

SHAKESPEARE
AND THE THEATRE
OF WONDER

STUDIOSHOP

Shakespeare And The Theatre Of Wonder

Patrick Cheney



Shakespeare And The Theatre Of Wonder:

Shakespeare and the Theatre of Wonder T. G. Bishop, Tom Bishop, 1996-01-18 Playwrights throughout history have used the emotion of wonder to explore the relation between feeling and knowing in the theatre In Shakespeare and the Theatre of Wonder T G Bishop argues that wonder provides a turbulent space rich at once in emotion and self consciousness where the nature and value of knowing is brought into question Bishop compares the treatment of wonder in classical philosophy and drama and goes on to examine English cycle plays charting wonder s ambivalent relation to dogma and sacrament in the medieval religious theatre Through extended readings of three of Shakespeare s plays The Comedy of Errors Pericles and The Winter s Tale Bishop argues that Shakespeare uses wonder as a key component of his dialectic between affirmation and critique Wonder is shown as vital to the characteristic self consciousness of Shakespeare s plays as acts of narrative enquiry and renovation Shakespeare's Comedies of Love Karen Bamford, 2008-12-01 Borrowing its title from renowned scholar Alexander Leggatt s landmark 1974 study Shakespeare s Comedies of Love is a tribute to a critic who has shaped the way the world understands Shakespeare and his comedies To help celebrate his distinguished career as a teacher and scholar this collection of essays presents a wide range of new work on the Bard s comedies The contributors cover diverse areas of inquiry including the use of the comedies as a source of women s empowerment in nineteenth century America civic drama in Elizabethan London male anxiety about women in the comedies anti Semitism in The Merchant of Venice as well as some key productions of Shakespeare s comedies Rich in detail and broad in scope Shakespeare s Comedies of Love is a celebration of Leggatt s distinguished career and an enduring collection of work on the world s most famous writer *Shakespeare and the Cultures of Performance* Paul Yachnin, Patricia Badir, 2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare s plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives to bring better understanding to Shakespeare s imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms *Shakespeare's Poetics*

Sarah Dewar-Watson, 2017-09-18 The startling central idea behind this study is that the rediscovery of Aristotle's Poetics in the sixteenth century ultimately had a profound impact on almost every aspect of Shakespeare's late plays their sources subject matter and thematic concerns Shakespeare's Poetics reveals the generic complexity of Shakespeare's late plays to be informed by contemporary debates about the tonal and structural composition of tragicomedy Author Sarah Dewar Watson re-examines such plays as *The Winter's Tale* *Pericles* and *The Tempest* in light of the important work of reception which was undertaken in Italy by pioneering theorists such as Giambattista Giraldi Cinthio 1504-73 and Giambattista Guarini 1538-1612 The author demonstrates ways in which these theoretical developments filtered from their intellectual base in Italy to the playhouses of early modern England via the work of dramatists such as Jonson and Fletcher Dewar Watson argues that the effect of this widespread revaluation of genre not only extends as far as Shakespeare but that he takes a leading role in developing its possibilities on the English stage In the course of pursuing this topic Dewar Watson also engages with several areas of current scholarly debate the nature of Shakespeare's authorship recent interest in and work on Shakespeare's later plays and new critical work on Italian language learning in Renaissance England Finally Shakespeare's Poetics develops current critical thinking about the place of Greek literature in Renaissance England particularly in relation to Shakespeare

Shakespeare's Sublime Ethos Jonathan P. A. Sell, 2021-07-29 Winner of the AEDEAN Enrique Garc a D ez Literature Research Award 2023 Shakespeare's Sublime Ethos Matter Stage Form breaks new ground in providing a sustained demystifying treatment of its subject and looking for answers to basic questions regarding the creation experience aesthetics and philosophy of Shakespearean sublimity More specifically it explores how Shakespeare generates a sublime mood or ethos which predisposes audiences intellectually and emotionally for the full experience of sublime pathos explored in the companion volume Shakespeare's Sublime Pathos To do so it examines Shakespeare's invention of sublime matter his exploitation of the special characteristics of the Elizabethan stage and his dramaturgical and formal simulacra of absolute space and time In the process it considers Shakespeare's conception of the universe and man's place in it and uncovers the epistemological and existential implications of key aspects of his art As the argument unfolds a case is made for a transhistorically baroque Shakespeare whose bastard art enables the dramatic restoration of an original innocence where ignorance really is bliss Taken together Shakespeare's Sublime Ethos and Shakespeare's Sublime Pathos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that ultimately his is an immanent sublimity of the here and now enfolding a transcendence which may be imagined simulated or evoked but never achieved Games and Theatre in Shakespeare's England Tom Bishop, Gina Bloom, Erika T. Lin, 2025-10-01 Games and Theatre in Shakespeare's England brings together theories of play and game with theatre and performance to produce new understandings of the history and design of early modern English drama Through literary analysis and embodied practice an international team of distinguished scholars examines a wide range of games from dicing to bowling to role playing to

videogames to uncover their fascinating ramifications for the stage in Shakespeare's era and our own. Foregrounding ludic elements challenges the traditional view of drama as principally mimesis or imitation, revealing stageplays to be improvisational experiments and participatory explorations into the motive means and value of recreation. Delving into both canonical masterpieces and hidden gems, this innovative volume stakes a claim for play as the crucial link between games and early modern theatre and for the early modern theatre as a critical site for unraveling the continued cultural significance and performative efficacy of gameplay today.

Shakespeare's Literary Authorship Patrick Cheney, 2008-06-26 This book considers Shakespeare as a literary figure, analysing his full professional career, both poetry and plays.

The Shakespearean International Yearbook Tom Bishop, Alexa Huang, 2016-10-26 Shakespearean performances regularly take place at both historic sites and locations with complex resonances, such as Shakespeare's Globe Theatre in London and the royal castle of Hamlet Elsinore in Denmark. The present issue of the Shakespeare International Yearbook examines the impact of specificities such as festivals and performance sites on our understanding of Shakespeare and globalization. Contributions survey the present state of Shakespeare studies and address issues that are fundamental to our interpretive encounter with Shakespeare's work and his time across the whole spectrum of his literary output.

Thinking About Shakespeare Kay Stockholder, 2018-07-27 Explores the challenges of maintaining bonds living up to ideals and fulfilling desire in Shakespeare's plays. In *Thinking About Shakespeare*, Kay Stockholder reveals the rich inner lives of some of Shakespeare's most enigmatic characters and the ways in which their emotions and actions shape and are shaped by the social and political world around them. In addressing all genres in the Shakespeare canon, the authors explore the possibility of people being constant to each other in many different kinds of relationships: those of lovers, kings and subjects, friends and business partners. While some bonds are irrevocably broken, many are reaffirmed. In all cases, the authors offer insight into what drives Shakespeare's characters to do what they do, what draws them together or pulls them apart, and the extent to which bonds can ever be eternal. Ultimately, the most durable bond may be between the playwright and the audience, whereby the playwright pleases and the audience approves. The book takes an in-depth look at a dozen of The Bard's best-loved works, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Merchant of Venice*, *Richard II*, *Henry IV Part I*, *Hamlet*, *Troilus and Cressida*, *Othello*, *Macbeth*, *King Lear*, *Antony and Cleopatra*, and *The Tempest*. It also provides an epilogue titled *Prospero and Shakespeare*. Written in a style accessible for all levels, it discusses 12 plays, making it a comprehensive study of Shakespeare's work. Covers every genre of The Bard's work, giving readers a full sense of Shakespeare's art, thought over the course of his oeuvre. Provides a solid overall sense of each play and the major characters, plot lines in them. Providing new and sometimes unconventional and provocative ways to think about characters that have had a long critical heritage. *Thinking About Shakespeare* is an enlightening read that is perfect for scholars and ideal for any level of student studying one of history's greatest storytellers.

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David

Schalkwyk,2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright s inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book s final section expands readers awareness of Shakespeare s global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

The Shakespearean International Yearbook Professor David Schalkwyk,Professor Graham Bradshaw,Professor Tom Bishop,2013-04-28 This issue marks the 10th anniversary of The Shakespearean International Yearbook On this occasion the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship Ten essays in this issue of Yearbook including one by the honoree himself focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly the idea and practice of a popular tradition the materialist critique of early modern theater the practices of early modern authorship acting and theatricality and his celebrated bifold articulation of authority and representation In addition to this extensive exploration of Weimann s work the volume includes essays on The Comedy of Errors Romeo and Juliet Shakespeare and Lucretius and Shakespeare on BBC television The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Among the contributors are Shakespearean scholars from Ireland Japan France Germany South Africa UK and the US

Twins in Early Modern English Drama and Shakespeare Daisy Murray,2017-01-06 This volume investigates the early modern understanding of twinship through new readings of plays informed by discussions of twins appearing in such literature as anatomy tracts midwifery manuals monstrous birth broadsides and chapbooks The book contextualizes such dramatic representations of twinship investigating contemporary discussions about twins in medical and popular literature and how such dialogues resonate with the twin characters appearing on the early modern stage Garofalo demonstrates that in this period twin births were viewed as biologically aberrant and because of this classification authors frequently attempt to explain the phenomenon in ways which call into question the moral and constitutional standing of both the parents and the twins themselves In line with current critical studies on pregnancy and the female body discussions of twin births reveal a distrust of the mother and the processes surrounding twin conception however a corresponding suspicion of twins also emerges which monstrous birth

pamphlets exemplify This book analyzes the representation of twins in early modern drama in light of this information moving from tragedies through to comedies This progression demonstrates how the dramatic potential inherent in the early modern understanding of twinship is capitalized on by playwrights as negative ideas about twins can be seen transitioning into tragic and tragicomic depictions of twinship However by building toward a positive comic representation of twins the work additionally suggests an alternate interpretation of twinship in this period which appreciates and celebrates twins because of their difference The volume will be of interest to those studying Shakespeare and Renaissance Literature in relation to the History of Emotions the Body and the Medical Humanities

A Cultural History of Theatre in the Early Modern Age Robert Henke, 2019-08-08 For both producers and consumers of theatre in the early modern era art was viewed as a social rather than an individual activity Emerging in the context of new capitalistic modes of production the birth of the nation state and the rise of absolute monarchies theatre also proved a highly mobile medium across geolinguistic boundaries This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650 and examines the socioeconomically heterodox nature of theatre and performance during this period Highly illustrated with 48 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

The Shakespearean International Yearbook Jonathan Gil Harris, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

The Idolatrous Eye Michael O'Connell, 2000-01-13 This study argues that the century after the Reformation saw a crisis in the way that Europeans expressed their religious experience Focusing specifically on how this crisis affected the drama of England O'Connell shows that Reformation culture was preoccupied with idolatry and that the theater was frequently attacked as idolatrous This anti-theatricalism notably targeted the traditional cycles of mystery plays a type of vernacular popular biblical theater that from a modern perspective would seem ideally suited to advance the Reformation project The

Idolatrous Eye provides a wide perspective on iconoclasm in the sixteenth century and in so doing helps us to understand why this biblical theater was found transgressive and what this meant for the secular theater that followed *The Shakespearean International Yearbook 18* Tom Bishop, Alexa Alice Joubin, 2020-06-15 For its eighteenth volume The Shakespearean International Yearbook surveys the present state of Shakespeare studies addressing issues that are fundamental to our interpretive encounter with Shakespeare's work and his time across the whole spectrum of his literary output Contributions are solicited from among the most active and insightful scholars in the field from both hemispheres of the globe New trends are evaluated from the point of view of established scholarship and emerging work in the field is encouraged Each issue includes a special section under the guidance of a specialist guest editor along with coverage of the current state of the field An essential reference tool for scholars of early modern literature and culture this annual publication captures from year to year current and developing thought in Shakespeare scholarship and theater practice worldwide There is a particular emphasis on Shakespeare studies in global contexts **The Shakespearean International Yearbook** Professor Alexa Huang, Professor Stuart John Sillars, Professor Tom Bishop, 2013-11-28 As the guest editor of the special section in this issue points out Macbeth is one of the most frequently performed edited adapted translated and appropriated plays across distances temporal and topographical In both the global range of their writers and in the performances that are their concerns the essays comprising the special section of The Shakespearean International Yearbook Volume 13 demonstrate the play's continuing appeal throughout the world and over time This issue reveals with great subtlety and force the power of the play in the eyes of scholars and creative artists beyond the boundaries of the Anglo American critical frame focusing on the play as it is mediated through cultural and belief systems very different from those in which it is most often seen read or studied The volume also includes essays on Shakespeare and The King's Speech and on recent books and digital databases in the field The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world Among the contributors to this volume are Shakespearean scholars from Hungary India Italy Malta New Zealand Norway Poland the UK and the US The Shakespearean International Yearbook Sukanta Chaudhuri, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in

contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Shakespeare and Emotion** Katharine A. Craik,2020-10-22 Shakespeare and Emotion devotes sustained attention to the emotions as a novel way of exploring Shakespeare s works in their original contexts A variety of disciplinary approaches drawn from literary theatrical historical cultural and film studies brings the recent upsurge of interest in affect into conversation with some of the most urgent debates in Shakespeare studies The volume provides both a comprehensive account of the current state of scholarship and a speculative forum for new research Its chapters outline some important contexts for understanding Shakespeare s creativity through an emotional lens from religion rhetoric and medicine to language acting and Bollywood and offer a range of case studies which reveal particular emotions at work Considering emotional and passionate experience as an animating and sometimes alienating force within the plays and poems the volume highlights the continuing importance of Shakespeare today for our sense of who we are and who we might become Medieval Shakespeare Ruth Morse,Helen Cooper,Peter Holland,2013-02-07 This book gives readers the opportunity to appreciate Shakespeare from the perspectives of the late medieval European traditions that surrounded him

Decoding **Shakespeare And The Theatre Of Wonder**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Shakespeare And The Theatre Of Wonder**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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