

# Shakespeare's Styles

Essays in honour of  
Kenneth Muir

The deepe damnation of h  
And Pitty, like a naked N  
Striding the blast, or Heav  
Vpon the fightlesse Currie  
Shall blow the horrid deec  
That teares shall drowne t  
To pricke the sides of my  
Vaulting Ambition, which  
And falles on th'other.  
How now? What Newes

# Shakespeares Styles Essays In Honour Of Kenneth Muir

**Vivian Thomas**



## **Shakespeare's Styles Essays In Honour Of Kenneth Muir:**

*Shakespeare's Styles* Philip Edwards, 2004-12-16 Shakespeare scholars give an account of particularly important or interesting features of Shakespeare's use of language

**Shakespeare's Styles: Essays in Honour of Kenneth Muir; Edited by Philip Edwards and Others** Kenneth Muir, 1980

*Shakespeare's Styles*, 1980

**Shakespeare's Styles** Philip Edwards,

**Shakespeare's Dramatic Persons** Travis Curtright, 2016-12-05 In *Shakespeare's Dramatic Persons* Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness *Shakespeare's Dramatic Persons* focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

*Shakespeare's Roman Worlds* Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies

*Myriad-minded Shakespeare* E. Honigmann, 1997-10-27 *Myriad-minded Shakespeare* introduces readers to the great variety of approaches to Shakespeare The political and sexist implications of the plays their sources staging issues textual disputes and the dramatist's character and biography are all analysed here bringing out the interconnectedness of critical questions Ernst Honigmann plunges straight into his subjects and shows that it is rarely safe to seek solutions that are narrowly exclusive For the second edition a new preface places the essays in the context of recent critical debate and a new chapter on Shakespeare's will provides a fascinating insight into Shakespeare's independent spirit

*Shakespeare's Dark Lady* John Hudson, 2014-03-15 *Amelia Bassano Lanier* is proved to be a strong candidate for authorship of Shakespeare's plays Hudson looks at the fascinating life of this woman believed by many to be the dark lady of the sonnets and presents the case that she may have written Shakespeare's plays

**Shakespeare and Social Dialogue** Lynne Magnusson, 1999-03-28 *Shakespeare and Social*

Dialogue deals with Shakespeare's language and the rhetoric of Elizabethan letters. Moving beyond claims about the language of individual Shakespearean characters, Magnusson analyses dialogue, conversation, sonnets and particularly letters of the period which are normally read as historical documents as the verbal negotiation of specific social and power relations. Thus the rhetoric of service or friendship is explored in texts as diverse as Sidney family letters, Shakespearean sonnets and Burghley's state letters. The book draws on ideas from discourse analysis and linguistic pragmatics, especially politeness theory, relating these to key ideas in epistolary handbooks of the period including those by Erasmus and Angel Day and demonstrates that Shakespeare's language is rooted in the everyday language of Elizabethan culture. Magnusson creates a way of reading both literary texts and historical documents which bridges the gap between the methods of new historicism and linguistic criticism.

**Shakespeare and Renaissance Literary Theories** Michele Marrapodi, 2016-04-01 Throwing fresh light on a much discussed but still controversial field, this collection of essays places the presence of Italian literary theories against and alongside the background of English dramatic traditions to assess this influence in the emergence of Elizabethan theatrical convention and the innovative dramatic practices under the early Stuarts. Contributors respond anew to the process of cultural exchange, cultural transaction and generic intertextuality involved in the debate on dramatic theory and literary kinds in the Renaissance, exploring with special emphasis on Shakespeare's works the level of cultural appropriation, contamination, revision and subversion characterizing early modern English drama. **Shakespeare and Renaissance Literary Theories** offers a wide range of approaches and critical viewpoints of leading international scholars concerning questions which are still open to debate and which may pave the way to further groundbreaking analyses on Shakespeare's art of dramatic construction and that of his contemporaries.

**Shakespeare, National Poet-Playwright** Patrick Cheney, 2004-11-25 Shakespeare National Poet Playwright is an important book which reassesses Shakespeare as a poet and dramatist. Patrick Cheney contests critical preoccupation with Shakespeare as a man of the theatre by recovering his original standing as an early modern author: he is a working dramatist who composes some of the most extraordinary poems in English. The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence in England as in Europe, including the building of the commercial theatres and the consolidation of the printing press. Cheney traces the literary origin to Shakespeare's favourite author, Ovid, who wrote the *Amores* and *Metamorphoses* alongside the tragedy *Medea*. Cheney also examines Shakespeare's literary relations with his contemporary authors, Edmund Spenser and Christopher Marlowe. The book concentrates on Shakespeare's freestanding poems but makes frequent reference to the plays and ranges widely through the work of other Renaissance writers.

**Shakespeare's borrowed feathers** Darren Freebury-Jones, 2024-10-08 A fascinating book exploring the early modern authors who helped to shape Shakespeare's beloved plays. Shakespeare's plays have influenced generations of writers, but who were the early modern playwrights who influenced him? Using the latest techniques in textual analysis, *Shakespeare's borrowed feathers* offers a fresh look at William

Shakespeare and reveals the influence of a community of playwrights that shaped his work This compelling book argues that we need to see early modern drama as a communal enterprise with playwrights borrowing from and adapting one another's work From John Lyly's wit to the collaborative genius of John Fletcher to Christopher Marlowe and Ben Jonson Shakespeare's borrowed feathers offers fresh insights into Shakespeare's artistic development and shows us new ways of looking at the masterpieces that have enchanted audiences for centuries

**Antony and Cleopatra** Marga Munkelt, 2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how Antony and Cleopatra has been received and understood by critics editors and general readers The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

Shakespeare's Soliloquies Wolfgang Clemen, 1987 Twenty seven soliloquies are examined in this work illustrating how the spectator or reader is led to the soliloquy and how the drama is continued afterwards

*Women in Shakespeare* Alison Findlay, 2014-02-27 This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays Including over 350 entries Alison Findlay shows the role of women within Shakespearean drama their representations on the Shakespearean stage and their place in Shakespeare's personal and professional lives

*Shakespeare's Romance of the Word* Maurice Hunt, 1990 This work is a critical study of Pericles Cymbeline The Winter's Tale and The Tempest with a focus on Shakespeare's exploration of language in its destructive potentialities and its redemptive workings

**The Cambridge Companion to Shakespeare's Language** Lynne Magnusson, David Schalkwyk, 2019-08-08 Illuminates the pleasures and challenges of Shakespeare's complex language for today's students teachers actors and theatre goers

The Oxford Handbook of Shakespeare's Poetry Jonathan Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry contains thirty eight original essays written by leading Shakespeareans around the world Collectively these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well and of Shakespeare's influence as a poet on later generations of writers in English and beyond Focusing on a broad set of interpretive concerns the volume tackles general matters of Shakespeare's style earlier and later questions of influence from classical continental and native sources the importance of words line and rhyme to meaning the significance of songs and ballads in the drama the place of gender in the verse including the relationship of Shakespeare's poetry to the visual arts the different values attached to speaking Shakespeare in the theatre and the adaptation of Shakespearean verse as distinct from performance into other

periods and languages The largest section with ten essays is devoted to the poems themselves the Sonnets plus A Lover's Complaint the narrative poems Venus and Adonis and The Rape of Lucrece and The Phoenix and the Turtle If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry it does so as the individual essays testify by way of responding to critical trends and discoveries made during the last three decades **Shakespeare's Marlowe**

Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends **The**

**Bible and its Rewritings** Piero Boitani, 1999-09-16 Piero Boitani discusses how some of the most fascinating scenes of Old and New Testament Genesis Exodus Job the Susanna story the Gospel of John are directly or indirectly rewritten in works ranging from the medieval period to the late twentieth century by Milton and Mann by Chaucer Dryden La Fontaine Orwell and Kafka by Faulkner and Tournier by Shakespeare T. S. Eliot and Joseph Roth Literature resonates with the mystery of recognition between human beings and between God and humankind The opening and closing chapters of the book examine this theme from Abraham and Yahweh at Mamre to Joseph and his brothers from Helen and Menelaus to Jesus and Mary Magdalene from Pericles and Marina to Mendel Singer and his son Menuchim The three central sections of the book discuss the means by which re-scripturing interprets the Scriptures through truth or fiction through letter or allegory through liturgy exegesis catacomb frescoes even churches themselves This is an illuminating look at the Bible and its medieval and modern rewritings

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