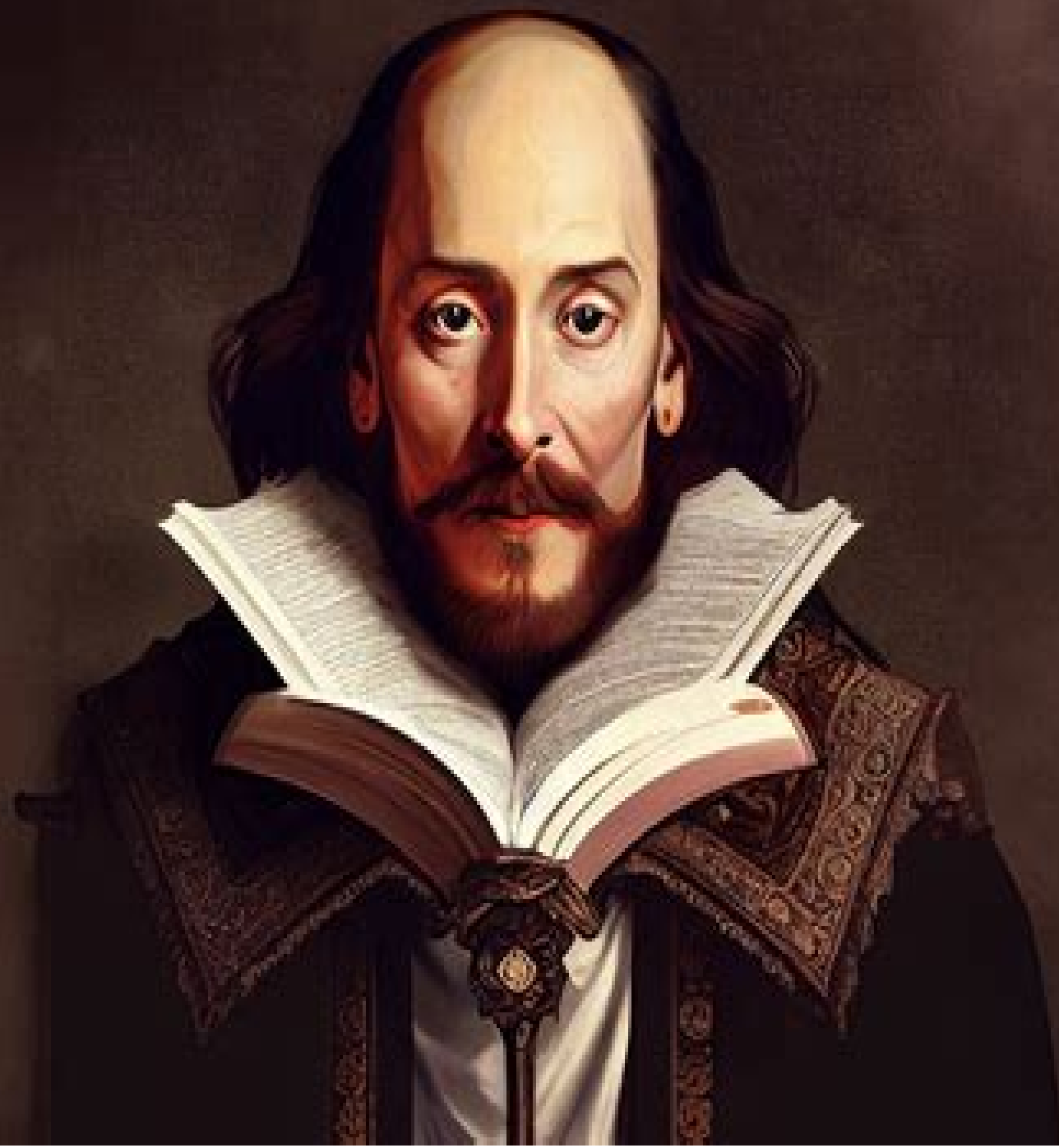




Shakespeares Will

William Shakespeare



Shakespeares Will:

Reading Shakespeare's Will Lisa Freinkel, 2002-01-30 The most influential treatments of Shakespeare's Sonnets have ignored the impact of theology on his poetics examining instead the poet's secular emphasis on psychology and subjectivity. Reading Shakespeare's Will offers the first systematic account of the theology behind the poetry. Investigating the poetic stakes of Christianity's efforts to assimilate Jewish scripture, the book reads Shakespeare through the history of Christian allegory. To read Shakespeare's will, Freinkel argues, is to read his bequest to and from a literary history saturated by religious doctrine. Freinkel thus challenges the common equation of subjectivity with secularity and defines Shakespeare's poetic voice in theological rather than psychoanalytic terms. Tracing from Augustine to Luther the religious legacy that informs Shakespeare's work, Freinkel suggests that we cannot properly understand his poetry without recognizing it as a response to Luther's Reformation. Delving into the valences and repercussions of this response, Reading Shakespeare's Will charts the notion of a theology of figure that helped to shape the themes, tropes, and formal structures of Renaissance literature and thought.

Shakespeare's Will William Shakespeare, 1851 **"Is William Shakespeare's Will Holographic?"** John Pym Yeatman, 1901 **Some account of the life of Shakespeare. Shakespeare's will. Appendix.**

Early editions. Dedication, &c. Commendatory verses. The tempest. The two gentlemen of Verona. The merry wives of Windsor. Measure for measure William Shakespeare, 1868 **Cardenio, Or, The Second Maiden's Tragedy**

William Shakespeare, Charles Hamilton, John Fletcher, 1994 Long sought by scholars as the Holy Grail of world literature and masquerading under the censor's makeshift title *The second maiden's tragedy*, this lost play was discovered by Charles Hamilton, a forensic document examiner and literary historian. **What You Will** Kathryn Schwarz, 2011-06-24 In *What You Will*, Kathryn Schwarz traces a curious pattern in sixteenth and seventeenth century representations of femininity: women pose a threat when they conform too willingly to social conventions. Exemplary texts describe chaste women who kill their rapists, constant wives who make marriage a debilitating obligation, and devoted mothers who destroy the fitness of children. These cautionary tales draw attention to the more ordinary, necessary choices that take prescribed roles as a mandate for purposeful acts. For early modern narratives, writes Schwarz, intentional compliance poses a complex problem: it sustains crucial tenets of order and continuity but unsettles the hierarchical premises from which those tenets derive. Feminine will appears as a volatile force within heterosociality, lending contingent security to a system that depends less on enforced obedience than on contract and consent. The book begins with an examination of early modern disciplines that treat will as an aspect of the individual psyche, of rhetoric, and of sexual and gendered identities. Drawing on these readings, Schwarz turns to Shakespearean works in which feminine characters articulate and manage the values that define them, revealing the vital force of conventional acts. Her analysis engages with recent research that has challenged the premise of feminine subordination, both by identifying alternative positions and by illuminating resistance within repressive structures. Schwarz

builds on this awareness of disparate modes and sites of action in formulating the book's central questions: With what agency and to what effect do feminine subjects inhabit the conventions of femininity? In what sense are authenticity and masquerade inseparable aspects of social performance? How might coercive systems produce effective actors? What possibilities emerge from the paradox of prescribed choice? Her conclusions have implications not only for early modern scholarship but also for histories of gender and sexuality, queer studies, and theories of the relationship between subjectivity and ideological constraint.

A Photographic Reproduction of Shakespeare's Will, Taken by Special Permission of the Judge of the Court of Probate and Divorce; William Shakespeare, 1864

Poetic Will David Willbern, 2016-11-11

The essence of Shakespeare observes David Willbern is in the details. What matters most in our appreciation of Hamlet is not the staged play but the play of language we find in the words of the Bard. This book explores the expressions of Shakespeare's poetic will: his sexual desire, conscious and unconscious volition, and posthumous legacy within the linguistic matrix that enfolds his characters and readers. Using a combination of psychoanalytic approaches, Willbern rescues Shakespeare from the limitations and distortions of dramatic performance by showing that his language, scenes, and characters are propelled by the genius of this will and need to be understood primarily as written narrative. In these provocative essays, Willbern examines the deep analogy between poetic creativity and sexual procreation as he explores the parallels between Shakespearean and Freudian representations of fantasy, thus offering readers a heightened awareness of the sexual and bodily substrate of Shakespeare's language. Engaging current debates between psychological and social approaches, he develops new strategies of reading in a search for the limits of Shakespeare's language and our responses to it. He then applies these strategies to all of Shakespeare's genres via detailed analysis of a comedy (*Twelfth Night*), a history (*Henry IV Part One*), a tragedy (*Macbeth*), and a poem (*Lucrece*). Additional essays provide an overview of Shakespeare both as a creative agent and as a body of work. Questions of identity, authenticity, and representation, especially as posed in *Hamlet*, are a recurrent concern throughout the book. *Poetic Will* frees the play of language in Shakespeare from its illusory anchors in characters and resituates the experience of reading his work within individual response and reconstruction. Offering practical criticism with a bold American slant, it emphasizes the rich potential of Shakespeare's poetic language while exploring the interpretive and rhetorical limits of psychoanalytic literary criticism.

Shakespeare's True Life James Walter, 1890

SHAKESPEARE'S WILL COPIED FROM William Shakespeare, 1564-1616

Shakespeare, J. O. (James Orchar Halliwell-Phillipps), 2016-08-26

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