard's own cultural moment During a time when England was engaged in constructing a rhetoric of imperial nationhood the contributors demonstrate that Englishmen used Roman history and the classical heritage to mediate a complex range of issues from notions of cultural identity and gender to the representation of systems of exchange with Otherness in the expanding ethnic space of the nation This volume addresses matters of concern not only for Shakespeare scholars but also for students interested in issues connected with gender postcolonialism and globalization Drawing implicitly or explicitly on recent criticism intertextual studies postcolonial theory Derrida's conceptualization of hospitality gender studies global studies the essayists explore how the Roman Shakespeare of an

emerging early modern empire asks questions of our present as well as of our past **Christopher Marlowe the Craftsman** M.L. Stapleton, 2016-05-23 Contributions to this volume explore the idea of Marlowe as a working artist in keeping with John Addington Symonds characterization of him as a sculptor poet Throughout the body of his work including not only the poems and plays but also his forays into translation and imitation a distinguished company of established and emerging literary scholars traces how Marlowe conceives an idea shapes and refines it then remakes and remodels it only to refashion it further in his writing process These essays necessarily overlap with one another in the categories of lives stage and page which signals their interdependent nature regarding questions of authorship theater and performance history as well as interpretive issues within the works themselves The contributors interpret and analyze the disputed facts of Marlowe's life the textual difficulties that emerge from the staging of his plays the critical investigations arising from analyses of individual works and their relationship to those of his contemporaries The collection engages in new ways the controversies and complexities of its subject's life and art It reflects the flourishing state of Marlowe studies as it shapes the twenty first century conception of the poet and playwright as master craftsman **The Shakespearean Forest , Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics **Shakespeare Survey** Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **Fairies, Fractious Women, and the Old Faith** Regina Buccol, 2006-07 Fairies unruly women and vestigial Catholicism constituted a frequently invoked triad in late sixteenth and early seventeenth century drama which has seldom been critically examined and therefore constitutes a significant lacuna in scholarly treatments of early modern theater including the work of Shakespeare Fairy tradition has lost out in scholarly critical convention to the more masculine mythologies of Christianity and classical Greece and Rome in which female deities either serve masculine gods or are themselves masculinized i.e. Diana as a buckskinned warrior However the fairy tradition is every bit as significant in our critical attempts to situate early modern texts in their historical contexts as the references to classical texts and struggles associated with state mandated religious beliefs are widely agreed to be fairy rebellious woman quasi Catholic trio repeatedly stages resistance to early modern conceptions of appropriate class and gender conduct and state mandated religion in A Midsummer Night's Dream The Merry Wives of Windsor Cymbeline All's Well That Ends Well and Ben Jonson's The Alchemist *Routledge Library Editions: Study of Shakespeare*

Various,2021-11-01 This 14 volume set contains titles originally published between 1926 and 1992 An eclectic mix this collection examines Shakespeare s work from a number of different perspectives looking at history language performance and more it includes references to many of his plays as well as his sonnets **Shakespeare's Political and Economic Language** Vivian Thomas,2015-03-26 Shakespeare s plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare s drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs **Shakespeare and Others** Samuel Schoenbaum,1985

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