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Shakespeares Histories

William Shakespeare

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   Shakespeare's Histories George Joseph Becker,1977 Genealogical charts and a discussion of Shakespeare s art and time precede summaries of ten plays treated in historical sequence   *Shakespeare's Histories* Emma Smith,2008-04-15 This Guide steers students through four centuries of critical writing on Shakespeare s history plays enhancing their enjoyment and broadening their critical repertoire Guides students through four centuries of critical writing on Shakespeare s history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further   **Shakespeare's Histories: Volume One** William Shakespeare,2014-05-30 List of Histories Volume One by William Shakespeare 1 King Henry IV Part I 2 King Henry IV Part II 3 King Henry V In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies The histories might be more accurately called the English history plays and include the outliers King John and Henry VIII as well as a continuous sequence of eight plays covering the Wars of the Roses These last are considered to have been composed in two cycles The so called first tetralogy apparently written in the early 1590s deals with the later part of the struggle and includes Henry VI parts one two three and Richard III The second tetralogy finished in 1599 and including Richard II Henry IV Part 1 Henry IV Part 2 and Henry V is frequently called the Henriad after its protagonist Prince Hal the future Henry V The folio s classifications are not unproblematic Besides proposing other categories such as romances and problem plays many modern studies treat the histories together with those

tragedies that feature historical characters These include Macbeth set in the mid 11th century during the reigns of Duncan I of Scotland and Edward the Confessor and also the Roman plays Coriolanus Julius Caesar Antony and Cleopatra and the legendary King Lear Sources The source for most of the English history plays as well as for Macbeth and King Lear is the well known Raphael Holinshed s Chronicle of English history The source for the Roman history plays is Plutarch s Lives of the Noble Grecians and Romans Compared Together in the translation made by Sir Thomas North in 1579 Shakespeare s history plays focus on only a small part of the characters lives and also frequently omit significant events for dramatic purposes

    SHAKESPEARE'S HISTORIES Jeanne Arthur,2025-01-21 Shakespeare s Histories is a prose translation of Shakespeare s eleven history plays into Standard English These translations stand on their own so that they may be read quickly and easily eliminating the need to search for the meaning of every second word of Shakespeare s original text As well they are supplemented by explanations of the world in which Shakespeare lived for those who are curious about it Jeanne Arthur s Shake Shakespeare s Hand and make a friend for life translations make Shakespeare s texts accessible to the ordinary person by clearing away four hundred years of changes to the English language to reveal the fresh liveliness of Shakespeare s dialogue She hopes that they will enable the reader or audience member to travel back in time to the history of England that Shakespeare wrote for his own audience and make it live in contemporary Western culture once again for many more people Some lovers of Shakespeare s writing may object to the idea that his work needs to be translated However Jeanne Arthur believes that their love of Shakespeare argues for a translation rather than against one It is over four hundred years since Shakespeare s death Not only has the English language evolved since this time but so has the culture of the world Making a translation of the language enables us to appreciate more accurately the cultural differences and similarities between us and the world he lived in With the right help our imagination is a wonderful tool that can enable us to move freely into the past across cultures and into the future Drama and other fictional forms exploit this capacity that we have to imagine ourselves anywhere and in any time   *Shakespeare's Histories on Screen* Jennie M. Votava,2023-06-29 This volume reframes the critical conversation about Shakespeare s histories and national identity by bringing together two growing bodies of work early modern race scholarship and adaptation theory Theorizing a link between adaptation and intersectionality it demonstrates how over the past thirty years race has become a central and constitutive part of British and American screen adaptations of the English histories Available to expanding audiences via digital media platforms these adaptations interrogate the dialectic between Shakespeare s cultural capital and racial reckonings on both sides of the Atlantic and across time By engaging contemporary representations of race ethnicity gender sexuality disability and class adaptation not only creates artefacts that differ from their source texts but also facilitates the conditions in which race and its intersections in the plays become visible At the centre of this analysis stand two landmark 21st century history adaptations that use non traditional casting the British TV miniseries The Hollow Crown 2012 2016 and the American

independent film H4 2012 an all Black Henry IV conflation In addition to demonstrating how the 21st century screen history illuminates both past and present constructions of embodied difference these works provide a lens for reassessing two history adaptations from Shakespeare s 1990s box office renaissance when actors of colour were first cast in cinematic versions of the plays As exemplified by these formal adaptations reappropriations of race in history non traditional Shakespearean casting practices are also currently shaping digital culture s conversations about race in non Shakespearean period dramas such as Bridgerton   *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 explore 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's Histories: Volume Two** William Shakespeare,2014-05-30 List of Histories Volume Two by William Shakespeare 1 King Henry VI Part I 2 King Henry VI Part II 3 King Henry VI Part III In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies The histories might be more accurately called the English history plays and include the outliers King John and Henry VIII as well as a continuous sequence of eight plays covering the Wars of the Roses These last are considered to have been composed in two cycles The so called first tetralogy apparently written in the early 1590s deals with the later part of the struggle and includes Henry VI parts one two three and Richard III The second tetralogy finished in 1599 and including Richard II Henry IV Part 1 Henry IV Part 2 and Henry V is frequently called the Henriad after its protagonist Prince Hal the future Henry V The folio s classifications are not unproblematic Besides proposing other categories such as romances and problem plays many modern studies treat the histories together with those tragedies that feature historical characters These include Macbeth set in the mid 11th century during the reigns of Duncan I of Scotland and Edward the Confessor and also the Roman plays Coriolanus Julius Caesar Antony and Cleopatra and the legendary King Lear Sources The source for most of the

English history plays as well as for Macbeth and King Lear is the well known Raphael Holinshed s Chronicle of English history The source for the Roman history plays is Plutarch s Lives of the Noble Grecians and Romans Compared Together in the translation made by Sir Thomas North in 1579 Shakespeare s history plays focus on only a small part of the characters lives and also frequently omit significant events for dramatic purposes **Shakespeare's Histories: Volume Three** William Shakespeare,2014-05-31 List of Histories Volume Three by William Shakespeare 1 King Richard II 2 King Richard III In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies The histories might be more accurately called the English history plays and include the outliers King John and Henry VIII as well as a continuous sequence of eight plays covering the Wars of the Roses These last are considered to have been composed in two cycles The so called first tetralogy apparently written in the early 1590s deals with the later part of the struggle and includes Henry VI parts one two three and Richard III The second tetralogy finished in 1599 and including Richard II Henry IV Part 1 Henry IV Part 2 and Henry V is frequently called the Henriad after its protagonist Prince Hal the future Henry V The folio s classifications are not unproblematic Besides proposing other categories such as romances and problem plays many modern studies treat the histories together with those tragedies that feature historical characters These include Macbeth set in the mid 11th century during the reigns of Duncan I of Scotland and Edward the Confessor and also the Roman plays Coriolanus Julius Caesar Antony and Cleopatra and the legendary King Lear Sources The source for most of the English history plays as well as for Macbeth and King Lear is the well known Raphael Holinshed s Chronicle of English history The source for the Roman history plays is Plutarch s Lives of the Noble Grecians and Romans Compared Together in the translation made by Sir Thomas North in 1579 Shakespeare s history plays focus on only a small part of the characters lives and also frequently omit significant events for dramatic purposes **Shakespeare's histories and counter-histories** Dermot Cavanagh,Stuart Hampton-Reeves,Stephen Longstaffe,2018-07-30 Shakespeare s history plays have always been pivotal to our understanding of his works This collection renews attention to these crucial plays by exploring official and unofficial versions of the past histories and counter histories in the plays of Shakespeare and his contemporaries By exploring the diversity of Shakespeare s engagement with history in all its forms these contributors open up a range of new interpretive possibilities for understanding the way history plays with the past The book is divided into three sections Memory and mourning Counter histories Identity and performance In each section leading theorists historicists and performance critics offer fresh perspectives on the key issues that are transforming our understanding of Shakespeare These include gender and violence the mapping of Britain cultural memory and religion This collection will appeal to all critically engaged readers of Shakespeare In particular it will command wide ranging interest from undergraduates postgraduates academic researchers and students of early modern theatre history and culture **Shakespeare's History Plays** A. J. Hoenselaars,2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare s

English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide The plays have had a rich international reception tradition but critics and theatre historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare **Stories from Shakespeare's Histories** William Shakespeare,1994 This popular series of readers has now been completely revised and updated using a new syllabus and new word structure lists Readability has been ensured by means of specially designed computer software Words that are above level but essential to the story are explained within the text illustrated and then reused for maximum reinforcement Shakespeare's Histories William Shakespeare,2016-03-11 Shakespeare s Histories Volume Three William Shakespeare 1554 1616 King Richard II King Richard the Second is a history play by William Shakespeare believed to have been written in approximately 1595 It is based on the life of King Richard II of England ruled 1377 1399 and is the first part of a tetralogy referred to by some scholars as the Henriad followed by three plays concerning Richard s successors Henry IV Part 1 Henry IV Part 2 and Henry V It may not have been written as a stand alone work Although the First Folio 1623 edition of Shakespeare s works lists the play as a history play the earlier Quarto edition of 1597 calls it The tragedie of King Richard the second King Richard III Richard III is an historical play by William Shakespeare believed to have been written in approximately 1592 It depicts the Machiavellian rise to power and subsequent short reign of King Richard III of England The play is grouped among the histories in the First Folio and is most often classified as such Occasionally however as in the quarto edition it is termed a tragedy Richard III concludes Shakespeare s first tetralogy also containing Henry VI parts 1 3 It is the second longest play in the canon after Hamlet and is the longest of the First Folio whose version of Hamlet is shorter than its Quarto counterpart The play is rarely performed unabridged often certain peripheral characters are removed entirely In such instances extra lines are often invented or added from elsewhere in the sequence to establish the nature of characters relationships A further reason for abridgment is that Shakespeare assumed that his audiences would be familiar with the Henry VI plays and frequently made indirect references to events in them such as Richard s murder of Henry VI or the defeat of Henry s queen Margaret **Shakespeare's English and Roman History Plays** Paul N. Siegel,1986 Examines Shakespearean drama s Christian overtones explaining why they have been ignored for so long and how those overtones can influence one s interpretation of Shakespeare s work **Shakespeare's History Plays: the Family and the State** Robert B. Pierce,1971 Pierce systematically examines the nine history plays of Shakespeare in the 1590s in the approximate sequence of their composition He discovers in them a constant elaboration and

rich development of the correspondence between the family and the state into an ever more subtle and effective dramatic technique Through a careful analysis of the language characterization and plots of the chronicles Pierce demonstrates how the family served as an analogue of those grave events that marked the turbulent reign of King John and the subsequent terrible century of civil strife and wars with the French that haunted the imaginations of Englishmen more than a hundred years later At times he finds Shakespeare depicts the family as a miniature of the kingdom and the life of the family becomes a direct or ironic comment on the larger life of the commonwealth At others the family is inextricably bound up in a political situation by means of characters who are portrayed both in their public roles and as members of their families

Shakespeare's History Plays Neema Parvini,2012-03-21 This important intervention in the critical and theoretical discourse of Shakespeare studies summarises evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years It heralds a new m   The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays Urszula Kizelbach,2014-10-10 Early modern kings adopted a new style of government Realpolitik as spelled out in Machiavelli s writings Tudor monarchs well aware of their questionable right to the throne posed as great dissimulators similarly to the modern prince who must learn from the fox and the lion This book paints a portrait of a successful politician according to early modern standards Kingship is no longer understood as a divinely ordained institution but is defined as goal oriented policy making relying on conscious acting and the theatrical display of power The volume offers an intriguing discussion on kingship in pragmatic terms as the strategic face saving behaviour of Shakespeare s kings It also demonstrates how an efficient or inefficient management of the king s political face could decide his success or failure as a monarch and how the Renaissance world of Shakespeare s history plays is combined with modern theories of communication politeness and face Many studies in historical pragmatics or historical stylistics purport to expose language use in social context but they fall short when measured against this study The author approaches Shakespeare with concepts from literary studies and linguistic pragmatics and weaves them together seamlessly with social history The result is a treasure trove of insights Jonathan Culpeper Lancaster University Exploring Machiavellian politics from the perspective of linguistic pragmatics and sociological role theory Urszula Kizelbach s study sheds interesting new light on Shakespeare s stage kings Her discussion of the strategic uses of polite speech is a particularly welcome addition to our thinking about Shakespeare s English history plays A promising new voice in European Shakespeare studies Andreas H fele Munich University   Shakespeare's History Plays Robert Watt,2014-06-11 Shakespeare s history plays are central to his dramatic achievement In recent years they have become more widely studied than ever stimulating intensely contested interpretations due to their relevance to central contemporary issues such as English national identities and gender roles Interpretations of the history plays have been transformed since the 1980s by new theoretically informed critical approaches Movements such as New Historicism and cultural materialism as well as psychoanalytical and post colonial approaches have swept away the

humanist consensus of the mid twentieth century with its largely conservative view of the plays The last decade has seen an emergence of feminist and gender based readings of plays which were once thought overwhelmingly masculine in their concerns This book provides an up to date critical anthology representing the best work from each of the modern theoretical perspectives The introduction outlines the changing debate in an area which is now one of the liveliest in Shakespearean criticism

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