



SHAKESPEARE'S  
TYPOLOGICAL  
SATIRE

ALAN LYON SCOTT

# Shakespeares Typological Satire A Study Of The Falstaff Oldcastle Problem

**Various**



## Shakespeare's Typological Satire A Study Of The Falstaff Oldcastle Problem:

**Shakespeare's Typological Satire** Alice-Lyle Scoufos, 1979      Shakespeare's Tudor History: A Study of Henry IV Parts 1 and 2 Tom McAlindon, 2017-11-01 This title was first published in 2002 An intensive study of Shakespeare's most ambitious and complex achievement in the historical mode The book offers an account of the play's critical history from 1700 until the 1980s deals with the aspects of Tudor history relevant to an understanding and offers close readings of the text structured around what the author believes to be the play's three dominant concepts time truth and grace In an attempt to correct what he sees as a certain falsification of critical history the author aligns his account of the play's reception with one of its major preoccupations the inescapable and informing presence of the past      *The Oldcastle Controversy* Peter Corbin, Douglas Sedge, 1991      **"Fanned and Winnowed Opinions"** John W. Mahon, Thomas A. Pendleton, 2021-03-30 Originally published in 1987 Fanned and Winnowed Opinions celebrates the scholarship of Professor Harold Jenkins one of this century's foremost editors and critics of Shakespeare All of the essays address Shakespearean topics and many of the sixteen focus on the years between 1595 and 1605 the period on which much of Professor Jenkins's work centers there are appropriately three essays on Hamlet A variety of critical approaches is represented including the Freudian and the feminist some essays focus on one play while others take a thematic approach Comedies histories and tragedies all come under consideration The contributors include many distinguished scholars some of whom studied under Professor Jenkins or edited volumes of the Arden Shakespeare under his direction All of the contributions were specifically written for the Festschrift and had not appeared in print before In addition to the scholarly essays the volume features an introduction with an appreciative review of Harold Jenkins' career and a complete bibliography of his works      **REAL. Vol. 2** Herbert Grabes, H. J. Diller, Hans Bungert, 2020-05-18 No detailed description available for GRABES REAL VOL 2 REAL E BOOK      Divinity and State David Womersley, 2010-02-18 In 1589 the Privy Council encouraged the Archbishop of Canterbury to take steps to control the theatres which had offended authority by putting on plays which addressed certain matters of Divinity and of State unfit to be suffered How had questions of divinity and state become entangled The Reformation had invested the English Crown with supremacy over the Church and religious belief had thus been transformed into a political statement In the plentiful chronicle literature of the sixteenth century questions of monarchical legitimacy and religious orthodoxy became intertwined as a consequence of that demand for a usable national past created by the high political developments of the 1530s Divinity and State explores the consequences of these events in the English historiography and historical drama of the sixteenth century It is divided into four parts In the first the impact of reformed religion on narratives of the national past is measured and described Part II examines how the entanglement of the national past and reformed religion was reflected in historical drama from Bale to the early years of James I and focuses on two paradigmatic characters the sanctified monarch and the martyred subject Part III considers Shakespeare's history plays in the light of the preceding discussion and finds that

Shakespeare's career as a historical dramatist shows him eventually re-shaping the history play with great audacity Part IV corroborates this reading of Shakespeare's later history plays by reference to the dramatic ripostes they provoked **Art Made Tongue-tied by Authority** Janet Clare, 1999 In this work Janet Clare maintains that to understand dramatic and theatrical censorship in the Renaissance we need to map its terrain not its serial changes and examine the language through which it was articulated In tracing the development of dramatic censorship from its origins in the suppression of the medieval religious drama to the end of the Jacobean period she shows how the system of censorship which operated under Elizabeth I and James I was dynamic unstable and unpredictable The author questions notions which regard censorship as either consistently repressive or as irregular and negotiable arguing that it was governed by the contingencies of the historical moment A Touch More Rare: Nina Levine, David Lee Miller, 2009-10-02 In this volume a group of scholars

gathers to celebrate the work of Harry Berger Jr There are nineteen essays on his theories of interpretation and cultural change and on the ethos of his critical and pedagogical styles open new approaches to his ongoing body of work Book Jacket

**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 **Memory in Shakespeare's Histories** Jonathan Baldo, 2011-12-22 A distinguishing feature of Shakespeare's later histories is the prominent role he assigns to the need to forget This book explores the ways in which Shakespeare expanded the role of forgetting in histories from King John to Henry V as England contended with what were perceived to be traumatic breaks in its history and in the fashioning of a sense of nationhood For plays ostensibly designed to recover the past and make it available to the present they devote remarkable attention to the ways in which states and individuals alike passively neglect or actively suppress the past and rewrite history Two broad and related historical developments caused remembering and forgetting to occupy increasingly prominent and equivocal positions in Shakespeare's history plays an emergent nationalism and the Protestant Reformation A growth in England's sense of national identity constructed largely in opposition to international Catholicism caused historical memory to appear a threat as well as a support to the sense of unity The Reformation caused many Elizabethans to experience a rupture between their present and their Catholic past a condition that is reflected repeatedly in the history plays where the desire to forget becomes implicated with traumatic loss Both of these historical shifts resulted in considerable fluidity and uncertainty in the values attached to historical memory and forgetting Shakespeare's histories in short become increasingly equivocal about the value of their own acts of recovery and recollection Shakespeare and the Middle Ages Curtis Perry, John Watkins, 2009-05-07 Shakespeare and the Middle Ages brings together a distinguished multidisciplinary group of scholars to rethink the medieval origins of modernity Shakespeare provides them with the perfect focus since his works turn back to the Middle Ages as decisively as they anticipate the

modern world almost all of the histories depict events during the Hundred Years War and King John glances even further back to the thirteenth century Angevins several of the comedies tragedies and romances rest on medieval sources and there are important medieval antecedents for some of the poetic modes in which he worked as well Several of the essays reread Shakespeare by recovering aspects of his works that are derived from medieval traditions and whose significance has been obscured by the desire to read Shakespeare as the origin of the modern These essays taken cumulatively challenge the idea of any decisive break between the medieval period and early modernity by demonstrating continuities of form and imagination that clearly bridge the gap Other essays explore the ways in which Shakespeare and his contemporaries constructed or imagined relationships between past and present Attending to the way these writers thought about their relationship to the past makes it possible in turn to read against the grain of our own teleological investment in the idea of early modernity A third group of essays reads texts by Shakespeare and his contemporaries as documents participating in social cultural transformation from within This means attending to the way they themselves grapples with the problem of change attempting to respond to new conditions and pressures while holding onto customary habits of thought and imagination Taken together the essays in this volume revisit the very idea of transition in a refreshingly non teleological way

**Joan of Arc in the English Imagination, 1429-1829** Gail Orgelfinger, 2019-03-29 In this book Gail Orgelfinger examines the ways in which English historians and illustrators depicted Joan of Arc over a period of four hundred years from her capture in 1429 to the early nineteenth century The variety of epithets attached to Joan of Arc from witch and Medean virago to missioned Maid and shepherd s child attests to England s complicated relationship with the saint While portrayals of Joan in English popular culture evolved over the centuries they do not follow a straightforward trajectory from vituperation to adulation Focusing primarily on descriptions of Joan s captivity trial and execution this study shows how the exigencies of politics and the demands of genre shaped English retellings of her military successes gender transgressions and execution at the hands of her English enemies Orgelfinger s research illuminates how and why English writers and artists used the memory of Joan of Arc to grapple with issues such as England s relationship with France emerging protofeminism in the early modern era and the sense of national guilt over her execution A systematic analysis of Joan s English historiography in its political and social contexts this volume sheds light on four centuries of English thought on Joan of Arc It will be welcomed by specialist and general readers alike especially those interested in women s studies

*Monty Python, Shakespeare and English Renaissance Drama* Darl Larsen, 2010-06-28 At first consideration it would seem that Shakespeare and Monty Python have very little in common other than that they re both English Shakespeare wrote during the reign of a politically puissant Elizabeth while Python flourished under an Elizabeth figurehead Shakespeare wrote for rowdy theatre whereas Python toiled at a remove for television Shakespeare is The Bard Python is well not Despite all of these differences Shakespeare and Monty are in fact related this work considers both the differences and similarities between the two It discusses Shakespeare s status

as England's National Poet and Python's similar elevation. It explores various aspects of theatricality: troupe configurations, casting and writing choices, allusions to classical literature used by Shakespeare, Ben Jonson, and Monty Python. It also covers the uses and abuses of history in Shakespeare and Python, humor especially satire in Shakespeare, Jonson, Dekker, and Python, and the concept of the Other in Shakespearean and Pythonesque creations.

*Ben Jonson* Ian Donaldson, 2012-02-20

Ben Jonson was the greatest of Shakespeare's contemporaries. In the century following his death, he was seen by many as the finest of all English writers living or dead. His fame rested not only on the numerous plays he had written for the theatre but on his achievements over three decades as principal masque writer to the early Stuart court, where he had worked in creative and often stormy collaboration with Inigo Jones. One of the most accomplished poets of the age, he had become, in fact, if not in title, the first Poet Laureate in England. Jonson's life was full of drama. Serving in the Low Countries as a young man, he overcame a Spanish adversary in single combat in full view of both the armies. His early satirical play *The Isle of Dogs* landed him in prison and brought all theatrical activity in London to a temporary and very nearly to a permanent standstill. He was almost at the gallows for killing a fellow actor after a quarrel and converted to Catholicism while awaiting execution. He supped with the Gunpowder conspirators on the eve of their planned coup at Westminster. After satirizing the Scots in *Eastward Ho*, he was imprisoned again and throughout his career was repeatedly interrogated about plays and poems thought to contain seditious or slanderous material. In his middle years, twenty stone in weight, he walked to Scotland and back seemingly partly to fulfil a wager and partly to see the land of his forebears. He travelled in Europe as tutor to the mischievous son of Sir Walter Raleigh, who caused him to be drunken and dead drunk and wheeled provocatively through the streets of Paris. During his later years, he presided over a sociable club in the Apollo Room in Fleet Street, mixed with the most learned scholars of his day and viewed with keen interest the political, religious, and scientific controversies of the day.

Ian Donaldson's new biography draws on freshly discovered writings by and about Ben Jonson and locates his work within the social and intellectual contexts of his time. Jonson emerges from this study as a more complex and volatile character than his own self-declarations and much modern scholarship would allow, and as a writer whose work strikingly foresees and at times pre-emptively satirizes the modern age.

**Shakespeare and Theatrical Patronage in Early Modern England** Paul Whitfield White, Suzanne R. Westfall, 2006-12-14

During the past quarter of a century, the study of patronage-theatre relations in early modern England has developed considerably. This, however, is an extensive, wide-ranging, and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time. Twelve distinguished theatre historians address such questions as: What important functions did patronage have for the theatre during this period? How, in turn, did the theatre impact and represent patronage? Where do paying spectators and purchasers of printed drama fit into the discussion of patronage? The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist. This important book will appeal to scholars of

Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries     *Shakespeare After Theory* David Scott Kastan, 2013-05-13 The most familiar assertion of Shakespeare scholarship is that he is our contemporary Shakespeare After Theory provocatively argues that he is not but what value he has for us must at least begin with a recognition of his distance from us     **Mastering the Revels** Richard Dutton, 2022 A new edition that offers detailed consideration of the role of the Master of the Revels in English Renaissance entertainments and the relationship between the politics of the court and English theatre     Medieval and Renaissance Drama in England S. P. Cerasano, 2012 Medieval and Renaissance Drama in England is an international volume published annually     *Shakespeare's Theatre* Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins     Early Responses to Renaissance Drama Charles Whitney, 2006-08-31 A study of early responses to the plays of Shakespeare Marlowe and other Renaissance dramatists

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