

Measure for Measure
(Twayne's new
critical introductions
to Shakespeare)

Hawkins, Harriet

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Measure For Measure Twaynes New Critical Introductions To Shakespeare

Jeffrey Kahan



Measure For Measure Twaynes New Critical Introductions To Shakespeare:

Measure for Measure William Shakespeare, 2012-03-29 George Lyman Kittredge's insightful editions of Shakespeare have endured in part because of his eclecticism his diversity of interests and his wide ranging accomplishments all of which are reflected in the valuable notes in each volume These new editions have specific emphasis on the performance histories of the plays on stage and screen Features of each edition include The original introduction to the Kittredge Edition Editor's Introduction to the Focus Edition An overview on major themes of the plays and sections on the play's performance history on stage and screen Explanatory Notes The explanatory notes either expand on Kittredge's superb glosses or in the case of plays for which he did not write notes give the needed explanations for Shakespeare's sometimes demanding language Performance notes These appear separately and immediately below the textual footnotes and include discussions of noteworthy stagings of the plays issues of interpretation and film and stage choices How to read the play as Performance Section A discussion of the written play vs the play as performed and the various ways in which Shakespeare's words allow the reader to envision the work off the page Comprehensive Timeline Covering major historical events with brief annotations as well as relevant details from Shakespeare's life Some of the Chronologies include time chronologies within the plays Topics for Discussion and Further Study Section Critical Issues Dealing with the text in a larger context and considerations of character genre language and interpretative problems Performance Issues Problems and intricacies of staging the play connected to chief issues discussed in the Focus Editions Introduction Select Bibliography Filmography Each New Kittredge edition also includes film stills from major productions for comparison and scene study *Measure for Measure* George L. Geckle, 2001-08-01 In this critical evaluation of the classic the discussion focuses on the nature of the major characters the morality of their behavior the conclusion of the play and the genre of a play that was listed in the First Folio as a comedy The contents of this volume cover texts by English American and European scholars and critics including Malone Stevens Schlegel Hazlitt Coleridge Hallam Gervinus Bagehot Pater Dowden Furnivall Swinburne Symonds Boas Shaw Bradley Chambers Bridges Masfield and Croce **On Measure for Measure** Lawrence J. Ross, 1997 That Measure for Measure a work of the dramatist's maturity remains the focus of unresolved controversy calls into question the adequacy of Shakespeare criticism to be answerable to what he hath left us This book illustrates a way to conduct eclectic and historical criticism capable of manifesting this problematic play's coherence It closely studies as drama according to the conventions demonstrably presupposed the play indicated by the text when construed as Shakespeare's extant provisions for its performance Analysis shows that Measure for Measure's principal interest cannot be character as such but rather the searching play of thought about a rich nexus of issues radical to our humanity projected through the staged action it informs To apprehend it attention to structure dramaturgy and methods of representation is as essential as studying how Shakespeare uses ideas received from his co-creating culture Through this study Measure for Measure emerges as a great

play uniquely daring in conception scope and comic purgation humanely wise and balanced in outlook brilliant in dramaturgical wit exhilaratingly entertaining and perhaps Shakespeare's most sophisticated work though its coherence has often previously been clouded by misconstrual

BOOK JACKET Title Summary field provided by Blackwell North America Inc
All Rights Reserved *Measure for Measure* Harriett Hawkins, 1987 Offers a fresh look at Shakespeare's play and discusses its themes of forgiveness sin and mortality *Making Trifles of Terrors* Harry Berger, Peter Erickson, 1997 This collection of essays includes some of the most recent work of a master critic at the height of his powers Of the fourteen essays written from the late 1970s to the present three have never before been published the essays appearance in a single volume makes available for the first time the full scope of Berger's unique approach to ethical discourses in Shakespeare's plays The sequence of essays displays both the continuity and the revisionary development that mark his critical practice since the early work on *The Tempest* *Troilus and Cressida* and the Elizabethan theater When one compares Berger's earlier work from the 1960s with the writing from the 1980s and 1990s in the present collection one sees that the difference stems primarily from the impact on the later work of his encounters with the whole range of structuralist and poststructuralist theory Much of the excitement and vitality of Berger's current work comes from his efforts to incorporate new methodological influences into his previous system Because he comes to poststructuralism as a mature critic whose larger interpretive framework is already in place his response is not simply to immerse himself in the new theoretical modes and adopt them wholesale but rather to make them his own Among the plays discussed are *The Merchant of Venice* *Much Ado About Nothing* *King Lear* *Macbeth* 2 *Henry IV* *Richard II* and in two of the new essays 1 *Henry IV* and *Measure for Measure* Also new is Berger's retrospective account of his critical development in the extensive opening **Acknowledgments**

Shakespearean Power and Punishment Gillian Murray Kendall, 1998 The essays in this volume demonstrate how effectively different indeed seemingly contradictory theoretical paradigms can work with Shakespeare's plays to excavate issues of power and punishment

Shakespeare and the Economic Imperative Peter F. Grav, 2008-04-25 Despite the volume of work Shakespeare produced surprisingly few of his plays directly concern money and the economic mindset Shakespeare and the Economic Imperative examines the five plays that do address monetary issues *The Comedy of Errors* *The Merry Wives of Windsor* *The Merchant of Venice* *Measure for Measure* and *Timon of Athens* plays in which Shakespeare's view of how economic determinants shape interpersonal relationships progressively darkens In short what thematically starts out in farce ends in nihilistic tragedy Working within the critical stream of new economic criticism this book uses formal analysis to interrogate how words are used how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships This examination is complemented by historical socio economic contextualization as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote

Shakespeare And Comedy Robert Maslen, 2014-03-20 Comedy was at the centre of a critical storm that raged throughout the early modern period Shakespeare's plays made capital of this controversy In them he deliberately invokes the case against comedy made by the Elizabethan theatre haters They are filled with jokes that go too far laughter that hurts its victims wordplay that turns to swordplay and aggressive acts of comic revenge Through a detailed study which considers tragedies and histories as well as comedies Maslen contends that Shakespeare's use of the comic mode is always calculatedly unsettling and that this is part of what makes it pleasurable

Measure for Measure Harriett Hawkins, 1987 Twayne's new critical introductions to Shakespeare Provides a critical introduction to the play and an incisive interpretation

King Lear Jeffrey Kahan, 2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir Should we refer to Shakespeare's original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725 What of its stage variations When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has been performed audiences preferred Naham Tate's optimistic adaptation in which Lear and Cordelia live happily ever after When discussing King Lear the question of what comprises the play is both complex and fragmentary These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to King Lear New Critical Essays offer major new interpretations on the conception and writing editing and cultural productions of King Lear This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare's most important and perplexing tragedies Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink

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