

SHAKESPEARE'S

# *Troilus & Cressida*

and the Inns of Court Revels



W. R. ELTON

# Shakespeares Troilus And Crebida And The Inns Of Court Re

**Rhodri Lewis**



## **Shakespeare's Troilus And Cressida And The Inns Of Court Re:**

*Shakespeare's Troilus and Cressida and the Inns of Court Revels* W.R. Elton, 2016-12-05 No one of Shakespeare's plays is harder to characterize said Coleridge of Troilus and Cressida Over the centuries generations of critics have faced the challenge of determining exactly what sort of play Shakespeare's Troilus and Cressida is Described by Victorian commentators as dark decadent and bitter the work has until now retained its designation as a problem play In this groundbreaking study leading Shakespeare scholar W R Elton attempts to dismantle this presumption His research places the play in the historical context of the Inns of Court law revels tradition By close analysis of the text Elton demonstrates his belief that Troilus and Cressida was written specifically for an audience of law students and lawyers and that the play manifests many elements of a law revel including misrule inversion mock rhetoric and logic and mock trials In so doing he provides explanations for many of the puzzling and mysterious elements that have previously baffled critics *Shakespeare's Troilus and Cressida* Roger Apfelbaum, 2004 Theater history and bibliography exist on the fringes of dramatic criticism rarely influencing studies outside their fields and even less often combined with each other There is however much to be gained from a dialogue between theatrical choices and textual problems There are nearly five hundred substantive differences between the 1609 Quarto and 1623 Folio versions of Shakespeare's Troilus and Cressida and many more instances where editors rewrote the dialogue and stage directions This book studies a selection of variants and emendations in Troilus and Cressida with extensive reference to the theater history of the passages showing how production decisions can provide a valuable commentary on editorial questions *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 *Manuscript Matters* Lara M. Crowley, 2018-09-05 Manuscript Matters illuminates responses to some of John Donne's most elusive texts by his contemporary audiences Since examples of seventeenth century literary criticism prove somewhat rare and frequently ambiguous this book emphasizes a critical framework rarely used for exhibiting early readers' exegeses of literary texts the complete manuscripts containing them Many literary manuscripts that include poems by Donne and his contemporaries were compiled during their lifetimes often by members of their circles For this reason and because various early modern poems and prose works satirize topical events and prominent figures in highly coded language attempting to understand early literary interpretations proves challenging but highly valuable Compilers scribes owners and other readers men and women who shared in Donne's political religious and social contexts offer clues to their literary responses within a range of features related to the construction and subsequent use of the manuscripts This study's findings call us to investigate more extensively and systematically how certain early manuscripts were constructed through analysis of such features as scripts titles sequence of contents ascriptions and variant diction While such studies can throw light on many early modern texts exploring artefacts containing

Donne's works prove particularly useful because more of his poetry circulated in manuscript than did that of any other early modern poet. Manuscript Matters engages Donne's satiric lyric and religious poetry as well as his prose paradoxes and problems. Analysing his texts within their manuscript contexts enables modern readers to interpret Donne's poetry and prose through an early modern lens.

**Shakespeare's Tragic Art** Rhodri Lewis, 2024-10-08 A new account of Shakespearean tragedy as a response to life in an uncertain world. In Shakespeare's Tragic Art, Rhodri Lewis offers a powerfully original reassessment of tragedy as Shakespeare wrote it: of what drew him toward tragic drama, what makes his tragedies distinctive and why they matter. After reconstructing tragic theory and practice as Shakespeare and his contemporaries knew them, Lewis considers in detail each of Shakespeare's tragedies from *Titus Andronicus* to *Coriolanus*. He argues that these plays are a series of experiments whose greatness lies in their author's nerve-straining determination to represent the experience of living in a world that eludes rational analysis. They explore not just our inability to know ourselves as we would like to, but the compensatory and generally unacknowledged fictions to which we bind ourselves in our hunger for meaning from the political, philosophical, social, and religious to the racial, sexual, personal, and familial. Lewis's Shakespeare not only creates tragedies that exceed those written before them; through his art, he also affirms and invigorates the kinds of knowing that are available to intelligent animals like us. A major reevaluation of Shakespeare's tragedies, *Shakespeare's Tragic Art* is essential reading for anyone interested in Shakespearean tragedy or the capacity of literature to help us navigate the perplexities of the human condition.

**Talking to the Audience** Bridget Escolme, 2005 This unique study investigates the ways in which the staging convention of direct address—talking to the audience—can construct selfhood for Shakespeare's characters. By focusing specifically on the relationship between performer and audience, *Talking to the Audience* examines what happens when the audience are in the presence of a dramatic figure who knows they are there. It is a book concerned with theatrical illusion, with the pleasures and disturbances of seeing characters produced in the moment of performance. Through analysis of contemporary productions, *Talking to the Audience* serves to demonstrate how the study of recent performance helps us to understand both Shakespeare's cultural moment and our own. Its exploration of how theory and practice can inform each other makes this essential reading for all those studying Shakespeare in either a literary or theatrical context.

**Shakespeare & the Poets' War** James P. Bednarz, 2001 In a remarkable piece of detective work, Shakespeare scholar James Bednarz traces the Bard's legendary wit combats with Ben Jonson to their source during the Poets' War. Bednarz offers the most thorough reevaluation of this War of the Theaters since Harbage's *Shakespeare and the Rival Traditions*, revealing a new vision of Shakespeare as a playwright intimately concerned with the production of his plays, the opinions of his rivals, and the impact his works had on their original audiences. Rather than viewing Shakespeare as an anonymous creator, *Shakespeare and the Poets' War* re-creates the contentious entertainment industry that fostered his genius when he first began to write at the Globe in 1599. Bednarz redraws the Poets' War as a debate on the social function of drama and the

status of the dramatist that involved not only Shakespeare and Jonson but also the lesser known John Marston and Thomas Dekker He shows how this controversy triggered by Jonson's bold new dramatic experiments directly influenced the writing of *As You Like It* *Twelfth Night* *Troilus and Cressida* and *Hamlet* gave rise to the first modern drama criticism in English and shaped the way we still perceive Shakespeare today *Time, Space, and Motion in the Age of Shakespeare* Angus Fletcher, 2009-06-30 This focused but far reaching work by the distinguished scholar Angus Fletcher reveals how early modern science and English poetry were in many ways components of one process discovering the secrets of motion Beginning with the achievement of Galileo *Time Space and Motion* identifies the problem of motion as the central cultural issue of the time pursued through the poetry of the age from Marlowe and Shakespeare to Ben Jonson and Milton

**Shakespeare's Speculative Art** M. Hunt, 2011-07-14 This is the first book length analysis of Shakespeare's depiction of specula mirrors to reveal the literal and allegorical functions of mirrors in the playwright's art and thought Adding a new dimension to the plays *Troilus and Cressida* *Julius Caesar* *Macbeth* *Hamlet* *King Henry the Fifth* *Love's Labor's Lost* *A Midsummer Night's Dream* and *All's Well That Ends Well* Maurice A Hunt also references mirrors in a wide range of external sources from the Bible to demonic practices Looking at the concept of speculation through its multiple meanings cognitive philosophical hypothetical and provisional this original reading suggests Shakespeare as a craftsman so prescient and careful in his art that he was able to criticize the queen and a former patron with such impunity that he could still live as a gentleman *Shakespeare by Stages* Arthur F. Kinney, 2008-04-15 In this engaging text Arthur Kinney introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater Introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater Focuses on the material conditions of playing and of playgoing Covers venues audiences actors society government and regulation Each topic is considered in relation to a selection of Shakespeare's plays Shows students how the plays and the context in which they were produced illuminate one another **Shakespeare, In**

**Fact** Irvin Leigh Matus, 2013-09-05 Virtuoso presentation of available evidence of the Bard's life Written with wit and panache this erudite tome dismantles the arguments claiming that someone other than Shakespeare wrote his plays Publishers Weekly *Shakespeare, Text and Theater* Jay L. Halio, Lois Potter, Arthur F. Kinney, 1999 Jay L Halio is internationally distinguished as an editor of Shakespeare's plays and as a critic of Shakespeare in performance This collection with an international list of contributors honors both those interests and explores their interconnectedness BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Playhouse Law in**

**Shakespeare's World** Brian Jay Corrigan, 2004 There is a human face to Shakespeare's theatrical world It has been captured and preserved in the amber of litigious activity Contracts for playhouses represent human aspiration an avaricious hope for profit or an altruistic desire to provide for a family Lawsuits have preserved the declarations of rights and the righteous indignations as well as the fictions and half truths under which the Renaissance theater flourished Leases and

agreements preserve the intentions honest or dishonest of the men who wrote performed and bankrolled the drama of Shakespeare and his contemporaries The period 1590 1623 the limits of the original Shakespearean enterprise resemble nothing so much as a third of a century of the sort of squabbling shoving and place seeking familiar to every modern theatrical professional **A New Variorum Edition of Shakespeare: Troilus and Cressida** William Shakespeare, 1953

Shakespeare's Professional Career Peter Thomson, 1999-06-28 Describes Shakespeare at work in the context of Elizabethan and Jacobean social and professional life 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 Medieval and Renaissance Drama in England John Pitcher, 2003 Medieval and Renaissance Drama in England is an international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare **Shakespeare's Strangers and English Law** Paul Raffield, 2023-01-26 Through analysis of 5 plays by Shakespeare Paul Raffield examines what it meant to be a stranger to English law in the late Elizabethan and early Jacobean period The numbers of strangers increased dramatically in the late sixteenth century as refugees fled religious persecution in continental Europe and sought sanctuary in Protestant England In the context of this book strangers are not only persons ethnically or racially different from their English counterparts be they immigrants refugees or visitors The term also includes those who transgress or are simply excluded by their status from established legal norms by virtue of their faith sexuality or mode of employment Each chapter investigates a particular category of stranger Topics include the treatment of actors in late Elizabethan England and the punishment of counterfeits Measure for Measure the standing of refugees under English law and the reception of these people by the indigenous

population The Comedy of Errors the establishment of Troynovant as an international trading centre on the banks of the Thames Troilus and Cressida the role of law and the state in determining the rights of citizens and aliens The Merchant of Venice and the disenfranchised estranged position of the citizen in a dysfunctional society and an acephalous realm King Lear This is the third sole authored book by Paul Raffield on the subject of Shakespeare and the Law The others are Shakespeare's Imaginary Constitution Late Elizabethan Politics and the Theatre of Law 2010 and The Art of Law in Shakespeare 2017 both published by Hart Bloomsbury *Eternal Bonds, True Contracts* A. G. Harmon, 2004-07-15 Uses legal and literary resources to explore Shakespeare's use of the law and its instruments in the problem plays Twelfth Night James Schiffer, 2013-01-11 This volume in the Shakespeare Criticism series offers a range of approaches to Twelfth Night including its critical reception performance history and relation to early modern culture James Schiffer's extensive introduction surveys the play's critical reception and performance history while individual essays explore a variety of topics relevant to a full appreciation of the play early modern notions of love friendship sexuality madness festive ritual exoticism social mobility and detection The contributors approach these topics from a variety of perspectives such as new critical new historicist cultural materialist feminist and queer theory and performance criticism occasionally combining several approaches within a single essay The new essays from leading figures in the field explore and extend the key debates surrounding Twelfth Night creating the ideal book for readers approaching this text for the first time or wishing to further their knowledge of this stimulating much loved play

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